

**Composing groove-based music for the accordion with
varying degrees of improvisation**

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Abstract

This portfolio comprises a series of new works for the concert accordion. Through my extensive consultation with a range of accordionists specialising in different musical disciplines, I have created compositions that represent a breadth of stylistic characteristics and technical challenges that are common to the accordion community.

These scores incorporate groove as a central focus, regardless of stylistic leaning, and, as a response to the requirements of accordion performers, I explored the role of improvisation in both solo and ensemble settings.

The range of works herein include fully specified scores for solo performance, through works for a range of ensembles exploring varying degrees of improvisation, culminating in a project with no scored material, for an improvising quartet.

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Last but not the least, I would like to thank my family: my children Oscar, Ellen & Joshua, who have had to put up with my musings and my occasional absences, my parents and to my brothers and sister for supporting me spiritually throughout writing this thesis and my life which somewhere continued in tandem with this work.

Declaration

I declare that this thesis is a presentation of original work and I am the sole author. This work has not previously been presented for an award at this or any other University. All sources are acknowledged as References.

Introduction

Since my first collaboration with accordionist Rafal Luc in 2010, I have been fascinated with composition for the accordion. I have created multiple compositions in classical and jazz settings, from solo works and chamber ensembles to an accordion concerto with full symphony orchestra. This research has enabled me to continue developing new repertoire for the concert accordion whilst exploring the instrument at a deeper level, connecting with the accordion community and reviewing the existing repertoire to inform the new works herein.

I have collaborated with a diverse range of instrumentalists from classical and jazz disciplines whose experience includes those who prefer to work from notated scores, which Lydia Goehr explains as, “fully specified”¹ scores, to those who prefer to improvise from a range of stimuli. In order to address the needs of the instrumentalists I have worked with, who themselves represent the wider community, I have incorporated a range of styles throughout. As the folio progresses, the role of the accordion changes, from fully notated settings in the opening fugue-style solo work, to the final ensemble project, which is improvised, with no scored material. Through this folio, I have explored various ways and degrees of improvisation that can be included in contemporary works for the accordion, from gestural improvisation, with no harmonic basis, through single scales supported by ensemble backings, to a range of improvised material over jazz changes and free improvisation.

¹ Lydia Goehr, *The Imaginary Museum of Musical Works* (Oxford, Clarendon Press, 1992), 19

Research imperatives

The first research imperative of this portfolio was to generate new music drawn from idiomatic accordion techniques in both solo and ensemble settings. There are many stylistic settings which are characteristic of the accordion. These include folk and dance music from around the world such as the Polka of Eastern Europe or the Tarantella of Italy. I have also drawn upon cultural connotations of the instrument, for example, the coffee shop culture of France is often personified with the addition of the roaming accordionist, who represents the light entertainment of the popular street dances at the ‘Bal Musette’² or Jewish culture, which can be represented by the coupling of the accordion with traditional Klezmer scales and rhythms.³

My second research imperative came about as a reflection of the skills and preferences of the accordionists with whom I collaborated during the research for the portfolio: The inclusion of a range of approaches to performance from score-based classical repertoire through to free improvisation, with no scored material.

I am fascinated by the phenomenon we call "improvisation" and found Goehr's observations to be very closely aligned with my own ideas:

...not all performances have always come about by virtue of a performer's following a fully specifying score. Many performances of music involve improvisation; many presuppose that performers will embellish and follow general principles associated with genre and occasion – in fact most musical performances do so, especially of a non-classical kind.⁴

2 Walter Nelson, "Bal Musette: Parisian Dance of the Jazz Age", accessed August 26, 2020, <http://www.walernelson.com/dr/bal-musette>

3 Joshua Horowitz. "The Klezmer Accordion, An Outsider Among Outsiders," in *The Accordion in the Americas: Klezmer, Polka, Tango, Zydeco, and More!* Helena Simonett (University Press Scholarship Online, April 2017), accessed August 26, 2020. universitypressscholarship.com/view/10.5406/illinois/9780252037207.001.0001/upso-9780252037207

4 Lydia Goehr, *The Imaginary Museum of Musical Works* (Oxford, Clarendon Press, 1992), 19

It was my experience that while some of the performers were experienced in incorporating improvisation into their performances, others were totally against using improvisation, as this was not their preferred skillset. This is a common observation in music:

As improvisation is present to some degree in almost all musical activities it would seem that the ability to improvise might be a basic part of every player's musicianship. There are, however, musicians who not only cannot improvise but to whom the whole activity is incomprehensible. As might be expected, the non-improviser is usually to be found in classical music, but he can even be found in areas where improvisation plays an integral part. A high measure of skill in other aspects of instrumental playing is no guarantee of the ability to improvise.⁵

Whilst there are a variety of styles and approaches throughout the portfolio, I wanted there to exist an identity that united the works, regardless of their leaning towards a more classical or jazz-based idiom. I personally identify as being a performer and composer who approaches music from both scored, aural and improvised material and feel that the identity that unites my approach is that of groove. Throughout my personal development as a composer, I have become fascinated with the idea of groove and the incorporation of an underlying rhythmic drive within my compositions, in particular when writing for classically trained soloists or ensembles. I use the term groove to mean the rhythmic imperative that makes the listener want to move to the music. In their paper, "Audio Features Underlying Perceived Groove and Sensorimotor Synchronization in Music," Jan Stupacher, Michael J. Hove and Petr Janata describe the experience of groove as "associated with the urge to move to a musical rhythm."⁶ This is echoed by Guy Madison, who concludes, "Groove appears to be the most

⁵ Derek Bailey, *Improvisation: its nature and practice in music* (United States of America: Da Capo Press, 1993), 66

⁶ Jan Stupacher, Michael J. Hove, and Petr Janata, "Audio Features Underlying Perceived Groove and Sensorimotor Synchronization in Music." *Music Perception: An Interdisciplinary Journal* 33, no. 5 (2016): 571-89

established term for this phenomenon.”⁷ The foundation of the groove in the case of these compositions is a starting point, a hook into a rhythmic setting that gives an identity across the range of musical styles and settings, regardless of the inclusion or exclusion of improvised material. Throughout this portfolio I have composed music that could be accessible for musicians who do not necessarily specialise in the stylistic context of each score. Musicians may engage with fully specified scores, e.g. *Tenebrism*, which incorporates groove as an irregular Tarantella, or may opt to take a specified notated *or* improvisatory pathway, e.g. *Images of the Wind*. Where interpretations could become problematic, is in cross-genre awareness of stylistic norms. For example, in order to create a strong groove in a classical setting, the freedom to use rubato in performance must be managed carefully, as every score is open to interpretation and each performer brings their own history and performance practice to the realisation of a score. To support the realisation of groove in these scores, there are clear markings relating to tempo variations.

⁷ Guy Madison, "Experiencing Groove Induced by Music: Consistency and Phenomenology." *Music Perception: An Interdisciplinary Journal* 24, no. 2 (2006): 201-08

My connection with the accordion

In the first term of my masters studies at the Royal Academy of Music, I attended a series of new music seminars. Each composer was paired with a first-year masters performer to collaborate on a project. I chose to work with accordionist Rafal Luc. I knew nothing about the concert accordion and wanted to take the opportunity to explore something completely new. Luc explained that accordionists were frustrated by the limited amount of repertoire for concert accordion, and that consequently there was, and is, a drive from accordionists to generate repertoire from living composers. I was inspired by the broad sonic possibilities of the instrument and my collaboration with accordionists began. This collaboration continued with a single movement concerto for Martynas Levickis (piano accordion) in 2012 and after completing my masters, I curated a year-long event, culminating in a concert on 12th December 2012. I commissioned 12 new works from 12 composers for the ensemble which included Rafal Luc, accordion, Hugh Wilkinson, percussion, Kate Halsall, piano, Ian Anderson, viola, Adam Lowe, poet and Peter Harte, visual artist.

In addition composing works which required fully notated material, I found the rhythmic and sonic possibilities of jazz accordionists suited to my large ensemble, The Spike Orchestra, and from 2012, incorporated accordion into the rhythm section, initially featuring jazz accordionist Aidan Shepherd, and (from 2015–2018), jazz accordionist Mike Guy. Bartosz Głowacki also performed with the band on occasion.

I wanted to continue my relationship with accordion composition at a deeper level and to create opportunities for collaboration in the composition and performance of new works. This portfolio includes a range of compositions for accordion in both solo and chamber settings with a focus on assessing ways in which varying levels of indeterminacy are successfully managed in composition, notation and/or interpretation. Due to the polyphonic nature of the instrument, the accordion is one of a few instruments that is able to function simultaneously in multiple roles, e.g. in a popular music setting, the accordion as a solo instrument can provide bass lines, harmony and melodic lines, with

the Stradella bass⁸ specifically designed to deliver harmony, literally at the touch of a button. In contemporary scores and arrangements of baroque material, four-part writing is common as it is so well suited to the mechanics of the instrument.

Thesis Layout

During my trip to the Castelfidardo Accordion Festival in September 2015, I spoke with several performers regarding the use of improvised material and my ideas on ways to incorporate improvisation into my scores. At this point, I had completed my first set of compositions, *Maharal's Incantation*, which incorporated varying degrees of improvisation in each setting. A result of these conversations and my experience of the role of the accordion in the competition setting, was the composition, *Images of the Wind*, inspired by a visit to the coast whilst on that trip. Consequently, the order of compositions herein follows the arc of improvisation, from scores with no improvisation to the final project for improvising ensemble, for which there is no scored material. Throughout the portfolio I have drawn upon both rhythmic and harmonic sensibilities of the groove and jazz tradition, also bringing these elements into traditional settings, such as in the opening piece, *The Offering*, which is in the style of a fugue in four-part writing, punctuated with syncopated rhythmic textures. In total, this folio comprises eight projects.

It is important to note, that while the scores may offer challenges to accordionists from a range of backgrounds, the works are not intended to be didactic. Performers may indeed learn from the realisation of the material, as from any new score, but the compositions are created for performance with the intention of being accessible to accordion performers from diverse backgrounds.

⁸ "Push Those Buttons", *Accordion Life*, 2015, accessed August 27, 2020. <https://accordionlife.com/push-those-buttons/>

The accordion in context

The accordion is a relatively new instrument to the concert platform, emerging in its current form in the late 1950's. The patents for the free bass system are listed for 23 April 1957 and 13 April 1964, marking the arrival of this new converter bass accordion on the market.¹¹

The first known notated accordion composition dates from 1836 and the first patented accordion (described as a 'toy instrument') dates from 1829.¹² The 1957 concert 'converter', or free-bass instrument, enables the left hand (LH) manual to switch between the 'Stradella' (chord) bass and chromatic, 'free' (unisonoric, single note) bass and was invented in Castelfidardo, Italy, by Vittorio Mancini, the first model arriving in 1959.¹³ This is the instrument that is used today in concert works in both keyboard and button right hand (RH) configurations. Most concert repertoire for the instrument has been written for this free-bass converter system. This concert instrument is referred to as the 'classical accordion', and according to Claudio Jacomucci, this is the "most evolved instrument of the family: the full range free-bass multitimbral accordion."¹⁴

A pivotal issue in the development of the popularity of the accordion is that the repertoire for the instrument is comparatively modern. There does not exist an extensive canon for the instrument, as in the case of music for the more established instruments and ensembles, performed not only in the concert hall, but also represented in popular media such as adverts, television and film scores. In these environments, the accordion is often still viewed in its 'light' music, folk, or even comedic sense and as such, features in traditional, circus, French café music, American Zydeco and the Argentinian

11 Alberto Picchiotti, "Accordion Bass Chord Converter Patent," Google.com/patents *July 1957*, accessed Feb 15, 2017, <https://www.google.com/patents/US2798400>

12 Gorka Hermosa, "Accordion in the 20th Century", gorkahermosa.com, 2013, accessed Jan 12, 2017, <http://www.gorkahermosa.com/web/img/publicaciones/Hermosa%20The%20accordion%20in%20the%2019th.%20century.pdf>

13 Accordion Museum, "Accordions History", Contemporary Accordion Museum, 2017, accessed Jan 12, 2017 <http://accordion-museum.com/en/accordions/history>

14 Claudio Jacomucci, *Modern Accordion Perspectives* (Italy: Grafica Metelliana, 2013) 5

Tango. This is perhaps due to the folk foundation of the diatonic instrument and the early (pre 1957) compositions written for the accordion and its related instruments such as the harmonium and concertina. In his observations on the repertoire for classical accordion, Henri Doktorski highlights this tendency, referring to several compositions in this character.

To summarise Doktorsky's list:

In 1922..Alban Berg...included a short on-stage accordion part in his opera *Wozzeck*. The instrument appears only once: during the tavern scene, to lend a touch of authenticity to the saloon setting. In 1928, Kurt Weil used bandoneon for witty music in *The Three Penny Opera*. In 1948, Virgil Thompson used accordion in *Acadian [Songs] and Dances* from *Louisiana Story* to paint the sonic life of 19th century mid-western America and in 1943 Henry Brandt wrote *All Souls Carnival*, characterised by comedic ingredients, echoes of the circus...¹⁵

This portfolio sits amongst a growing body of work that addresses the call for new works from concert performers around the world, whilst embracing stylistic characteristics that are synonymous with the instrument and the sonic capabilities of the free-bass system. All compositions herein are composed with the full, concert, button accordion in mind, which is the most versatile of the family of instruments in the range of notes playable in each hand and the dexterity and speed at which fast passages can be achieved. It is customary for performers using the keyboard accordion or Stradella bass to adapt scores according to their specific instrument. No concession for this is required on the part of the composer.

¹⁵ Henry Doktorski, "The Classical Accordion Part 1", *The Classical Free-Reed*, 1998, accessed Jan 12, 2017, <http://www.ksanti.net/free-reed/history/classic.html>

The role of competitions in relation to this portfolio

The international classical accordion community is heavily geared towards competitions, with teachers and students travelling the globe in pursuit of prizes and accolades. I witnessed this myself visiting the International Accordion Competition in Castelfidardo, in September 2015. My observation at the time was that such competitions could narrow the outlook of upcoming virtuoso performers, as the repertoire is primarily limited to transcriptions and arrangements of baroque counterpoint, in particular, Bach and Scarlatti. Furthermore, the categories for competition reside primarily in solo performance, with finalists gaining financial reward and an opportunity to perform with an orchestra. Whilst in Castelfidardo, I had several conversations with Owen Murray, head of Accordion at the Royal Academy of Music. I learned that he had been working with festival directors at competitions such as Castelfidardo to encourage the use of accordion in chamber ensembles. This had been incorporated into the 2015 festival program by way of a competition for Italian conservatoire student composers to write for accordion with string quartet. I was also troubled to observe that traditional and jazz ensembles were not a formal part of the competition but rather, presented on the entertainment stage in the centre of the village, implying a lower status to these accordionists and ensembles than the solo competitors.

There are accordionists themselves addressing this division within their community. Claudio Jacomucci, editor of *Modern Accordion Perspectives*, puts forward the idea that while the accordion has itself passed through a “cultural elevation”,¹⁶ he goes on to suggest that “This cultural provincialism is a big limitation not only for the evolution of the accordion but mostly for those students that are trapped in such a narrow-minded world.”¹⁷

16 Claudio Jacomucci, *Modern Accordion Perspectives* (Italy: Grafica Metelliana, 2013) 5

17 Jacomucci, *Modern Accordion Perspectives*, 5

In 2019, the Castelfidardo Accordion competition expanded to include a jazz category, respecting the jazz tradition and the role of improvisation in accordion repertoire.¹⁸ This new acceptance of jazz and improvisation within competitions aligns with my objective to create new works which draw upon the virtuosic desires of performers in both fully specified scores and improvised settings and are accessible to wider audiences outside of the classical community. This wave of change is reflected in the interest of graduate accordion performance students, who are incorporating some level of ‘groove’ material into their recital repertoire. In conversation with me, Bartosz Głowacki, who graduated from the Royal Academy of Music in 2015, talked about the importance of the influence of the tango heritage, in particular, of Piazzolla. Also, of his interest in syncopation in the virtuosic work of Victor Vlasov, *Five Views on Gulag State*, later recorded on Głowacki’s own album *Genesis*.¹⁹ This material blends elements of groove with extended techniques such as bends, bellow shakes and ricochet: virtuosic techniques of the concert performer. In our own collaboration, *Tenebrism*, Głowacki specifically requested an element of groove within the solo work and, in *Maharal’s Incantation*, (appendix E), requested an improvisation pathway that would suit a non-jazz performer wishing to explore improvisation. An interest in groove was also apparent in my meeting with Iñigo Mikeleiz Berrade, who graduated from RAM in 2019; he enjoyed the groove element in *The Offering*, and the irregular tarantella of *Tenebrism*. Berrade has requested that I compose a work for his duo, incorporating an element of groove and was interested to discuss ways that would be facilitated for accordion and viola. He was also open to the idea of the incorporating optional improvisation in the composition. Laurent Derache studied classical accordion in Paris and then went on to specialise in jazz, taking his studies further in the Conservatoire du Reims. It was interesting to talk to him about

18 Confédération Internationale des Accordéonistes, “Competitors Report”, Coupe Mondiale, 2004, accessed Oct 14, 2019. https://www.coupemondiale.org/fr_report_competitors_snc.htm

19 Głowacki, Bartosz, *Genesis*, Dux Recording, 2019, CD.

his progression from classical to jazz and his own dedication to the exploration of groove and improvisation.

Musical Context

The music in this portfolio brings together both aspects of my approach to accordion composition by combining composition for classically trained accordionists with elements of groove and improvisation. All of the compositions herein are constructed for the free-bass accordion, allowing full expression across both manuals. Traditionally, jazz accordionists play the Stradella bass, with a limited range of LH single notes available, having chords allocated to the LH buttons. However, in recent years, the tradition has been changing and there are many notable performers who are exploring groove-based material both on the concert platform and in recordings.

Astor Piazzolla continues to be one of the most important influences in contemporary accordion composition and performance. He was preoccupied with groove, specifically in the combination of Argentinian Tango with classical and jazz structures. However, Piazzolla did not compose music that supported improvisation, preferring to fully notate his music. There are many examples of quasi-improvised music in his catalogue, one of the clearest examples being *Decarisimo*.²⁹ Also, the opening piano quasi-improvisation to *Adios Nonino*,³⁰ again, fully notated. In performance, Piazzolla was very expressive with ornamentation and rubato, with dramatic changes of tempo and feel in differing performances.

A protégé of Piazzolla, Richard Galliano, is one of the world's most renowned concert accordionists. Part of his renown is due to his embracing many genres of music with which the accordion is aligned, from Bach and Vivaldi transcriptions, to folk traditions, performing works of Astor Piazzolla and Nino Rota and many compositions in French 'musette' style. He famously incorporated aspects of jazz style into his repertoire, including a 1996 composition for accordion and string orchestra, *Opale*

29 Astor Piazzolla, "Decarisimo," *Astor Piazzolla – Live*, American Clavé, U.S. 1986 CD

30 Astor Piazzolla, "Adios Nonino," *Adios Nonino*, Warner Music Argentine, 1989 CD re-issue

Concerto,³¹ which, while fully notated, features a ‘Cadenza quasi improvvisando’ and many elements of groove throughout the three–movement work. Galliano takes the baton from Piazzolla by bringing the accordion more fully into the jazz idiom, extensively incorporating improvisation into his performances.

There are an increasing number of composers and composer-performers who are incorporating improvisation into their works. Karen Street is an active jazz performer and composes works for free–bass and Stradella accordion,³² which embrace this blend of folk and jazz, with elements of groove. In contrast, the music of Koby Israelite mashes together multiple styles: blues, rock, punk, jazz, gypsy, klezmer. His compositions are very much in the jazz idiom, scored with lead sheets incorporating extensive improvisation. Also of note are his accordion–led arrangements of popular song, for example Dylan’s ‘Subterranean Homesick Blues,’ or Led Zeppelin’s ‘Kashmir’ on his album *Blues From Elsewhere*.³³

Across the international jazz community, there are many performers who extensively incorporate improvisation into their work: Frode Halti from Norway, blends folk like rhythms with virtuosic techniques, for example in *Kirkenganger*, from the 2019 album, *Salika, Molika*³⁴ or *Kingo*, from the 2018 album, *Avant Folk*.³⁵ Jean Louis Matinier from France, creates duos with a range of instrumentalists and Laurent Derache, also from France is becoming a notable presence at international jazz festivals, performing original compositions with his trio, which feature extensive

31 Richard Galliano, “Opale Concerto,” *Tango Live Forever*, Milan, France, 2012 CD

32 Karen Street, <http://www.karenstreet.bigshedmusic.co.uk/Compositions.html>, accessed 20.12.2019

33 Koby Israelite, “Subterranean Homesick Blues,” *Blues from Elsewhere*. Asphalt Tango Records, Germany, 2013. CD

34 “Salika, Molika,” Erlend Apneseth Trio, Spotify, track 2 on Frode Halti, *Salika, Molika*, Hubro / Grappa Musikkforlag AS, 2019

35 “Kingo,” Spotify, track 3 on Frode Halti, *Avant Folk*, Hubro / Grappa Musikkforlag AS, 2018

improvisations. Derache is currently working on a duo project for accordion and drummer, exploring the polyphony of the accordion in a jazz setting.

From the USA Maria Schneider incorporated accordion into the rhythm section of her Jazz Orchestra from 2004 when the accordionist Gary Versace, performed in *Concert in the Garden*,³⁶ becoming an established voice within the ensemble from 2007. His playing is featured on subsequent albums; *Sky Blue*,³⁷ and in 2015, *The Thompson Fields*.³⁸ Whilst the Spike Orchestra were stylistically very different to Schneider's band, her work had a significant influence on my own compositions and orchestrations for large ensemble.

36 Schneider, M. *Concert in the Garden*, Maria Schneider Orchestra, ArtistShare, 2004 CD

37 Schneider, M. *Sky Blue*, Maria Schneider Orchestra, ArtistShare, 2007 CD

38 Schneider, M. "A Potter's Song," *Thompson Fields*, Maria Schneider Orchestra, ArtistShare, US, 2015 CD

Methodology

Throughout my research, I have worked closely with the accordion community in order to ensure that the music I create is relevant and accessible to a cross-section of players. At the outset, I invested in a Ballone Burini 120-bass button accordion and took some lessons with renowned teacher, Romano Viazzani, a lynchpin of both the British and global accordion community. Developing a basic geography of playing the instrument has been essential in the composition process. Understanding the complexity of the range of sounds and techniques that are intrinsic to the instrument has led to a deeper exploration of idiomatic practices, enabling me to write challenging, yet achievable material. Viazzani has overseen my progress as a mentor and friend, workshopping passages of my compositions, highlighting technical demands and encouraging me to persist when I came across challenges in my work. We also spent several sessions studying scores of some of the most popular concert works unpicking the compositional processes and variations in the execution of these works by different performers. Here is a list of some of the music we studied: Zolotaryov, *Sonata for accordion*,³⁹ *Tokkata No.1*,⁴⁰ Gorka Hermosa, *Anatango No.5*,⁴¹ *Fragilissimo*,⁴² *Saudade Àrtica*,⁴³ *Ekigrama*,⁴⁴ Hans Van Eck, *Schakerinen*,⁴⁵ Franck Angelis, *Haiti*,⁴⁶ Bogodan Precz, *Sonata No.1*,⁴⁷

39 Vladislav Zolotaryov, *Sonata for accordion*, (Ukraine)

40 Vladislav Zolotaryov, *Toccata for accordion*, (Ukraine)

41 Gorka Hermosa, *Anatango*, (Spain, Ediciones Nubero) 2003

42 Gorka Hermosa, *Fragilissimo*, (Spain, Gorka Hermosa) 2014

43 Gorka Hermosa, *Saudade Àrtica*, (Spain, Gorka Hermosa) 2000

44 Gorka Hermosa, *Ekigrama*, (Spain, Gorka Hermosa) 2012

45 Hans van Eck, *Schakeringen* (Amsterdam, van Eck)

46 Franck Angelis, *Haiti* (France, Franck Angelis) 2010

47 Bogdan Precz, *Sonata Nr.1* (St Petersburg, Karthause-Schmülling) 1993

Ganzer, *Phantasie 84*,⁴⁸ Neils Viggo Bentzon, *In the Zoo*,⁴⁹ Torbjörn Lundquist, *Metamorphoses*,⁵⁰ Wjatscheslaw Semjonow, *Don-Rhapsodie Nr. 1*,⁵¹ Wladislaw Solotarjow, *Kindersuite Nr. 6*,⁵² Anatoli Kusjakow, *Sonate Nr.2*.⁵³ For reference notes on these scores, see appendix F.

Due mainly to the short history of the concert accordion in comparison to the long-established instruments such as the piano or the violin, this instrument is still a comparatively rare feature in concert halls. There are also comparatively few virtuosic accordion performers available for performances than in the common orchestral instruments. Therefore, when performances require an accordion, the accordion professionals are in high demand. In his essay *Development of the classical accordion in United Kingdom*, Miloš Milivojević comments on this scarcity, writing, “I can report that both myself and my accordion colleagues in the UK are in demand throughout the year both as soloists and chamber musicians. On average I schedule 80–100 performances per year.”⁵⁴ In order for the music in this portfolio to be accessible to classical accordionists who are already very busy with performance commitments, I looked for ways to encourage groove and improvisation or extemporisation within my compositions that are not solely arrived at through the tradition of the chord/scale relationship found in standard-practice jazz. It is important to note that many accordionists who have been trained in jazz (by ‘trained’, I refer to conservatoire or university training specifically relating to jazz performance), not only rarely play accordion as their first instrument, but also are more inclined towards the Stradella LH manual, limiting the compositional possibilities. This

48 Jurgen Ganzer, *Phantasie 84* (Nederland, Bala Music) 1980

49 Niels Viggo Bentzon, *In The Zoo op.164* (Germany, Hohner Verlag Mainz) 1982

50 Torbjörn Lundquist, *Metamorphoses* (Germany, Hohner Verlag Mainz) 1966

51 Wjatscheslaw Semjonov, *Don-Rhapsoie Nr.1* (Germany, Karthause-Schmülling) 1979

52 Wladislaw Solotarjow, *Kindersuite Nr. 6* (St. Petersburg, Karthause-Schmülling) 1974

52 Jurgen Ganzer, *Phantasie 84* (Nederland, Bala Music) 1980

53 Anatoli Kusjakow, *Sonate Nr.2* (St Petersburg, Karthause-Schmülling) 1990

54 Miloš Milivojević, “Development of the classical accordion in United Kingdom,” in *Modern Accordion Perspectives*, ed., Claudio Jacomucci (Italy, Grafica Metelliana spa, 2013), 26

is the case with the majority of accordionists who I have worked with in jazz settings among whom there is a preference for keyboard accordions with the Stradella bass. Furthermore, due to the nature of jazz courses, students are encouraged not only practice their instrument, but also to compose their own music. Therefore, the need for composers to create new works for jazz accordionists is less imperative than it is for classically trained accordionists.

My writing, therefore, was driven by my experience of the skills and requirements that represented the accordion performers that I had worked with in projects since 2010. Regardless of stylistic leaning, the material had to be suitable to be included in a concert program, with some virtuosic passagework and incorporation of extended techniques. The first compositions I wrote for this portfolio were based on collaborations with Głowacki, Luc and Guy. I felt that their varied experience was representative of professional accordionists and as such, their perspectives on the requirements of accordionists was very valuable in this early stage. The biggest commonality between them was that each of them was interested in the exploration of groove. The difference came in the incorporation of improvisation: Luc did not like using improvisation in performance, Głowacki requested some level of improvisation and Guy wanted to develop virtuosic passagework with extended improvisation. All agreed that not all of the compositions should be for solo performance. A similar perspective was apparent during several of my conversations with Owen Murray (RAM). He was passionate that the accordion be assimilated into a range of ensembles in order that the profile of the instrument be more widely accepted and expected within the available forces for composers, arrangers, conductors and musical directors.

Improvisation and Interpretation

The role of improvisation herein was informed not only by the work in this portfolio, but also by my wider work as a composer, teacher and workshop leader in composition and improvisation. I am

fascinated by the phenomenon we call ‘improvisation’ and diverse opinions that surround it. Several of the scores in the portfolio offer an opportunity for non-improvising accordionists to explore beyond their comfort zones and to ‘have a go’ at improvising. In my teaching, I aim to break down the fears which surround improvisation, whether it is encouraging a student to ‘noodle’ at the piano or working with them to explore harmony and chord/scale relationships for soloing or extemporisation of aural or written material. Lydia Goehr refers to the historical practice of exact realisation of a written score as “perfect compliance” and goes on further to look at the variation in compliance in jazz improvisations:

What we understand today to be perfect compliance has not always been an ideal and might not be in the future. Actually it is quite peculiar and rather unique. It has characterized classical music practice only for the last 200 years. It is also not universal in the world of music. In fact, it is significantly this ideal that serves to distinguish the practice of producing performances of classical musical works from the performance practices associated with other kinds of music. Whereas in classical music performances we strive towards maximal compliance with a fully specifying score, in traditional jazz improvisations, where very different notions of compliance operate, musicians seek the limits of minimal compliance to tunes or themes.⁷⁴

Having freedom in the outcome of the score is representative of my drive as a composer. This is echoed by Stephen Hicks, who, in discussion with Derek Bailey about composition that incorporates improvisation states: “I think composers are very interested to submit a theme and see what happens to it.”⁷⁵

⁷⁴ Lydia Goehr, *The Imaginary Museum of Musical Works* (Oxford, Clarendon Press, 1992), 87

⁷⁵ Derek Bailey, *Improvisation: its nature and practice in music* (United States of America: Da Capo Press, 1993), 37

In my workshop with accordionist, Iñigo Berrade, I explained to him my concept of the role of improvisation for the accordion in this portfolio:

“The whole point is that I bring in extra layers of improvisation ‘if you want to’, so it’s not defined – you don’t *have* to improvise, but you can. For me, the accordion is such a great instrument for improvisation but I don’t want to pre-suppose that everyone is happy to improvise. My intention is that people can come to these scores and feel that, ‘okay, I feel I can have a go at improvising because I am in a safe setting’.”⁷⁶

To create these settings, I have worked from the principle of support for the soloist, facilitating this in two main ways, through rhythm (groove) and harmony. In the duo version of *Maharal’s Incantation* (appendix E) I composed a rhythmic framework in the form of optional, regular crotchets in the LH of the accordion in a two-bar phrase pattern which also clearly spells out the suggested scale to use as the starting point for the RH improvisation. In my teaching, I call these ‘blanket scales’. Primary examples are pentatonics and blues scales, however, these are very basic in terms of sound exploration and would not have been suitable in this portfolio. The use of the E *mishreybekh* scale, functioned by offering a simple palette for improvisation that also captured the Jewish setting. The accordionist can opt to stay within the given confines and create a solo in keeping with the piece, without needing to understand chord/scale relationships or harmonic choices outside of the material offered in the score. Furthermore, the accordion joins the guitar here, so the two musicians are able to work together, which is supportive for each improviser as they are not required to originate all of the musical gestures in the improvisation. In this setting, there are opportunities for exploring improvisation techniques, such as call and response, imitation and repetition. Bailey suggests that, “All improvisation takes place in relation to the known whether the known is traditional or newly acquired.”⁷⁷ In the performance notes, I give options for the possible approaches to improvisation in

76 Nikki Franklin, discussion with Iñigo Berrade, 20.01.20

77 Derek Bailey, *Improvisation: its nature and practice in music* (United States of America: Da Capo Press, 1993), 142

this piece. The scored opening page incorporates the option for either or both performers to replace notated material with free improvisation, and the single-scale soloing option at [G] and [H] can simply be the starting point of an improvisation, with the open repeat and cadenza facilitating freedom of expression in terms of rhythm, harmony and duration.

In *Images of the Wind*, the performer has the choice as to whether to opt for the improvisation pathway at [C]. My intention in this case is to encourage a setting for exploration of improvisation if desired, and also to make accessible this score to performers from classical or jazz backgrounds. I have seen other examples of this style of writing in tutor books, for example Mike Cornick's *Piano Jazz* series⁷⁸ and Chris Norton's *Microjazz* series.⁷⁹

In my experience as a composer, I have learned to accept a degree of variation in interpretation from each performance of a work. The score is only one part of the final performance. This understanding of interpretation chimes with that of Pierre Boulez and Gerard Mortier:

We should be careful never to think that the interpretation is the only truth about the work. A theatrical interpretation always takes place within an aesthetic and it reflects the trends and concerns of a certain time. It is good to work on it, and it should be the best you can do, but you must always be aware that after ten years you might want to do it again, because your view of the work may have changed again. It is only valid for a limited time and it is not correct to say that one production is more true than another. It is only another experience.⁸⁰

78 Mike Cornick, *Piano Jazz 2*, Universal Edition, UK. 1999

79 Norton, C. *Microjazz Collection 1* (with playalong CD), Boosey & Hawkes, London. 1997

80 Boulez, Pierre, and Gerard Mortier. "Interpretations." *Grand Street*, no. 55 (1996): 174-78.

By incorporating optional pathways into scores, either as ossia, as in *Images of the Wind*, or as improvisation, as in *Sans Visage*, I release my control over the performance outcome to a certain extent. This is taken further in the improvised project *Ecstasies*, where the outcome is open to complete variation at each performance. However, it was interesting to note that as a result of discussions in rehearsal, the overall shape and colour of the performance on 27 November 2019, was not far removed from the stylistic content we explored in rehearsal. Bailey also reflects on this: “One of the things which quickly becomes apparent in any improvising is that one spends very little time looking for ‘new’ things to play. The instinctive choice as well as the calculated choice is usually for tried material.”⁸¹

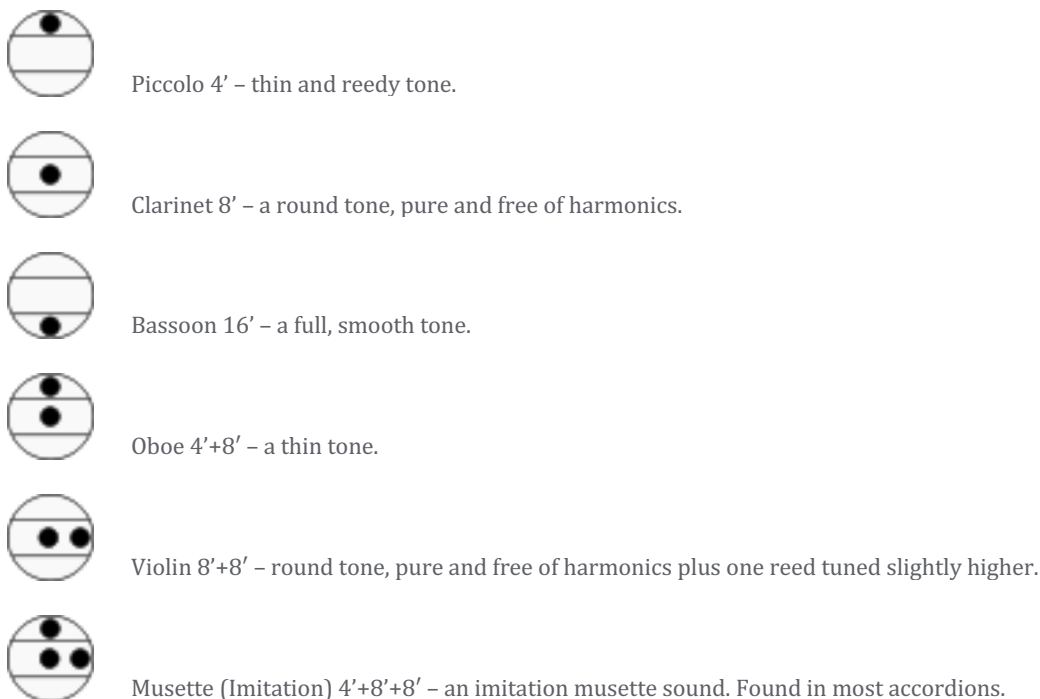
In the case of *Ecstasies*, to keep the project in the realm of free improvisation, each subsequent performance will be entered into without rehearsal. We now have a rapport as an ensemble and from this point can freely explore new approaches and ideas. Interest must be captured and fueled with variation in pulse, dynamic and groove at every performance. The desired outcome in performance here is to share a creative ensemble collaboration which incorporates a connection with the audience as well as within the ensemble.

81 Derek Bailey, *Improvisation: its nature and practice in music* (United States of America: Da Capo Press, 1993), 73

Notation

In many contemporary scores the experimental sonic possibilities of the accordion are explored, through the use of graphic scores and precise notation. There are many permutations for the creation of sound and composers have developed many ways of notating these effects. Although some agreed notations are becoming standardized, adding them notations to digital scores still requires the use of hand-writing or photo editing software as they do not exist in the menu of the most popular score-writing software programs. In particular, the use of registers in accordion are pivotal to the sound production of the instrument. These function audibly in a similar manner to organ stops, accessing different reeds to create different timbres of sound. Each accordion may be built with different registers depending on the setup of the instrument, but in general, a concert accordion will have approximately eight RH registers and four LH registers. In the website *Duo 2000*, Sergio Zampolli gives clear examples and images of the RH registers:

Fig. 1 "Register Switches"⁸⁷



⁸⁷ Reproduced from: Zampolli, "duo2000.co.za/registers", Duo2000, accessed 15/02/2020, <https://duo2000.co.za/registers/>



Musette (Authentic) 8'+8'+8' – a strong and distinctive sound, built for special “Musette accordions”. Tremolo.



Organtype (Organ) 4'+16' – a slightly reedy quality.



Harmonium 4'+8'+16' – like the Oboe stop, but heavier because of the added 16' reed rank.



Bandoneón 8'+16' – characteristic round, mellow accordion sound.



Accordion 8'+8'+16' – like the Violin stop, but heavier because of the added 16' reed rank.



Master 4'+8'+8'+16' – the loudest and fullest accordion sound.

All of these register symbols are readily available in music notation programs. However, the LH register symbols are less standardised, with variations in notation style across different platforms. In my scores, I opted to use the current preferred triangle register sign for the LH manual, creating hand-written images that I scanned into my notation program. They are as follows:

Fig. 2 “LH Register Switches”



2' ‘piccolo’ register – sounds 8va from written pitch – thin sound



2', 8' – sounds 8va and at written pitch – characteristic sound



2' and 2 x 8' register – is the default register if no register marking is given



8' – mellow sound



2x8' – denser sound

Consultation with performers

One of the most important elements for me in creating idiomatic, high quality new music for the accordion was in the consultation with performers. I worked with some exceptional accordionists during my research and their feedback and guidance enabled me to tailor the compositions through an iterative process that led to final works which combined my compositional choices with a clear representation of the technical and stylistic requirements of accordion performers. The range of support has been delivered either in person, through discussions, workshops and performances or over the internet, primarily via email. I have travelled within the UK, visiting the accordion department at the Royal Academy of Music, London, and I have spent many hours with Romano Viazzani in Hounslow. I have travelled further afield, to Italy and Poland to meet with some wonderful musicians and to experience some performances and festivals of accordion in these countries.

Initially, the very idea of creating a body of work at this level came from my first collaborator, Rafal Luc, but at every step of the way, each accordionist, whether performer, educator or enthusiast, echoed the desire for new music for the instrument. I spent a few days in Wrocław, Poland, with Luc in 2015. During this time, we discussed scores which are central to final year accordion performance students, such as Berio's *Sequenza XIII* and the works of Gubaidulina, Angelis and Franck. We also talked about composers that have worked directly with Luc, the current trends in choices of ensembles which include accordion and had an in—depth discussion on extended techniques. Luc observed that while such people as Gubaidulina used the air button extensively within her scores, the technique was

now considered *passée* and as such was rather scorned by his contemporaries. Luc himself enjoyed composers exploring the use of accordion to replicate non-musical gestures, such as gunfire or a typewriter. This was where the seed was sown for my composition *Joyriding*, in which I used the accordion to mimic the sound of car chases, incorporating such sounds as screeching tyres, horns and culminating with a rolling hubcap falling to the ground. Luc's input was pivotal in the development of that work, exchanging several emails with me on the playability and efficacy of the notation I used to represent particular sound effects. For example, in his email to me on 28th January 2019, Luc suggested the following:

I am not really sure about such amount of "sliding" and bellow shake material. Of course have it if you really want it. But most dynamics are *ff* or generally loud, it would require lots of physical energy to sustain such a dramatic level in the whole piece. Maybe think about it from that perspective?⁸⁸

I had wanted the score to be physically challenging, but not for this to be the over-riding experience of the performer and as a result, I incorporated some moments of calm within the composition. Once the composition was finalised, I workshopped the piece with Iñigo Berrade and we added some final details in relation to tempo markings and some phrases which were more effectively produced in the other manual (swapping material to the other stave). There is no doubt that I would not have been able to achieve a piece that was fully idiomatic for the concert accordion without the support of these highly experienced performers. Both Berrade and an advanced student of Luc are currently learning *Joyriding*.

Most of the accordionists I worked with were not known to me before I set out on the PhD. My friend and mentor, Nikki Iles is known as a jazz pianist, but also performs on accordion. I approached her regarding the use of accordion in jazz settings and Iles put me in touch with Karen Street, as Iles considered she was a more informed collaborator for this research. Street is a composer, performer and is a keen improviser on both the accordion and the saxophone. I visited her in Somerset and we

⁸⁸ Rafal Luc, Email to author, January 28, 2019.

spent an afternoon discussing improvisation in general terms and also looked at the application of chord voicings on the free-bass accordion. At the beginning of my research, I was very interested in jazz performance for the accordion and was looking at ways of developing LH patterns for chord voicings. However, as my research progressed, I considered that this approach was too niche and did not represent enough of the performers I wanted to reach with these compositions. Furthermore, one of my main outlets for jazz ensembles was the Spike Orchestra but my compositions there were made in collaboration with Sam Eastmond, and as such, I chose not to include them in this portfolio.

I was really into the Zorn *Book of Angels* series and was particularly taken with Volume 5, *Balan*, by the Cracow Klezmer band.⁸⁹ The arrangements and the use of the accordion were really exciting and engaging. I was also interested to know how much of the material was scored or improvised for the recording, so I reached out to the band leader and accordionist, Jarosław Bester via Facebook messenger. Bester was very happy to talk to me about the music and I visited him in Krakow in 2015. There is more detail relating to our collaboration in my write up of *Over the Curzon Line*, but my trip to Krakow was highly informative and Bester was the first performer I had worked with who was equally at home with fully specified scores and with levels of improvisation from the traditional chord/scale jazz improvisation setting to free improvisation with no scored material. I composed *Over the Curzon Line* with the intention of Bester performing the accordion part at the premiere. However, due to unforeseen circumstances, the premiere has been delayed until further notice. In particular, the accordion feature, *Hallucinations*, was written specifically incorporating techniques that I had discussed with Bester during our time together in Krakow.

Also on the Tzadik label, UK accordionist, Koby Israelite spent several sessions with me exploring Klezmer styles and sharing ideas on ways to incorporate groove into the accordion repertoire. Israelite's first instrument was the electric guitar and his approach to the accordion was based on many of the stylistic characteristics of the electric guitar: slides, heavy rock rhythms and driving bass

⁸⁹ John Zorn, *Balan* (Book of Angels Volume 5) The Cracow Klezmer Band. Tzadik, 2006. CD

lines. Israelite preferred working without scores and we also talked about ways this influenced his playing and his composing. The use of riff-based themes was prevalent in his work, again echoing stylistic norms in both rock music and the electric guitar. Israelite was very supportive of my work with the Spike Orchestra and in my research for the accordion.

My trips to Italy offered excellent opportunities to expand my knowledge of the accordion. I spent a week in Castelfidardo at the International accordion competition, where I was able to discuss my work with a broad selection of accordionists. I was also given a tour of the Pignini Accordion factory, which added to my understanding of the mechanics of the instrument and I made several visits to the Accordion Museum learning about the history of the instrument. The festival directors kindly gave me access to a grand piano in a beautiful church in the centre of the village, where I composed *Images of the Wind*. In May 2017, I visited Cesare Chiacchiaretta in Brescia, attending his concert for accordion and strings and he looked through my growing portfolio, giving some useful advice on my compositions. Chiacchiaretta requested that I compose a lyrical solo work for him after completion of my studies.

One of the most supportive performers of the early stages of my research was Bartosz Głowacki, facilitating *Maharal's Incantation* and the solo work, *Tenebrism*, which Głowacki premiered at Aldeburgh in 2016. We had many meetings together with a particular focus on groove and the incorporation of improvisation for non-jazz trained accordionists who might wish to explore improvising.

Mike Guy and Aidan Shepherd were the accordionists for the Spike Orchestra and we spent many hours trying different techniques in groove settings using both scored and improvised material. Both performers used the Stradella bass, which limited the single note range for the LH manual, so the focus for these compositions and sketches were on RH riffs and lines. All of these characteristics from different players, each with their own skills and instruments were essential in the development of the repertoire included here.

Laurent Derache, the accordionist for the *Sans Visage* project in France was another player whose music was interesting to me. I first saw an interview with him on the viàLMtv Sarthe channel on YouTube⁹⁰ and was drawn to his technique, improvisation and his approach to developing the role of jazz on the accordion. I reached out to Derache via Facebook in 2019 and he agreed to meet me in Bordeaux in January 2020 to record *Sans Visage*. We spoke mainly via messenger, discussing style and improvisation for the project. Derache had not previously worked on a punk-jazz project and was interested in the sound-world I was creating, to ensure that his approach would give the result I was looking for. In January 2020, we met in Bordeaux before our recording session for to discuss the best registers for the sound I was hoping to achieve here. Our day in the studio also facilitated conversations regarding improvisation in this setting, which offered the environment of jazz, chord-scale relationships, but with an added punk element, with exploration of sound beyond harmonic considerations.

Once the portfolio was complete, I spent a productive afternoon with Iñigo Berrade in order to review the compositions and scoring throughout the portfolio and discuss playability and register choices. There were some small edits made during this session, which was extremely useful. I found discussing the pieces as a collective result of my research helped to clarify the imperatives that had underpinned my work.

There is no doubt that having input from such a range of musicians in support of this research enabled me to expand my knowledge and understanding of the instrument and the community that surrounds it, resulting in a more focused and relevant body of work that I could possibly have achieved without their guidance.

90 viàLMtv Sarthe, Interview, Laurent Derache, “Au Bonheur de Nacre”, December 10, 2010. You Tube, accessed May 1, 2016, <https://www.youtube.com/watch?v=BjB6yX7yNjI>

List of Compositions & Forces

1. The Offering – solo accordion
2. Tenebrism – solo accordion
3. Joyriding – solo accordion
4. Over the Curzon Line – ensemble, choir, narrator
 - i. 5am
 - ii. Due North
 - iii. Displaced Persons
 - iv. Amnesty 1941
 - v. Beloved
 - vi. Boat to Persia
 - vii. Hallucinations
 - viii. Due South
 - ix. Little Poland
5. Maharal's Incantation – violin, electric guitar, accordion, piano, double bass
6. Images of the Wind – accordion and bass clarinet
7. Sans Visage – 2 voices, alto saxophone, tenor saxophone, piano, electric piano, accordion, electric bass, drum kit.
 - i. Villa du Dr. Genessier
 - ii. A Ma Fille Bien Aimée
 - iii. Le Masque
 - iv. Pearl Choker
 - v. Doves and Dogs
8. Ecstasies – Voice with loop station, Accordion, Poet, Tap Dancer
 - i. Afterlife @ Aftershock
 - ii. Buzzing Affy
 - iii. Connoisseur at a Fetish Club
 - iv. Fruit
 - v. Vada That

The Offering

Solo accordion

Scores – 01 The Offering

The material here stylistically follows the traditional fugue, a form particularly well suited to the free-bass accordion. This piece would be suitable for accordionists from a fully classical background as it is fully notated with no improvisation. Four-part writing is prolific within the accordion repertoire. It is a requirement in most accordion competitions for a Bach Prelude and Fugue to be performed as one of the set works.⁹¹ Furthermore, many recordings made by accordionists today include arrangements of Bach⁹² and Scarlatti⁹³ for the accordion. This composition offered opportunities for a varied use of registers, expanding the texture of the different entries. Groove was incorporated as a compositional layer within the form. The syncopated accompaniment enters in the RH at b.9 and transfers to the LH at b.13, returning again at b.35, shifting the straight semiquaver pattern into a more syncopated setting. I adhered to the basic principles of subject (b.1-4 bass clef) and countersubject (b.5-8 bass clef) and included the rhythmic development as thematic material. Once the rhythmic layer is established, rhythm continues to be an intricate layer within the development until a release of rhythmic tension occurs at bar 47, as the piece enters the final passage to its conclusion. The modal setting allowed me to create harmonic shifts whilst maintaining a harmonic structure that did not conform to the traditional ‘tonic-dominant’ framework, however, the final Tierce de Picardie on the sub dominant was a deliberate nod to the Bach fugues from which the inspiration for the piece was derived.

91 “Competitors Report”, Coupe Mondiale, *Confédération Internationale des Accordéonistes*, (2004) accessed Oct 14, 2019.
https://www.coupemondiale.org/fr_report_competitors_snc.htm

92 Claudio Jacomucci, “Johann Sebastian Bach,” Claudio Jacomucci, 2008, CD

93 Janne Rättyä, “Scarlatti: Sonatas On Accordion,” Ondine, 2014, CD

It is common for performers to adapt scores according to their specific instrument, for example, the opening subject could be played in the RH manual at this register, with the 16' and 8' register for depth of sound, changing to the 8'x 8' register for the subject from bar 5. I have chosen to notate this subject in the bass clef, but it would be standard practice for a performer to adapt this to be played in the RH if desired. In my work with accordionists, I have always been advised that no concession for this is required on the score or in performance notes.

Tenebrism

Solo accordion

First draft Appendix A

Full Score Scores – 02 Tenebrism

Recording Recording 01

I first met with Głowacki in January 2016 to discuss writing a piece for the performance in Aldeburgh in September 2016. Głowacki had played several of my compositions and particularly wanted something with a dark theme and with some spirit and groove. We talked in some detail about the needs of accordionists in solo works, and some of the considerations for new material. In this piece, there is no improvisation, as Głowacki requested a fully notated score. His personal preferences regarding improvisation in the music he performs are mirrored by other performers I have worked with. In my discussions with Berrade regarding solo works, he also said that while he would consider attempting some level of improvisation in ensemble works, he did not feel confident with this in a solo setting, preferring full notation. Luc, who is an experienced performer with an extensive background in contemporary works would not be comfortable with improvisation at any level in a solo performance, as this lies outside of his training.

I chose to work with the inspiration of the Italian artist Caravaggio, coming to this piece from the perspective of Caravaggio's mental health disorders and "the beauty and darkness of the art that ensued..."⁹⁴

I used the B minor tonality to open, giving a strong tonal centre to the piece, to align with the baroque period of Caravaggio. To further set the scene, I explored aspects of C16 Italian folk music, specifically the melodic and entwining rhythmic lines of Thomas Morley's Madrigals and

94 Richard Chessick, "Saints and Sinners: Caravaggio and the Baroque Image", *The American Journal Of Psychiatry*, Vol 157, Issue 12 (2000)

Canzonets⁹⁵ and the energy of the Tarantella, which originated from Southern Italy around that time.⁹⁶ While the opening section is barren and lonely, this atmosphere enhanced using the single 8ft reed, with cassotto, for the sparsest register on the instrument, there is soon a transition to the 18/16 mixolydian tarantella,⁹⁷ depicting the high energy of the pubescent, the high life, the frenzies described in various accounts of the life of the artist. In order to explore a deeper level of groove, I chose to set the tarantella in 18/16, grouping the triplets into six single dotted semiquaver beats, rather than the more traditional 6/8 meter, with regular, dance-like compound triplet divisions. This gave the energy and lift that I required, and further facilitated a diminution of the groove to 15/16 at b.47 where the tarantella theme is contracted to add tension. When the piece returns to the B minor theme at b.58, I wanted to unsettle the melodic line, so opted for a descending chromatic bass line, thereby disrupting the harmony. Głowacki commented that the use of chromatic lines in the bass are a characteristic of my accordion writing, which, he reflected add interest to my compositions, but also make them more challenging to learn, as the assumed bass notes for the melodic figures are often disrupted. I found this an interesting observation as I often perceive the accordion as two separate voices, with the LH manual having a distinct alternate character to the RH manual. At b.64, the piece then combines the sextuplet pattern with a lilting, syncopated melody climbing to a final gentle statement of the opening bars.

The piece was premiered at Aldeburgh on 23 September 2016 and Głowacki performed it again at a concert in Horsham the following November. Following the concert, we discussed the idea of extending the tarantella as we both felt that there was more scope for exploration during this section.⁹⁸

⁹⁵ Thomas Morely – *Canzonets or little short songs to three voyces*, modified 13.12.2010; accessed 24/2/2017
<http://serpent.serpentpublications.org/~lconrad/music/morley/now/lowvoice/allparts.pdf>

⁹⁶ 'Tarantella, Dance, Britannica.com', the Editors of Encyclopaedia Britannica. Last modified 20/7/1998, accessed 14/02/2017.
<https://www.britannica.com/art/tarantella>

⁹⁷ Erich Schwandt. "Tarantella." Grove Music Online. Oxford Music Online. Oxford University Press, accessed February 24, 2017, <http://www.oxfordmusiconline.com.ezproxy.york.ac.uk/subscriber/article/grove/music/27507>.

I found it challenging to re-work this piece since it had now been performed twice and Głowacki and I had worked together on the original material in some detail. My solution was to think of the extended version as an arrangement rather than as composition, as breaking from the fixed and finished score was proving challenging. Alfred Blatter describes the arranging process as follows:

one usually begins with some musical material – perhaps a melody and a few rudimental chords – and proceeds to supply all that is missing through a variety of creative means, such as writing introductions and endings, constructing traditional passages, adding counterpoint, creating a bass line, adding ornaments to the melody, and elaborating on the harmonic structure.⁹⁹

Rather than extending the tarantella from the middle or end, I deconstructed the 18/16 theme (b.27 in the original score), to introduce the dance in a simpler rhythmic form, gradually increasing the material and the density by adding a steady, rhythmic pedal note in the LH, enhanced by the acciaccatura, which was so prevalent in the music of Morley and Palestrina; again referring to the music of Caravaggio's time. This extended opening to the tarantella builds more effectively to the theme at b.40, bringing more of a rush and release than in the first iteration. This four-bar phrase speaks once in full before the second pass is interrupted by the move to 15/8, initially contracting the rhythmic core, then further disrupting the groove by incorporating different groupings within the 15/8 feel. I am fascinated by the obstruction of rhythmic meter using irregular groupings and use this device frequently in my compositions. Although I am referring to the energy and dance like nature of the tarantella, I am not aiming to re-create an authentic sixteenth century dance; the source material is simply a starting point for the compositional material and further serves as a reference between myself and Głowacki in discussing the realization of the score. In my writing with Sam Eastmond for the Spike Orchestra's *Ghetto* album, I started exploring alternate rhythmic groupings using the

⁹⁹ Alfred Blatter, *Instrumentation and Orchestration* (Boston: Thomson Schirmer, 1997), 388

Klezmer 3,3,4 grouping within a 4/4 or 8/8 time signature. In Amnon Shiloah's book *Jewish Musical Traditions*, he states that the modes refer not only to the scales employed, but also to rhythmic cells:

It follows that 'tanghim' means dividing the rhythm into groups of beats or rhythmical patterns; the term 'luhun' does not refer to tunes, but to rhythmic modes, and the 'sound' that appears at the beginning of the sentence refers to the sound or group of sounds produced by the beats.¹⁰⁰

Following the *Ghetto* project, we had opportunity to further explore these rhythmic modes during the John Zorn *Masada Book of Angels*, Book 2 project,¹⁰¹ where Zorn provided us with the raw material for the arrangements in the form of lead sheets. Here the rhythmic groupings throughout are clearly stated and give the rhythmic drive that defines this arrangement. I drew on this material by employing different rhythmic groupings from bar 46-55, to give the impression of a continuing dance, but with some instability. I found that the grouping 2,2,3,3,2,3 gave a feeling of forward motion and stability, whereas 2,2,3,3,3,2 felt more insecure, with a falling sensation within the rhythmic structure. I returned to the first grouping at b.53 to prepare the return to the strong 3,3,3,3,3 grouping at b.55, supported here with full beats and a strong, suspended E/F tonality leading to a momentary E major cadence at b.61. The following bars (b.62-95) continue to utilise lilting rhythms and a gradual descent to the return of original B minor theme. The energy and desperation of the tarantella is dispersed; the 15/16 drive woven with more relaxed melodic, harmonic and rhythmic material at the 3/8 in bar 81, briefly interrupted by rhythmic disruption at b.87, yet this time with the LH steadily descending in a diatonic B minor scale, breaking the urgency of the previous passage. The ending of the piece remains

100 Amnon Shiloah, A. *Jewish Musical Traditions* (Detroit: Wayne State University Press, 1995), 54

101 I set up the Spike Orchestra in 2010 with fellow musician Sam Eastmond. In 2014, we were signed to Tzadik Records to create arrangements of Zorn's *Book of Angels* sketches for the Spike Orchestra, for inclusion in the Book 2 project. These arrangements are under strict copyright guidelines and cannot be included in this portfolio.

unchanged; I was happy with the original dissolution of energy and the final Em9+5 chord becoming more balanced as a result of the E major cadence at b.61.

Joyriding

Solo accordion

Full Score Scores – 03 Joyriding

Rhythmic Transcription Appendix B

I wanted to compose a piece which could only be played on the accordion. The first two compositions in this folio, while ideally suited to the accordion, could also be arranged relatively successfully for piano or organ. However, for *Joyriding* to be performed on any other instrument would require an extensive re-arrangement probably for a duo or trio to replicate the sound-world. This is where the unique qualities of the concert accordion come into play. It is possible at once to incorporate up to four-part writing whilst adding textural elements such as the bellow shake, explosive clusters and multi-note glissandi. Furthermore, the range available in the RH manual on the button accordion is around three octaves, which allows a wide tessitura within one hand. The use of the registers adds colour to the written score, not only by adding a higher octave, but also by creating different timbres.

The feeling of groove in this setting is obfuscated by the intricacies of the source material and as such, is not present as a rhythmic imperative. The rhythmic material is drawn from the transcription of a famous car chase scene 1998 the movie *Ronin*.¹⁰² The first four minutes of the car chase is set without music, which was ideal as I was not influenced by an existing soundtrack.¹⁰³ To create the rhythmic template, I transcribed the sounds against a steady metronome beat, giving me a sense of phrasing and rhythmic placement. These rhythmic sketches can be seen in appendix B. I also included some pitch references where appropriate for car horns and the police siren. The extended techniques available on the accordion are ideally suited to this style of composition and have been used extensively in some of the most famous compositions favoured by concert accordionists, including

102 Ronin, directed by John Frankenheimer, screenplay by David Mamet, J.D. Zeik, (USA, 1998)

103 Ronin, dir. J. Frankenheimer, (USA, 1998), "Ronin Paris Car Chase Full 1080p HD," <https://youtu.be/MxxH0lZSYgU>

De Profundis by Sofia Gubaidulina and *Sequenza XIII* by Luciano Berio. In this piece I have employed several extended techniques such as full arm clusters, to represent crashes and the full hand cluster with glissando, to replicate the sound of skids.

Fig.3 “Extended technique notation”



The full arm cluster: crash



The full hand cluster with glissandi: skid

Besides the notation, this piece is also physically challenging to play. I specifically wanted to include a level of theatre into the composition to give a physical representation of the tension that is presented in the movie clips. There is no improvisation in this piece as the rhythmic detail is precisely designed to replicate the source materials.

In the creation of this piece I was supported by Rafal Luc as much of the notation I used was quite experimental in order to achieve the sounds I was replicating. He went through the score in detail, and offered suggestions for improvement in his email to me on 28th January 2019:¹⁰⁴

Bar 1 you've put bellow shake in RH and ricochet symbol in LH. Need to choose one.

Also, choose one symbol for bellow shake in the whole piece, either letters BS or like in bar one on the staff (I prefer that). That will help. I marked all of them along the score.

Bar 3 LH, I would put both semitones as a one chord, that happens several times.

Some of the slides will be very difficult to achieve, especially LH, I marked most of them.

104 Rafal Luc, Email to author, January 28, 2019.

Bar 18, I don't understand it. You probably want it bellow shake right?

Bar 19, you need time for such a jump in the LH. Crotchet rest probably would do.

Section 31-34, think you should reconsider it maybe?

Bar 35 range is on the edge, it usually works better if you have opposite voicing - longer notes with weaker fingers, and shorter ones with stronger fingers.

Bar 42 very difficult slide

Bar 48-49 should be one chord.

Bar 47 slides again, very difficult.

Bar 87 it would be more successful if the hands were swapped

Bar 130 one chord.

Bar 141, I'd swap hands again.

I made the amendments to the score as suggested and changed some sections to incorporate moments of melodic material to support the overall form and structure. Regarding the final draft, in an email on 18th November 2019, Luc signed off on the composition, stating: “it looks much better. Still pretty difficult but think it's playable. Obviously some technical issues will be easier/harder for someone so depends how is gonna be playing it. But the core of the piece is there and details can be negotiable.”¹⁰⁵

Once the final score was completed, I workshopped the piece with Iñigo Berrade, who added some small suggestions for the realisation of the score in performance. Berrade will be learning the piece for future performances.

¹⁰⁵ Rafal Luc, Email to author, November 18, 2019

Over the Curzon Line

Ensemble, choir, narrator

Full Score Scores – 04 Over the Curzon Line

Full Score Scores – 08 Beloved

Video Recording 18

Ranosz Memoirs Appendix C

In late 2014, I made contact with Polish accordionist, Jarosław Bester as I was interested in his work with the Bester Quartet.¹⁰⁶ I had recently completed the *Ghetto*¹⁰⁷ album with the Spike Orchestra, which was based on the story of the Warsaw Ghetto uprising in World War II and wanted to visit Warsaw to get a feel for the city. I agreed with Bester that I would make the research trip in June 2015, travelling to Krakow after my visit to Warsaw. During the trip, we spent the evening at the Jewish music festival in Krakow, where he introduced me to many people and we attended a concert of New York trumpeter, Frank London. I also attended an improvisation session with Frank London late that night, where he created improvisations with his ensemble derived from many different sources: chords, motifs, and suggestions of expressions and emotions gathered from the audience. His ensemble were all experienced improvisers and I found the event informative. I also attended a Klezmer workshop, for which I borrowed a small accordion. The workshop attendees learned some traditional Klezmer tunes by ear and worked as an ensemble to bring together these melodies and improvisations in an informal concert later in the day. Following this, Bester took me on a tour of Krakow, showing me where he had grown up and the music school he attended as a youth and sharing

106 Jarosław Bester, Bester Quartet. Accessed Jan 30, 2020. <http://besterquartet.com/en/>

107 The Spike Orchestra, *Ghetto*, Spike Records, 2014. CD

stories of life in Krakow prior to 1989, the end of communism in Poland. We then spent the remainder of the day in his music room, sharing scores and ideas. I was fascinated with the *Book of Angels* collection Bester had received from Zorn and Bester's approach to the arrangements he created for Volume 5, *Balan*, by the Cracow Klezmer band.¹⁰⁸ It was a great coincidence that The Spike Orchestra would receive a message from Zorn just a few weeks later, offering us our own *Book of Angels* CD based on his admiration for the *Ghetto* album.

The few days spent in Poland led to the major work of this portfolio, *Over the Curzon Line*, for which the story was brought to me not long after my return from the trip. On hearing of my interest in Polish history and of my recent visit there, one of my piano students, Zenon Woźniakowski, brought me a small file with memoirs of his father and Uncle from their experiences during World War II.

The story is based on the hand-written memoirs of Mieczysław Ranoz which narrate his experiences as a child, growing up in wartime Poland, and the family's journey through Russia, Siberia and Tehran before finally being relocated to England. I decided to create a theatre piece to capture the story of the Polish Displaced Persons of World War II, victims of the Nazi-Soviet partition of Poland in 1939. Deported by the Soviets to Siberia and condemned to a life of hard labour, the Polish deportees experienced a dramatic reversal of fortune after the Nazi invasion of the Soviet Union. A Polish Army under the command of General Anders was created from the former deportees and prisoners and so began their journey across three continents, ending in Britain in the late 1940s at the Polish Resettlement Camps.

This project forms a cornerstone of the portfolio. It serves at once as a standalone concert work and as a platform for presenting the diverse settings of the accordion, from simple folk melodies, as in "Due North," to more experimental virtuosic passage work, as in "Hallucinations." The inclusion of accordion in the ensemble enabled me to draw upon folk melodies and stylistic textures to signify the vast expanses that were travelled through the journey of the protagonist in this story. The narration

108 John Zorn, *Balan* (Book of Angels Volume 5) The Cracow Klezmer Band. Tzadik, 2006. CD

throughout the composition is drawn from the Ranzosz memoirs, from which I selected all of the narrated material. However, I composed the lyrics for the choir, to lift the core meaning or emotion from the narration. To inform my writing aside from the memoirs, I met with Mieczysław Ranzosz on three separate occasions, during which we talked in a broader sense about some of his memories and experiences. Further to this, through my meetings with historian, Hubert Zawadzki and other extensive research, my aim with the lyrics was to contextualise the memoirs within a broader historical setting. For example, the composition, “Boat to Persia,” is sung by a fictional character, the captain of a boat that ferried refugees to Persia. Although a person must have existed in this capacity, his character was not within the Ranzosz memoirs.

I. 5am

The changing meters in the opening section have been used to bring an immediate feeling of unrest beneath what appears to be a very uniform military rhythmic gesture. This sensibility is also reflected in the melodic line, which offers a stable grounding in F minor, though when guitar chords are added on the repeat, this apparent foundation is somewhat unsettled. I introduced this melodic gesture with the violin as the violin is used throughout the work to signify emotional states. The trumpet is representative of military or geographical concepts, while the accordion signifies travel and geography.

The change in feel at [C] marks the beginning of the journey, with an extended trumpet solo, supported with changing textures in ensemble backings. The consistent accordion semiquavers lift the energy at [G] through to the return of the choir in the final section, supported by trumpet and violin themes from [G] to the end.

II. Due North

The concept of this piece was to convey a feeling of motion, burdened with the monotony and low spirits that the journey entailed. The underscore at [D] combined motion with stops, which I employed as musical painting of the text here. Using the choir to simply speak the place names that were passed through was a way to keep the emotion very controlled. A variation on the thematic material from “5am” was incorporated from [F] in combination with gestures from the violin line at bb.3–8 leading to an abrupt stop in the final bar signalling the arrival in Siberia.

III. Displaced Persons

The source of the sound-world used came from listening to a variety of traditional folk music recordings from Siberia.¹⁰⁹ In particular, the music of “Altai Kai” was a rich resource in stylistic content.¹¹⁰ The characteristic elements I drew upon here, were restricted harmonic movement and the incorporation of a ground bass. I used the ensemble to represent my impressions of Siberian musical landscapes, without trumpet, in order to remove the military connotation and to more closely represent traditional Siberian instrumentation.¹¹¹ This is the first of the three larger choral movements. In the story, the refugees are now arriving and settling at the Gulags in Siberia. This movement gives voice to their despair and resignation to their situation. There are many stories of the terrible conditions in which people lived and worked in the Gulags, and the first winter of 1940 was harsh and long, with temperatures falling to minus 50°C, with strong winds and snow-storms.¹¹²

IV. Amnesty 1941

To create text for the opening chant, I created the phrase, ‘endless journey,’ which Agata Kubiak translated as ‘niekończąca się podróż.’ A high tenor solo was incorporated to lift the texture whilst depicting the desperation of male Polish exiles trapped in the Soviet Union. The opening E minor theme was linking to “Due North,” expressing that the journey to Northern Russia was the endless journey to which the phrase refers. The modulation at b.34 was signifying the first glimpse of hope which was brought by Operation Barbarossa, when Germany invaded the Soviet Union. However, that freedom was still a long way from reach, is signified by the ‘lonely’ guitar entrance at b.40.

The Soviet Government may have been changing its policy toward the Poles but had no intention of admitting the impropriety of its earlier actions. According to the testimony of Sikorski’s secretary, Józef Retinger, the term ‘Amnesty’ had crept into

109 Marilyn Ferreri, “Northern Siberian Folk Music (Republic Sakha, Yakutia),” 2018, <https://youtu.be/MGqvY9vz5Wc>

110 Caspiansix, “Altai Kai.(Traditional Siberian music),” 2012, <https://youtu.be/PFZDufUOadg>

111 Nikolai Diakonov, Rbth.com, “Destinations, Siberia” January 25, 2017. Accessed Jan 8, 2020.

https://www.rbth.com/travel/destinations/siberia/2017/01/25/how-siberia-plays-its-songs-musical-instruments-of-the-indigenous-nations_687511#:~:text=The%20Altaians%20got%20the%20khomus,a%20traditional%20plucked%20string%20instrument.

112 Norman Davies. *Trail of Hope*, Osprey Publishing, UK, 2015. 45

the text of the Agreement, not through Soviet insistence, but through the negligence of a Polish official. One way or the other, large numbers of people, held either in the Gulag or in remote places of exile were now going to be freed.¹¹³

The transition to an atmospheric instrumental section at [E] shifts attention from the ‘lost souls’ of the opening, leading to a section for the female voices, representing the mothers in exile. The ensemble builds in anticipation and tension. In this section, I incorporate fractured extracts from the trumpet solo which concludes this movement, a transcription of the “Basilica of the Virgin Mary’s Bugle Call,” which is said to be an ingrained connotation of the sound of home to every Polish citizen.¹¹⁴ The build from [G] unites the voices, with whispers of the Amnesty travelling through the communities in exile. The music at [H] evokes the first signs of the new Polish army being gathered, a call to arms for the Polish men in exile. From [I], the rise in dynamic and clamour throughout the ensemble culminates in the bugle call [J]. A reminder of home, of identity, for these lost souls, most of whom will never return to their homeland.

V. Beloved

In order to create this movement, I worked with Agata Kubiak initially on a version for solo violin and voice executed by a single performer. I wanted to capture the desperation of the exiled Polish women, stuck in Russia, who had lost so much. The compositional considerations for a solo performer were very specific, as I wanted to ensure that the violin and voice sat effectively together, and also to incorporate improvisation on both instruments. I drew upon the *Ahava Raba* (Phrygian dominant) scale for the source material as this brought to mind for me both Poland and Jewish music. Though

¹¹³ Norman Davies. *Trail of Hope*, Osprey Publishing, UK, 2015. 55

¹¹⁴ Marek Strzala, “Krakow trumpet signal”, *Krakow info*, (2000-2018). Accessed Jan 8, 2020 <http://www.krakow-info.com/hejnal.htm>

the over-arching story of *Curzon Line* is not intended to be from a particularly Jewish perspective, the sound-world in this case seemed appropriate from my perspective. By remaining in this fixed pitch collection, Kubiak was able to express herself freely during the improvisation passages. The rhythmic material from b.17 in the solo version was a compression of the ideas that I was developing for the full score. Although the realisation was challenging for Kubiak, she agreed that this texture was effective in performance. Following the initial performance of the piece, London, February 17 2020, I worked on orchestrating it for the ‘Curzon Line’ ensemble. Having a full ensemble to support the vocal material enabled me to explore an extended vocal palette, with weaving moans and wails in the upper-voice choir. Using the voices as the rhythmic underscore gave the voices a supporting, rhythmic role, which was a further reflection of the strength that these women had to maintain in adversity. The idea for this was cemented following Kubiak’s performance, as the vocal rhythm under the violin solo was particularly effective in a solo setting. Kubiak reflected that while this section of the work was very challenging, she found the result satisfying to perform. In my full orchestration, I reintroduced some rhythmic elements from “5am” as this represented the beginning of the sequence of events that led to the tragedies in these families’ lives. Re-orchestrating the opening gestures from the solo version onto accordion facilitated a passionate entry from the violin at b.13 as the violin, which I had aligned with bringing emotion to the work, entered here with a *fortissimo* theme. At [B] the use of underscore brings a clear focus to the suffering that is presented in this movement. From [G] a variation of the thematic material is introduced. Repetition of previous ideas here is a key factor, as I wanted to highlight the sense of nostalgia that I perceived in the text. This is the most passionate movement of the work and, crucially, sits as a central point. The use of female voices answers the previous movement, which predominantly expresses the male standpoint.

VI. Boat to Persia

The 6/4 meter here gave a sense of motion combined with the gravity of the voyage, in which people were transported, sick and dying, in horrifying, overcrowded conditions, in order to search for a better

life'. I chose to create the character of the Captain to sing this movement as this enabled me to deliver a perspective outside of Ranosz's narrative. Accounts of these voyages narrate that, "They were packed into steamships like sardines into a can. Few remembered much of the voyage except the crush, the stench and the discomfort."¹¹⁵ The final male chorus led by the bass section, which I envisaged as the voices of men across the world: "No more pain, end this war. Man must fight no more." The identities I aligned with the violin, accordion and trumpet have become enmeshed, the lines that previously divided them, by this point in the narrative, are now blurred and confused.

VII. Hallucinations

Ranosz suffered bouts of malaria, dysentery and typhoid fever over several years, the consequences of which significantly altered the course of his personal journey. My research uncovered many reports of disease, filth and pests, unsanitary conditions and inhumane treatment during the journey of these Polish refugees. *Hallucinations* opens with the 'mosquito flight' with the fast, chromatic semiquavers at bb.1–20, culminating in the 'bite,' accented in the final beat of b.20. This then leads a 'dream-like' state. The 2' and 4' accordion registers here sound an octave above the written pitch. The fast tempo is challenging, but I shaped the phrases to fit the RH manual of the accordion, to make the figures achievable. The abrupt change in character at [A], with various breath sounds in the choir, punctuated by 'white noise', *sul ponticello* accents on the violin, represents entering the 'trance-like' state. The transition to a swing-feel at [B] opens a rather playful dream-state, combining the 'cartoony' quartet with the continuing unrest of the choir, expressed by synchronised breathing, which develops into a juxtaposition at [C] with the sinister sounds of the voices intensifying on the second pass, adding rasping breath sounds and panting. In his memoirs, Ranosz talks of seeing a 'vision:'

¹¹⁵ Davies, Norman. 2015, *Trail of Hope*, Osprey Publishing, UK. 166

It was scorching hot, temperature around 50°C, the sun at Zenith, clear sky, no trace of breeze. I was standing outside trying to find a shade to hide my clean shaved head, and to figure out where I was supposed to go. There were hardly any people around. Then I saw something I remember clearly to this day. I big Uzbek male wearing a full-length fur coat, and a huge fur hat, riding a little donkey. I realised, later on, that this unseasonal attire was to protect him from the heat, however, the contrast at the time seemed unreal. Here I stood, bare headed, wearing a thin, short sleeved shirt and shorts, while this guy, dressed for the North Pole, rides unconcerned of the heat.

From this point, vignettes of other movements come through in the texture. At [E] we hear for the first time a preview of “Little Poland,” *sotto voce*, with deep sadness expressed by using the same upper-voice ensemble as “Beloved.” The quiet dynamic here allows the violin to audibly incorporate scratch tone, amplifying the unease. The ‘mosquito’ gesture returns at [F], leading to a further texture change at [G] with a guitar solo over a walking bass which ends at b.108 with thematic, chromatic material drawn from the accordion opening. At [H], the guitar returns to the opening theme of “5am,” in 7/8, a slow, sparse variation, omitting the military trumpet of the original theme. At [I], the choir enter with repetition of the phrase, “oh my love,” which refers to the death of Ranzos’ sister, Stasia, who died while he was unconscious in a bout of dysentery and typhus:

‘On the 5th or 6th day in hospital, a nurse (friend of our sister, Stasia), woke me up to tell me that Stasia, who had been working in this hospital, passed away just a couple of hours ago. I don’t think I was fully conscious at the time, because I thought I had a bad dream. Unfortunately, it really happened. Stasia died at the beginning of June 1942, at the age of 17 and was buried in the Polish military cemetery in Guzar, Uzbekistan.’

[J] is an unsettled variation on “Amnesty 1941,” with echoes of the ‘Barbarossa’ theme in the guitar and the bugle call – fragmented but present in the trumpet. The tensions in the harmony here are counterbalanced by the rhythmic security of the military drum, which remains a point of continuity until the final staccato ‘mosquito bite’ from the ensemble.

VIII. Due South

Ranosz describes his journey to Palestine as a genuine step towards a new life. He was discharged from the Tropical Diseases Ward in the suburbs of Tehran and was signed up by the British Army to the Cadet School ‘Junaki’ for Polish boys.¹¹⁶

Fortunately, the departure to Palestine had been postponed for a couple of weeks, so after the discharge (as cured for the present) from the hospital, and good-byes to Mother and Wala, I started on the long trek to the biblical ‘Promised Land’, at the beginning of April 1943.

The minor key of my setting, together with a driving groove evoke the geographical context as well as Ranosz’ feeling of anticipation for the journey and sense of purpose. However, the journey proved to be challenging and dangerous, so the texture of the music changes at [D], ‘Habiniyah,’ when the convoy enter the desert. The held-back groove here is a representation of the heat and the arid setting of this part of the journey:

Our next overnight stop was at the English Air Force transit camp just outside Habaniyah town on the shore of the lake of the same name. Very hot place on the edge

¹¹⁶ Imperial War Museum, “The Polish Army In The Middle East, 1942-1943”, IWM Collections. (2020) Accessed Jan 22, 2020. <https://www.iwm.org.uk/collections/item/object/205303573>

of the desert. Now, the drive over the desert was no fun either. Miles and miles of empty landscape of sand, scorching heat and sand in the ears, eyes, mouth, clothes and even in knapsacks. And, Transjordan (now Jordan) desert appeared like the hell on earth. Hundreds of kilometres of black magma and basalt thrown out by volcanoes millions of years ago, covered in grey sand.

The groove and harmony changes again from [F] as the group move through the oasis, *Al Azraq*, towards their final destination, Camp Barbara, Palestine. The tone of the final sections of this movement is more positive and the final bars from b.84 are a moment of nostalgia, with the ‘Barbarossa’ theme taken from “Amnesty 1941.”

IX. Little Poland

The National Anthem of Poland is a rousing mazurka, opening with the strophe “Poland’s not dead as long as we live.”¹¹⁷ The meaning of the song resonates with the country’s situation in World War II, though it was written in 1795, “shortly after the country lost its independence in a series of partitions by Austria, Russia, Prussia (1772, 1791, 1795).”¹¹⁸

In Ranzos’ memoirs, he talks about his relocation to England and the choices that awaited him there. This final composition draws substantially from my meetings with Abingdon based historian, Hubert Zawadzki, who grew up in the Polish Resettlement Camps in the UK. Zawadzki and I went together to visit the Blockley Polish Cemetery and the site of the Northwick Park Camp. He also shared much historical knowledge, including reference to his book, *A Concise History of Poland*, Lukowski and

117 USC Thornton School of Music, Polish Music Center. “Dabrowski Mazurka”, National Anthems, (2020). Accessed Jan 22, 2020. <https://polishmusic.usc.edu/research/national-anthems/dabrowski-mazurka/>

118 ibid

Zawadzki, (Cambridge University Press, 2001, 2006), which I read to understand a broader perspective on Polish history.

This final movement is a mazurka in the style of the Polish National Anthem. The title comes from the vernacular used by the Polish immigrants living in the resettlement camps around the world, which Zawadzki informed me were referred to as ‘Little Poland’.¹¹⁹ It was from these camps that many Poles became re-acquainted with family members and started their new lives. With the assistance of Agata Kubiak, I created and translated the phrase: ‘Tańczę do melodii, której jeszcze muszę się nauczyć,’ which literally means “I dance to a melody that I have yet to learn,” to capture the spirit of many of the memoirs and letters that I read about this time. The Polish were once again referred to as ‘displaced persons’ and camp life was very separate to the British communities that surrounded them, with residents speaking Polish and maintaining Polish traditions within these fenced compounds. Children were picked up by bus to attend British schools and residents found jobs and new homes as the camps were gradually phased out.

The process of quitting the PRC and of moving into civilian life often took weeks and months. It involved job seeking, house-hunting and finally the fateful day of removal from camp to a new home.¹²⁰

The incorporation of a trumpet solo in this movement created bookends for the story, as the trumpet featured in “5am” but in a very different setting. While the new lives of these people were certainly not without stress and complication, the trumpet fanfare here signifies this new beginning and freedom from the oppression of war. The unaccompanied combination of the two themes at [G] signifies that the people were united and would move on to shape their own future. There were mixed

119 Zosia Biegus, “Polish Resettlement Camps In the UK 1946-1969,” PRC. Accessed Jan 23, 2020
<http://www.polishresettlementcampsintheuk.co.uk/PRC/PRC.htm>

120 Davies, Norman. 2015, *Trail of Hope*, Osprey Publishing, UK. 568

opinions of the support of Poland from Britain; while some provision was given, the support was considered insufficient by many, and alongside the positivity of freedom was much resentment and sadness:

Ernest Bevin's Keynote Message contained an honest but chilling clause, which outlined the limitations of Britain's offer to members of the PRC. At the end of their two-year service, they would not receive British citizenship automatically; they would not be given reserved housing; they would not be guaranteed employment. In short, they would have to fend for themselves. Bevin also reminded them that in addition to the option of going to Poland, that there would be a third possibility; that of applying to emigrate to one of the countries of the British Commonwealth. For many in the difficult days of 1948, emigration looked promising. In the end, roughly half of the PRC members stayed in Britain and roughly half emigrated.¹²¹

The final chords of the work reflect the balance of stability and uncertainty that was present in the lives of these people giving a sense that the story is told, but that it is by no means a conclusion.

121 Davies, Norman. 2015, *Trail of Hope*, Osprey Publishing, UK. 556

Maharal's Incantation

Violin, accordion, electric guitar, piano, double bass

Full Score	Scores – 05 Maharal's Incantation
String Quartet Version	Appendix D
Duo Version	Appendix E
Recording	Recording 02

The process of writing this composition was particularly useful as a pivot point within the portfolio from the fully specified earlier scores to the more improvised material in projects 6–8. I have created three iterations of the piece, each of which incorporates different levels of improvisation. The symbiotic relationship between the accordion and the other instruments in each ensemble is ideal for the exploration of improvised material. The first two arrangements, for string quartet and quintet, I worked on at the same time, as I had the idea that this piece would be well suited to exploration of textural changes and some basic improvisation. When I was approached by Głowacki and Luft to create an arrangement for electric guitar and accordion, in which they requested sections of improvisation, I recognised an ideal opportunity to complete a set of three variations.

According to Jewish Tradition, a *golem* is a creature usually made from clay, that is given life by its master with the aid of incantations and the *Shem*: any one of the names of God, which would be inscribed on the forehead or inserted in the mouth of the golem. The Sixteenth Century Rabbi Lowe Ben Bezaleel, the Maharal of Worms, Prague, was one of the first Rabbi thought to have created such a creature to be his slave.¹²² There are many stories of golems created to protect persecuted Jews, and in popular culture the most famous 'golem' story is that of Mary Shelley's 'Frankenstein'.¹²³

122 Ludwig Blau, Joseph Jacobs, Judah David Eisenstein, "Golem" The Jewish Encyclopedia, (2002-2011) Accessed Feb 20, 2017.
<http://www.jewishencyclopedia.com/articles/6777-golem>

123 Stephen Bertman, *The Keats-Shelley review, Vol. 29 No.1*, University of Windsor, Canada, April 2015, 42-50.
https://www.researchgate.net/publication/276165839_The_Role_of_the_Golem_in_the_Making_of_Frankenstein, accessed September 03, 2020.

This composition opens with an atmospheric incantation, as the golem is drawn to life. The energy increases as the golem sets about performing his master's bidding. The final moments of chaos which complete the piece are as the master takes ultimate control of the golem, after its rampage, rendering the creature lifeless.

There is a repeating sextuplet figure throughout the piece; this is to signify the six points of the Star of David. This later reduces to a pentuplet figure symbolizing the pentagram used in incantations throughout history.¹²⁴ Harmonically, the foundation of the piece is from the Jewish *Ahava Raba* scale. One of the most unchanging elements across the three arrangements is the lead up to the ending, depicting the wild thrashing of the golem before its death. I found that the displacement of a single theme with varying rhythmic cells split across the instruments, gave just the level of frenzy that I wanted to achieve.

The string quartet and accordion arrangement, appendix D, is a fully specified score, with harmonies that are dovetailed across the instrumentation. The use of the organ register in the accordion delivers a specific sound-world with a reverential quality which also sits particularly well within a string ensemble. I spent an afternoon and evening with Cesare Chiacchiarretta while he rehearsed and performed a program of accordion and strings with students of the Conservatory of Brescia. Following the concert, I showed Chiacchiarretta my draft score for this work and he was complementary about the concept of the piece and made some small suggestions for changes in the texture and instrumentation that would help me craft the sound-world more effectively, for example the use of standard bass to add gravity at b.115 and 133. He also suggested that the string quartet part could be fleshed out a little more not only to support the accordion, but also to allow for independent rehearsal of the quartet. I found that following this advice gave extra depth to the piece overall and

124 Symbol Dictionary, "The Pentagram In Depth", Symbol Dictionary. Accessed Feb 20, 2017. <http://symboldictionary.net/?p=1893>

allowed for broader textural changes: for example, at [A] the *sul ponticello* vibrato adds a lightness to the pentuplet theme, diffracting the high accordion motif. This arrangement of *Maharal's Incantation* is the most traditional in terms of form and roles of the performers. While there are elements of groove at [B], these occur within a more traditional classical setting. As the first in the series of three settings, I wanted to define the core elements in a fully notated composition before adding layers of improvisation as appear in the further two versions.

In the quintet version, I started exploring some ideas for facilitating musical exploration outside of the traditional jazz chord-scale relationship with this iteration, written for the Deco Ensemble. In our first conversation around this piece, we discussed the openness of each performer to improvisation. Ricardo Gosalbo, piano, was keen to explore some improvisation ideas, but was most familiar with performance from notation, which meant that chord/scale material would not be suitable for him. Both Głowacki and Luft were happy to work from chord symbols, although Głowacki made it clear that his understanding of jazz language was limited. I outlined some of my initial ideas and we agreed that the use of some extended techniques might provide an interesting starting point from which to explore an improvised dialogue between the performers, who each a very different background in musical practice. Neither of the string players were comfortable with improvisation on their instrument but were interested in some use of extended techniques. In rehearsal, Elena Marigómez, double bass, was keen to improvise using harmonics through the opening section. I found this interesting, as she had previously stated that she was not comfortable with the idea of improvisation. However, it was clear from her response to the material that she did not consider exploration of harmonics as 'improvisation,' merely as an expression of an idea on her instrument. This was a useful insight into the perspective of a supposedly non-improvising musician; her concept of the process was based on the jazz idiom, with its requirement for fluency in chords and scales, rather than on freedom of expression within her own discipline. Sabina Rakcheyeva, violin, was very happy to be involved in improvisation in the manner of playing the strings inside the piano. This combination of

improvisation techniques allowed the ensemble to create the opening sound-world together in a supportive environment.

I further explored this sound-world in bb.89–110. This environment gives the opportunity for the pianist to improvise without the need of any harmonic or rhythmic information on the score, just a real-time reaction to the ensemble, at b.97, the pianist and accordionist also create improvisations with no requirement for jazz training. In rehearsal, Gosalbo and Głowacki were happy to work in this environment.

When I met with Bartosz Głowacki in Aldeburgh in September 2016, we discussed Głowacki's Deco Ensemble and *Maharal's Incantation*. Głowacki suggested I write an arrangement of the piece for his duo with Rob Luft, as they had both loved the piece. Score, Appendix E.

This was an interesting challenge, as the essence of the material in the quintet arrangement was the way in which it wove and echoed between the parts. There were some specific sounds in the first iteration (e.g. at [H]) the tremolando of the violin and guitar, giving an 'eerie' backdrop behind the accordion line, and later, at Fig. I where the piano is played on the string with wire drum brushes, creating a wash of sound. Also, both performers had said that they would be happy to improvise without reservation, so this was available to me to explore more fully in this setting. I stripped the first score down to the component ideas, the ethereal opening, the sextuplet and quintuplet motifs and the use of Jewish scales as a foundation for improvisation. Introduced in this arrangement is the *Mishrebekeh*, or *Mi Sheberach*¹²⁵ scale, which in C would be, C D Eb F# G A Bb i.e. dorian #4, giving a lydian lift to the *Ahava Raba* sound at [H]. The overall shape of the piece is essentially the same, but it was necessary to change many features in order to achieve a level of balance between the

125 Josh Horowitz, "The Main Klezmer Modes", Klezmer Shack, Nov 8 2014. Accessed 20/2/2017

<http://www.klezmershack.com/articles/horowitz/horowitz.klezmodes.html>

performers and to create weight and groove with only two musicians. For example, the rhythmic stabs at [E] (in both scores) were previously sounded throughout the ensemble, with answering phrases split between the performers; this became difficult for the duo, as I wanted to keep the energy, but didn't have the same weight of instrumentation. I opted to use a heavy, overdriven sound on the electric guitar, and doubled the top end of the chords on both instruments. The rhythmic foundation is more varied in the duo version, giving a forward motion to [E] and [F], leading to a totally new section at [F], which also functions as an introduction to the guitar solo at [G]. The original ending would not have been effective in a duo version, as it relied on the misalignment of parts for the energy. [I] sets up the ending with vertical 'pillars' of sound woven between unison figures, before the fragmented, confused ending at [J]. The final section [K] is a different reading of the golem story, imagining the Maharal limping off into the distance, which I thought would be appropriate for this duo arrangement as I had incorporated an element of a 'cartoony' character throughout.

Images of the Wind

Accordion and bass clarinet

Full Score Scores – 07 – Images of the Wind

Solo Score Appendix G

This composition was pivotal in the creative process that embodies this portfolio as it incorporates an underlying groove whilst incorporating pathways for fully specific or improvised performance. It was written in Castelfidardo on the day after the International Accordion Festival and competition in September 2015. The concept of the work was to have three options within an improvisation section, in order to allow performers from improvising and non-improvising backgrounds alike, to bring their own direction to the piece. Before embarking on composing, I discussed the idea with Owen Murray, head of accordion at the Royal Academy of Music, jazz accordionist and festival judge, Renzo Ruggieri, and Harley Jones, founder of the website, ‘Accordions Worldwide’.¹²⁶ They agreed that this approach would be of interest to many performers and teachers and supported the concept.

The inspiration for the piece came from a morning spent at the coast during my week at the festival. It was extremely windy and there had been many windsurfers and paragliders along the shoreline, whilst flags and kites decorated the sand-dunes. I was fascinated by the sound of the wind in the flags along the shore and the movement of the grasses along the sand banks. I took several photographs and sound recordings, then sat in a café and sketched some initial ideas. The principle of the accordion being at once wind instrument and a keyboard instrument complemented an idea of ebb and flow that I had in mind for the movement. I initially composed the piece for solo accordion but wanted to extend the orchestration in order for the improvisation to be supported. The choice to use bass clarinet

¹²⁶ Harley Jones, “Accordions.com/news”, Accordions.com, Jan 24, 2020, accessed 25/01/2020

allowed me to embrace the wind element, whilst having another instrument that was able to support the bass line and to be free to use improvisation.

The style of the piece is playful in character, capturing the scenes at the beach with rising and falling gestures not confined to a fixed rhythm. The opening gesture is bb.1–2 is the main source of thematic material throughout this work. Extracts from it are repeated and varied in rhythm and shape throughout. To depict flurries of motion, I worked mainly with chromatics and fourths and fifths, with substantial use of sequence which I perceived in the movement of the wind at the shore. The calmness at [B] continues to draw upon the use of chromatics, fourths and fifths, with occasional open octaves (e.g. b.70, 73) to bring an empty space into the sound. This leads to the lightness of the major seventh which predominates throughout the solo section.

It is important to note that the fully specific stylistic material at [C] in the RH manual of the accordion is not intended in any way to be a didactic introduction to soloing over the given chords. While various paths may be chosen for the solo, this is fully at the discretion and experience of the performers, there is no pre-requisite for an improvisation following chords changes. This is also the case for the bass clarinet, which may opt to take a solo at section [C].

The dedication of this piece is to two musicians I have worked with many times and who are both experienced improvisers. We will be meeting to review the score in the future. Iñigo Berrade discussed the composition with me during our workshop session. One point that came up was that the LH accordion part should be defined as optional in improvised sections. This was a very helpful perspective from a non-jazz performer, as I had not deemed it necessary to specify this. Small observations like this add value to my research and strengthen the accessibility of my scores to non-improvising musicians.

Sans Visage

Alto saxophone, tenor saxophone, two female voices, piano, electric piano, accordion, electric bass, drum kit.

Full Score	Scores – 08 – Sans Visage
Recording	Recording 12 : Villa du Dr. Genessier
	Recording 13 : Ma Fille Bien Aimée
	Recording 14 : Le Masque
	Recording 15 : The Pearl Choker
	Recording 16: Doves and Dogs
Sketches	Appendix H

This suite was devised to explore improvisation at a deeper level, with increased complexity in the harmonic and rhythmic material. I wanted to work with Laurent Derache, Paris, who was developing jazz repertoire for the accordion, promoting improvisation and the use of the accordion as the primary instrument in traditional jazz settings.

The resource material came from the French movie, *Les Yeux Sans Visage*.¹²⁷ I had reached out to Derache to collaborate with me on this project, and had an offer of using a studio near Bordeaux for the recording, so wanted reference French culture as a mark of respect for the time that my collaborators were contributing to the project. Furthermore, I wanted to create something in a punk jazz style and felt the darkness of the theme of this movie was ideal for this purpose. I drew upon my

¹²⁷ *Les Yeux Sans Visage*. Directed by Georges Franju. (Champs-Élysées/Lux, 1959), film.

work with John Zorn as a model for the compositions in this project. As a starting point, I decided on five titles for the suite, which I felt defined the arc of the plot. I then created three-line sketches which would be the source material for each composition. In my initial conception, a composition was complete at the point where the sketches were finished and the transition to full score was a question of arranging, rather than composing. During my work on the *Book of Angels, Cerberus* project,¹²⁸ we (Sam Eastmond and myself) were sent hand-written sketches from Zorn which we were instructed to arrange for our ensemble, The Spike Orchestra for inclusion in the *Masada, book 2, The Book of Angels* catalogue. I found that this way of working created a different perspective on the composition process and wanted to use the same model in my own work. In the sketches there are ‘score starters’ for a total of seven movements. For the purposes of this portfolio, I considered that fully orchestrating five of these would be sufficient. If there is an opportunity for a live performance, I will orchestrate the final two scores, extending the duration of the complete work. The role of the accordion throughout the five pieces varies from rhythm section, to melodic line, to soloist, thereby covering the ground that I wanted to explore for the accordion in this setting. The titles were inspired by elements of the film or my responses to them. “Villa du Dr. Genessier” is on a signpost in the background when the villa is introduced, and “Ma fille Bien Aimée” is written on the order of service at the funeral of Christiane Genessier.¹²⁹ “Le Masque” is simply my reference to the mask that the disfigured Christiane wears throughout the film and the two English titles, “The Pearl Choker” and “Doves and Dogs” are my own interpretations of two important plot devices.

Villa du Dr. Genessier

This opens the suite with a high impact, fortissimo attack, with fast runs in of a crotchet setting, but with a disruption to its march-like groove at the 3 division. In the movie, the opening scene is of a car driving through torrential storms with a body in the back, which is dumped in the river. The Villa du

¹²⁸ Barnes, Phil, “The Spike Orchestra Cerberus Book of Angels Volume 26” All about Jazz, *Dec 18 2015*. Accessed Jan 12, 2017, <https://www.allaboutjazz.com/the-spike-orchestra-cerberus-book-of-angels-volume-26-by-phil-barnes.php>

¹²⁹ *Les Yeux Sans Visage*. Directed by Georges Franju. (Champs-Élysées/Lux, 1959), film.

Genessier is introduced in the movie with layers of horror tropes: driving rain, darkness and high trees surrounding the old villa. To depict this in music, I introduced the high, three-note line in the accordion at [A], starting on beat three to further obstruct audible beat divisions. The first theme from the sketch comes in at [B], in unison at the outset, then against a descending bass line, which is a feature of the whole piece. The transition to 3/4 leads to a sax solo, which is also underpinned by the same descending bass line. When the final theme (line 3 of the sketch) is introduced, it comes back in the accordion, with the sensibilities of the original D minor three-note gesture, a quiet, yet insistent single note melodic line which delivers a sense of foreboding, gradually drawing the ensemble together to the final breath.

A Ma Fille Bien Aimée

In the movie, Dr. Genessier and his sidekick, Louise, kidnap girls who look like the doctor's disfigured daughter, Christiane Genessier, in order to transplant their faces. The setting of the piece is at Christiane's funeral. The high bass in the opening is ethereal and reverent, yet also has tension in this tessitura. The addition of the accordion at [A] connotes Parisian street music, not only securing the French setting, but also signalling where Louise finds her next victim, Edna Grüber, so there is an element of portent. In the previous scene, Dr. Genessier is called to the mortuary to identify what they think is his daughter's body, with the policeman warning him that the girl's face is damaged and so to be prepared for a shock. I used a fragment of the French script to create lyrics in this movement: 'Le visage, est endommagé.' However, we (the viewer) know that the real victim is Simone Tessot. The 'jump cuts' I use throughout [A] and [B] function as the truth that screams through the sombre funeral setting. The switch to piano at [B] connotes the French salon, as the girl, Christiane, roams the house, wearing her mask, finding no mirrors. The compression of the piano part between the cuts increases tension as the plot becomes clearer. The heavy rock style groove under the solo releases this tension, allowing the reality of the story to come through. In the recording session I suggested that Derache try opening the accordion solo in a low register. This tessitura is less frequently used in soloing, and I felt it gave gravity to the opening of the solo which reflected the arc of the story in the

film. The piano coming through at [D] under the vocal solo is a re-iteration of the despair and confusion of Christiane, locked in the villa, a prisoner both within her home and behind her mask.

Le Masque

I used perfect fifths as the foundation for thematic material in this movement. The open fifths on electric piano portray the emptiness of Christiane, who wanders the halls of the villa alone, reminiscing about her fiancé, who visits the villa, but who she is only able to watch in silence, hidden from view. The brief 6/8 interlude reflects moments of nostalgia, but the unsettled, hypnotic 11/8 theme quickly returns. On the second pass, the saxophones add a dream-like quality, with small lilting movements over breathy long notes which increase the feeling of being trapped, but without tension – as if in suspension.

The tension builds very gradually from the second pass at [B] with the addition of the voice and further at b.45 with the chromatic line on the tenor saxophone. The use of the 8/4 time signature makes the transition from the quaver pulse through to the 4/4 in the solos with eight crotchet groupings, marked with a heavier accent on beat one and a clear eight-beat pattern on the bass guitar. Furthermore, the repetition of the eight-beat gesture served to bookend the solos. The limited harmonic movement in the solos expresses the feeling of being trapped, whilst allowing the soloists free expression without the confines of multiple harmonic shifts.

Pearl Choker

This movement is the ‘villain’s theme’ depicting Genessier’s sidekick, Louise. I used an English title as choker has the double meaning here: the demise of Louise is brought about, via a scalpel through the aforementioned choker, by Christiane, who ultimately brings the wicked ways of Louise and then her father, Dr. Genessier, to an end. In the original movie soundtrack, there is a four-bar leitmotif for Louise in the form of a lithe 3/4 jazz waltz with an oompah bass. I transcribed this motif, then composed a four-bar question phrase that preceded the transcription to embed the original theme in a different setting. I also truncated the original theme, taking only two bars for this composition, adding

a new two bar ending in the interests of originality. I developed the material by adding a secondary theme in the piano and electric piano, creating a louche jazz waltz, which I instructed the musicians to play with a light sense of pantomime. This theme continued through the alto saxophone solo at [B], allowing it to be fully presented before the ‘jump cut’ at [D]. The 7/8 motif also takes a small chromatic gesture from the first theme, but with a hard attack and a unison build to the fast groove at [E]. The combination of the irregular time signature with shifting accents provided by the backings, I added to represent an element of cruelty, which I felt depicted the Louise character. I chose the accordion to solo in this section as I wanted to bring back the French connotation of the instrument that I had used earlier, but with the energy and attack of this fast 7/8. A return to the original material presented the two sides of the character: the respectable French Madame and cold-hearted killer.

Doves and Dogs

This marks the bloody conclusion of the movie; Christiane, finally at her wits end with the evil ways of her father and Louise, releases first the captive girl, and then the animals that were experimented on at the Villa du Dr. Genessier. This results in the death of Dr. Genessier, chased out by the birds then mauled by the dogs. I again opted for an English title here because I thought that ‘Doves and Dogs’ had more impact than ‘colombes et chiens’ or ‘oiseaux et chiens’. The slow, lilting 10/8 groove captures the confusion and giddiness as Grüber awakes from a near-miss with the scalpel and Christiane decides to let the girl go free and to bring an end to the horror. The intense, repeating attacks at [B] mark the opening of the cages and the saxophone figures, the release of the animals. The voices are as the voices of the girls in the movie, Christiane, Grüber, Tessot. The solos are harmonically simplistic to suit the punk element of the punk jazz setting and further, there is limited harmonic rhythm imposed through chord changes. Instead, the rhythmic impetus comes from the percussive semiquaver hits in the ensemble, building to a driving groove in the backings from [F], which, with the addition of the voice joining the accordion here, enables an improvised collaboration between the soloists. The sound-world for the suite is fully established by this point and the musicians

work together to create a high energy, almost ‘grindcore’¹³⁰ style through [H] and [I], returning to scored material at [J] as a resolution, intended here as a ‘sigh of relief,’ with the demise of Dr. Genessier and the ‘freedom’ of Christiane.

130 Urban Dictionary, “Grindcore,” accessed September 04, 2020. <https://www.urbandictionary.com/define.php?term=grind%20core>

Ecstasies

Voice with loop station, Accordion, Poet, Tap Dancer

- Recording Recording 08: Afterlife
- Recording 09: Afterlife
- Recording 10: Vada That
- Recording 11: Vada That
- Recording 12: Buzzing Affy
- Recording 13: Afterlife @Aftershock
- Recording 14: Buzzing Affy
- Recording 15: Connoisseur in a Fetish Club
- Recording 16: Fruit
- Recording 17: Vada That

Poetry Appendix I

I considered that an ensemble working without any scored material would conclude the arc of this portfolio, which has embraced degrees of improvisation for the accordion. One of the key elements to this project was to find a group of experienced performers with a background in improvisation.

I have been working for many years with poet, Adam Lowe. Our first collaboration, at the Leeds Lieder Festival, Into The Wilderness, was part of the inspiration for this project. I used a loose score and improvised on piano and voice to support Lowe's poetry reading. We have since collaborated on many projects of a similar nature with poetry and improvisation. Accordionist, Pete Rosser, was recommended to me through a fellow musician, and tap dancer, Petra Haller, I met in Italy where she

was improvising with a vocalist. I thought that the combination of our skill sets would be complementary and excellent vehicle for exploring the textural possibilities of improvising accordion.

Before meeting for the first rehearsal, we shared biographies and some links to our previous creative work. I opened a group chat so that we could begin to develop a rapport and discuss initial ideas and practical considerations in advance. I also suggested that Lowe share a selection of poems that would be our focus for the first rehearsal. The three works we were to begin with were; *Afterlife @Aftershock*, *Buzzing Affy* and *Vada That*.

We met together for a first rehearsal in London in October 2019. In order for the work to have some cohesiveness, I suggested that Lowe, read each poem through before we added any music. This brought us into a collective ‘zone:’ a point from which we could start out. As I see it, the nature of improvised group music relies on the building of a conversation – to exchange and develop ideas as they emerge, whilst also allowing other ideas to pass through and disperse. Our first improvisation was based on the poem, *Afterlife @ Aftershock*. Before launching into playing music we discussed our reflections on the poem and the practicalities of working within this particular ensemble. Being responsible for harmony, Rosser and I talked about how to manage the layering of harmony, thinking it might be practical to start harmonic ideas with the accordion. However, after a short discussion, we agreed that in this setting, the most important factor was to enter into each improvisation without any pre-formed ideas. The opening lines of the poem refer to entering a night club, ‘Pass the dry-ice strobe stare of the three-headed bouncer there, pass the hellhound with six black shoulders. Descend with me into a bruise-lit underworld.’ We decided to open with something quite dark and esoteric. It gave us a starting point, which felt right for this moment in the poem. Our first run was rather tentative, with each member listening and starting to explore our collective sound. Lowe was rather quiet in the room, as he didn’t have a mic, so we somewhat played down to this level, which compromised full expression (recording 08). Nonetheless, there was a connection between us and a good grounding from which to build which presented itself in the way we were reacting to each other, including leaning towards establishing a groove. However, at this point we did not develop a groove, with none

of us sure about the parameters that were to later define the sound-world we were creating. Following the piece, I suggested that exploring this element of groove was an important part of the character of this improvised ensemble, allowing the accordion, vocal loops and tap dance to function in some way as a rhythm section. In the second run at *Afterlife* (recording 09), we explored working from a ground bass on the accordion, using this as our template to build from. *Vada That* (recording 10), was a clear example of the ensemble trying to explore groove-based improvisation. The ideas were sound, but the transitions between sections were slow to adjust, giving a rather stilted and unsettled outcome. We discussed this process and the need to be more fluid in our responses. In some ways, everyone was being too polite, and we needed to build an environment where the music was more central, rather than the idea of allowing each person to ‘speak’. I talked about ideas of shape in improvisation and that we could explore using shape references in order to obstruct the predictability of the ‘bell shaped’ model: i.e. to come in quietly/ gently, build to a crescendo, then drop away for the final section. While this shape has validity in improvised performances, it can be over-used. We opted to try the descending wedge shape for another improvisation on *Vada That*: coming in with a high-energy groove on the accordion and leading to a conclusive diminuendo (recording 11). We thought this would give more excitement in performance and play to the strengths of this particular ensemble. The final piece in the first rehearsal was more contemplative, comprising a short rendition of *Buzzing Affy*, (recording 12) exploring the use of vocal loops extracted from the poetry as a texture on which to build. This was mostly successful and gave another template upon which to draw in performance. By the end of this first session, we had developed some ideas of the identity of each performer and some of the improvisational palette available to us. We also discussed the idea of hierarchy in performance. We decided that Lowe’s poetry should be central to the performances, therefore, we wanted to frame the group around Lowe, both literally, placing him centre stage, and figuratively: ensuring that the poetry would be heard and responded to in real time. With this as the main focal point for the group, the only other consideration for the hierarchy was to ensure that all of the ‘voices’

(accordion, vocals, tap dance) would have equal weighting – any individual could ‘hook in,’ or oppose another to ‘fuel’ the improvised material.

Although the poetry had been pre-written, I felt that there needed to be more fluidity in Lowe’s delivery, allowing the poetry to blend with the group; I had, at the beginning of the session, suggested that sections of the poetry could be repeated, or extended via improvisation, which would unlock the boundaries imposed by having fixed pieces to work around. This was an area that needed more work but was also somewhat compromised as Lowe was not amplified in the space. Another practical consideration aired in the rehearsal was the idea of stage setting; I suggested it might be most appropriate for the quartet to all be standing so that there was full scope for visual connection during performance.

Everyone was happy with the idea of having just one more rehearsal before performing to an audience. The next rehearsal would build upon the rapport that we started to develop and at this point will be working on sculpting the overall arc of the performance, looking at where there might be solo or duo elements and any particular words or lines from the spoken word that could be emphasised for creative development.

We arranged a performance with the Wakefield Arts Walk on 28th November 2019. In rehearsal, each piece was settling to approximately three to four minutes in duration, which I didn’t feel was enough time to fully explore the poetic material or possible transitions in groove and texture. In the afternoon rehearsal, I made it clear that Lowe should be more fluid with the delivery of the poetry, allowing more time between sections and/or extending and extemporising around the written material. He was very happy to make these changes as he felt that this way of working was more in line with the ethos of the performance. We also added two more pieces of poetry to fill the 30-minute performance time. Opening with *Afterlife @Aftershock* (recording 13) gave us a high energy impact with accordion, tap dance and voice, bringing Lowe on to the stage once the music had started. The use of repeated phrases was effectively employed (at 1’55) when everyone locked into the phrase ‘High spirits to

heaven', which became a pivot point for a change in texture. Likewise, at the phrase 'bass rumbles,' at (2'33,) became signal for the ensemble to change textures. There was a clear connection between the performers at this point, with Lowe becoming the natural leader for the direction of the improvisation. The duration for this first poem was 4'12", which was very similar in duration to this piece during our first rehearsal. However, the energy and consequent connection with the audience had far more impact, setting high expectations for the rest of the performance and drawing the audience into the event. Lowe's introduction to *Buzzing Affy*, (recording 12) which is an alternative interpretation of Sappho's *Hymn to Aphrodite*, naturally led to the opening of the improvisation with vocal repetition of the final line, 'Be my damn lover.' The accordion created a reverent setting using organ-like gestures which were carried through the ensemble. Haller responded to the text effectively, with her dance rhythmically focussed upon the spoken word. I feel that the effectiveness of this performance was a result of the work we had put in during our rehearsal as there was clear communication among the ensemble leading to an instinctively-timed musical 'symmetrical' form, with further repetition of the line, 'Be my damn lover.'

In order to shape the overall performance, I suggested that *Connoisseur at a Fetish Club* (recording 15), be performed predominantly with just voice and tap dance. Lowe gave a long introduction to this piece which drew in the audience, it being the only poem read in its entirety. This allowed a focus on the poetry to emerge which was appropriate for the performance and in particular for this poem which was the most overtly sexual out of the set, describing drinking piss in a gay fetish club during Gay Pride in Antwerp. This added to the dynamic of the performance, setting the tone for Lowe's work and inviting the audience to experience this style of poetry, which might have been new to some audience members. Performing at the Wakefield Artwalk¹³¹ was an ideal first outing for the ensemble, as guests expect to be challenged by performances during the evening. We performed to a full venue and people were interested in the unusual line up and supported the vibrant, LGBT element of the

131 Wakefield Council, "Wakefield Artwalk" Wakefield Artwalk. Accessed 02/02/2020, <https://www.artwalk.org.uk/about/>

performance. This led smoothly to the penultimate poem, *Fruit*, (recording 16) which I had suggested we opened with a swing feel. By defining a rhythmic setting to open with, we were able to incorporate a new texture here to lift the overall arc of the performance towards the climax in *Vada That*. Rosser delivered a choppy; major foundation, which combined with a steady swing feel from Haller. I found it difficult to entwine vocals with this texture at the outset, as I was trying to build on the rhythmic texture, but found that there was no space to move in. Once I realised this, I changed the delivery of the vocal and the groove settled, allowing the piece to flow. We rounded off the performance with *Vada That* (recording 17), a poem based on the gay language, Polari. There was a natural growth in this piece with the music supporting the spoken word effectively, in the form of a spirited dance groove on the accordion and in Haller's tap dance, with effective use of vocal loops adding colour and lift to Lowe's text.

Overall, I was happy with the outcome of the performance. The use of accordion in this particular line-up highlighted the rhythmic and tonal character of the instrument to good effect. Lowe and Haller were enthusiastic about the range and expressiveness of the instrument, agreeing that it added character and groove to the project.

In any composition, I find that the most in-depth part of the process is imagining the final sound-world, so the majority of my time is spent in the initial stage before I write any music. In this sense, the *Ecstasies* project was like any other composition in this portfolio. The project came about over the course of several months thought and visualisation, during which I decided the most suitable forces to frame a fully improvised work for accordion, before inviting my chosen performers to the project. It was important to me that the accordion was free to be expressive in its dance-like nature whilst respecting spoken word as the focal point for the ensemble. As the ensemble develops, I will be exploring extended improvisations within each poetic setting and discussing with Lowe an alternative setup in which the spoken word may be thematically predetermined, but also improvised, thus allowing every member of the ensemble to be free in their communication of the chosen theme.

Concluding Remarks

As a result of this research, I have developed an in-depth understanding of composition for the accordion and have devised ways of writing for musicians wanting to explore some level of improvisation, whatever their musical background. The research aims have been shaped throughout the development of this folio by my collaborators. It is thanks to my extensive consultation and collaboration with the accordion performers and educators that I have been able to create a body of works that reflect the needs and interests of the accordion community. I have embraced the desire echoed by many individuals, to incorporate groove within these compositions, to facilitate a level of improvisation and to embed the accordion into a variety of different ensembles. Due to a leave of absence, I believe the trajectory of the folio was altered from what otherwise might have been. While some opportunities may have been missed, on the return to study, I was able to reflect on the compositions and the development of the folio with the benefit of some space away from the work. During this time, I was able to focus on my work with the Spike Orchestra and John Zorn¹³², which had a positive impact on my subsequent composition style. One of the most significant modifications from the original proposal was in the development of improvisation ‘pathways’. In my compositions, it was necessary for me to devise an approach to improvisation that could be accessed by non-jazz-trained performers, often virtuosic instrumentalists, who had not pursued training in jazz improvisation, but were nonetheless enthusiastic about exploring some level of improvisation in their performance work. As a consequence, my deepening understanding of levels of, and approaches to, improvisation has been invaluable in my private teaching practice and in developing improvisation workshops for Trinity College London, which are launching in the near future to support the Trinity Rock & Pop syllabus. I will be revising the Trinity guidelines for improvisation tests and the

132 John Zorn, The Spike Orchestra, *Cerberus: The Book of Angels Volume 26*. Tzadik, 2015. CD

parameters for 'own compositions' across all instruments in the graded classical curriculum. In this role, I will be developing supporting material and online tutorials for teachers and students.

I have benefitted from the valuable feedback of numerous accordionists in completing this portfolio, sometimes re-working a score several times in order for it to be fully idiomatic for the accordion.

I have developed collaborative relationships with performers from the international accordion community, many of whom I will work with on future projects. Initially, I will be meeting with Iñigo Mikeleiz Berrade who is interested in commissioning two further solo works in the style of *Joyriding*, as well as collaborating with me and his duo partner, Michael Iskas (viola), to compose a new work for their ensemble, *Diphonon Duo*. I am also in conversation with the directors of Fourth Monkey Theatre School concerning a touring performance of *Over the Curzon Line*. My work in France will continue, as I have developed strong bonds with several musicians from Paris and Bordeaux, with whom I intend to work on further recording projects, whilst also seeking performance opportunities with the 'Sans Visage' ensemble.

This folio of works is a representation of my progression in understanding and creating music that is suitable for accordionists and for performers interested in improvisation and groove. I will continue to work as a composer, performer, educator and workshop leader exploring further the environments I have uncovered in this folio, extending the instrumental palette and developing new scores and projects that will incorporate and expand on compositions that incorporate elements of groove and improvisation in a variety of ensembles.

Nikki Franklin

Tenebrism

For Bartosz Glowacki

Solo Accordion

Duration: ca. 4'40

In memory of the artist Caravaggio, born as Michelangelo Merisi in Italy around 1571. He was orphaned at age 11 and apprenticed with a painter in Milan. He moved to Rome, where his work became popular for the tenebrism technique he used, which used shadow to emphasize lighter areas. His career, however, was short-lived. Caravaggio killed a man during a brawl and fled Rome. He died not long after, on July 18, 1610.

<https://www.biography.com/people/caravaggio-9237777>

For Bartosz Glowacki
Tenebrism

Nikki Franklin

♩ = 60 ☉ single reed, cassotto if available

Musical score for measures 1-4. The piece is in G major (one sharp) and 4/4 time. Measure 1 starts with a piano (*p*) dynamic. The melody features eighth notes and a triplet of eighth notes. Measure 3 contains a triplet of eighth notes. Measure 4 has a 3/4 time signature change and a fermata over a whole note. A circled double-dot symbol (☉) is placed above the staff in measure 4.

Musical score for measures 5-8. Measure 5 begins with a mezzo-forte (*mf*) dynamic. Measure 6 has a piano (*p*) dynamic. Measure 7 features a triplet of eighth notes. Measure 8 has a mezzo-forte (*mf*) dynamic. The circled double-dot symbol (☉) is present above the staff in measure 5.

Musical score for measures 9-13. Measure 9 starts with a forte (*f*) dynamic. Measure 10 contains a sextuplet of eighth notes. Measure 11 has a forte (*f*) dynamic. Measure 12 features a sextuplet of eighth notes. Measure 13 has a mezzo-piano (*mp*) dynamic. The circled double-dot symbol (☉) is present above the staff in measure 13.

Musical score for measures 14-18. Measure 14 has a circled double-dot symbol (☉) above the staff. Measures 15-18 contain various rhythmic patterns, including triplets and sextuplets. The circled double-dot symbol (☉) is present above the staff in measure 18.

Musical score for measures 19-24. Measure 19 starts with a mezzo-forte (*mf*) dynamic and the instruction "playful". Measure 20 contains a sextuplet of eighth notes. Measure 21 has a forte (*f*) dynamic. Measures 22-24 feature various rhythmic patterns, including triplets and sextuplets. The circled double-dot symbol (☉) is present above the staff in measure 19.

23

Musical notation for measures 23-26. Treble clef, 2/4 time, key of D major. Features triplets and sextuplets. A circled '2' is in the top right. Bottom right shows a 18/16 time signature.

27

Musical notation for measures 27-28. Treble clef, 18/16 time, key of D major. Features sixteenth-note patterns with accents. Bass clef has dotted rhythms.

29

Musical notation for measures 29-31. Treble clef, 18/16 time, key of D major. Features sixteenth-note patterns with accents. Bass clef has dotted rhythms.

32

Musical notation for measures 32-34. Treble clef, 18/16 time, key of D major. Features sixteenth-note patterns with accents. Bass clef has dotted rhythms.

35

Musical notation for measures 35-36. Treble clef, 18/16 time, key of D major. Features sixteenth-note patterns with accents. Bass clef has dotted rhythms.

37

Musical notation for measures 37-38. Treble clef, 18/16 time, key of D major. Features sixteenth-note patterns with accents. Bass clef has dotted rhythms.

39

Musical notation for measures 39-41. Treble clef, 18/16 time, key of D major. Features sixteenth-note patterns with accents. Bass clef has dotted rhythms. *mf* dynamic marking is present.

42

mp

45

rall...

Meno mosso

mf

49

p

52

mp

mf

cresc.

58

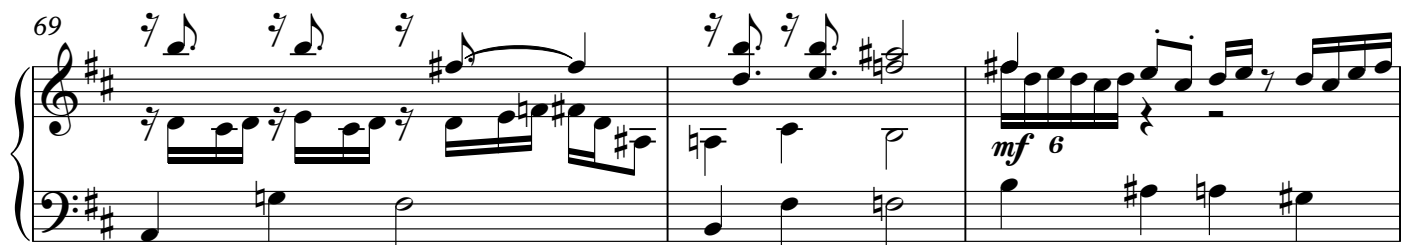
f


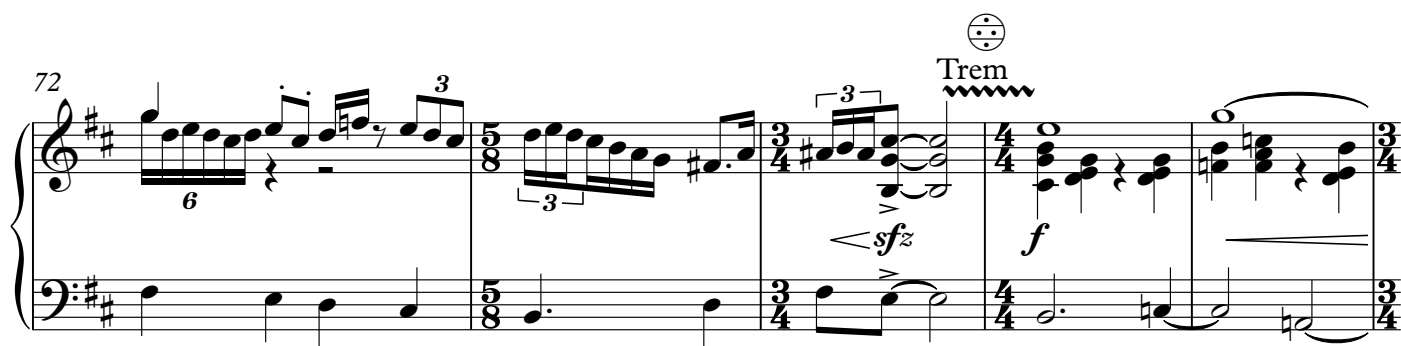
62


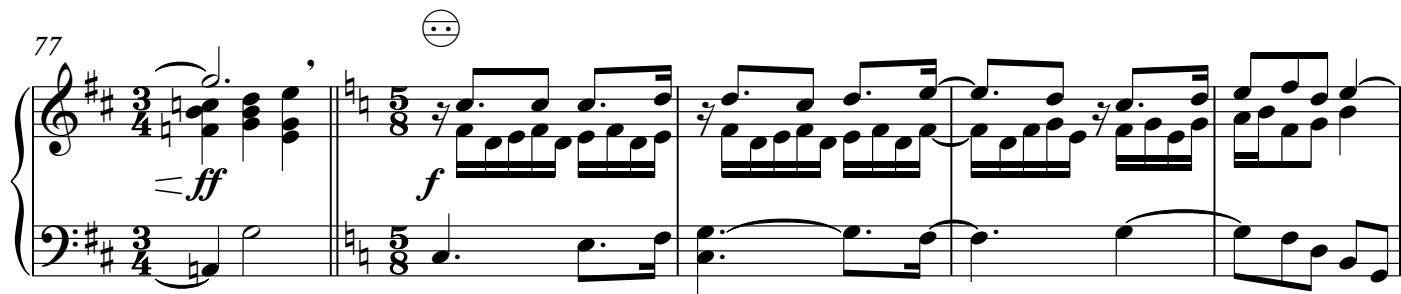
f

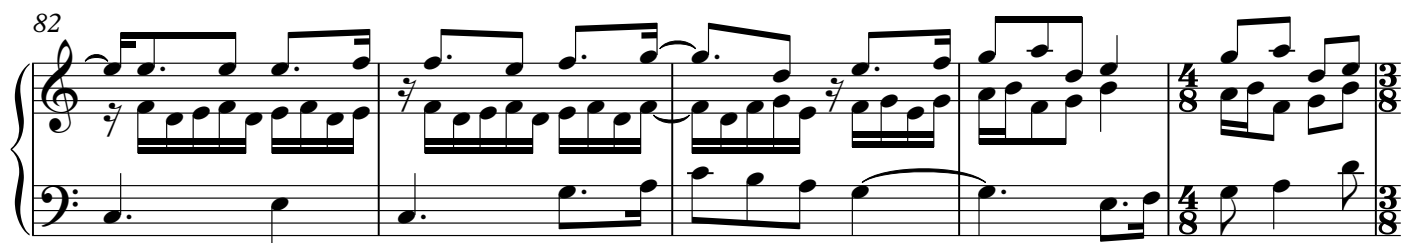
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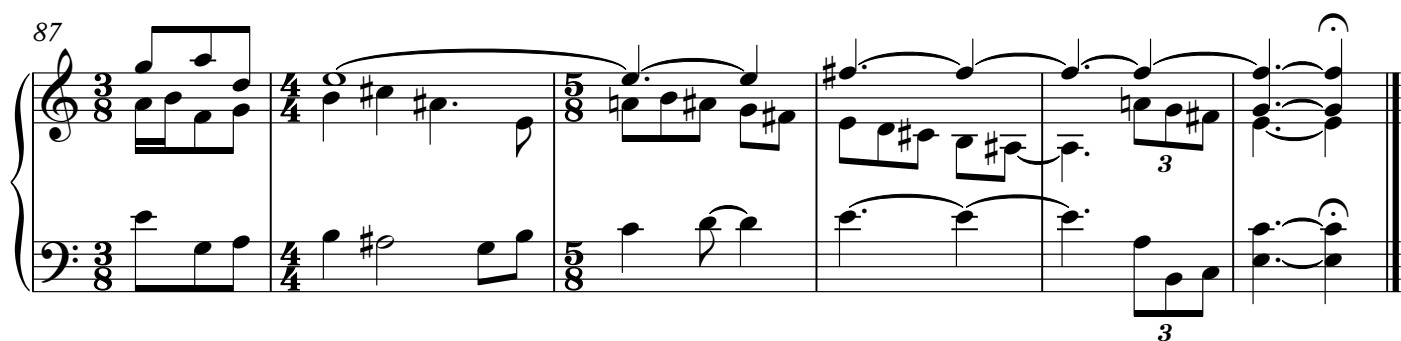
67  

69 

72  

77  

82 

87 

$f = 160$
0:03

Handwritten musical score for the first system. It consists of three staves. The top staff shows a guitar riff with a tempo of $f = 160$ and a time signature of 8/8. The middle staff contains lyrics: "why didn't you just shoot her?". The bottom staff shows another guitar riff. There are various musical notations including notes, rests, and dynamic markings like mf and $screech$.

0:15

Handwritten musical score for the second system. It consists of two staves. The top staff has a guitar riff with measures numbered 1, 2, 3, and 4. The bottom staff contains lyrics: "get in the fucking car". There are various musical notations including notes, rests, and dynamic markings like mf .

0:05

0:10

T 0:15 (13)

To: 2 (14)

Handwritten musical score for the third system. It consists of two staves. The top staff has a guitar riff with a time signature of 7/8 and lyrics: "screech". The bottom staff shows another guitar riff with the word "horn" written below it.

0:26

0:32 $f = 168$ increase tempo

Handwritten musical score for the fourth system. It consists of two staves. The top staff has a guitar riff with lyrics: "screech". The bottom staff shows another guitar riff.

0:37

Handwritten musical score for the fifth system. It consists of two staves. The top staff has a guitar riff with lyrics: "screech". The bottom staff shows another guitar riff with the word "screech" written below it. There are various musical notations including notes, rests, and dynamic markings like mf and $screech$.

0:43

36

48 *high stop silence*
 53 *scree*

58 *bx*

104 *scree*

109 *Take the tunnel now*
scree *bang* *oh christ*

114 *indiscrete*

120 *car falls* *suspend* *extended scree*

125.5 *scree* *TO TUNNEL*

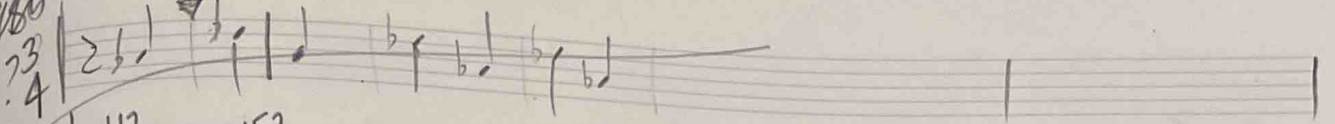
131 *horn distasteful* *pp* *on 3*

143 *mf* *xxx*

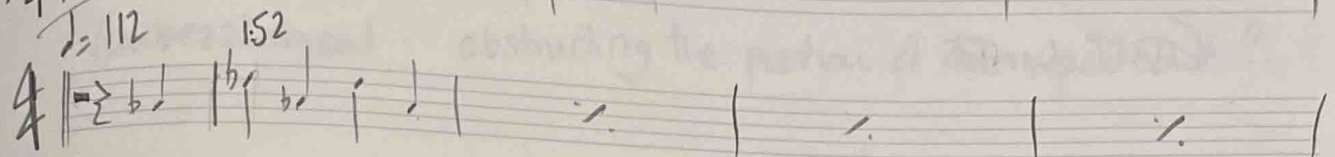
148 *mf* *scree*

154 *d. = 56*

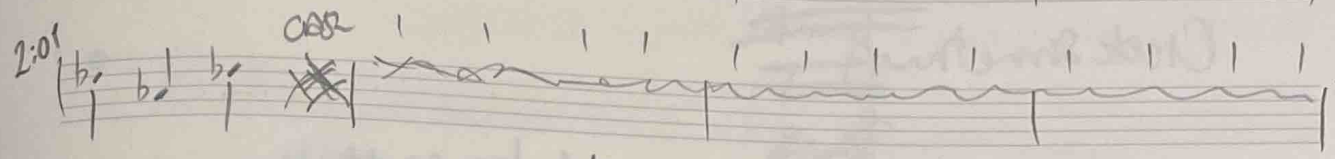
150
150
23
4
♩ = 56
1:52



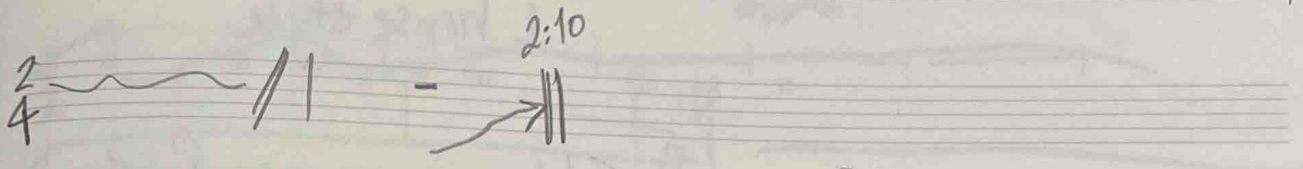
♩ = 112
1:52



2:01

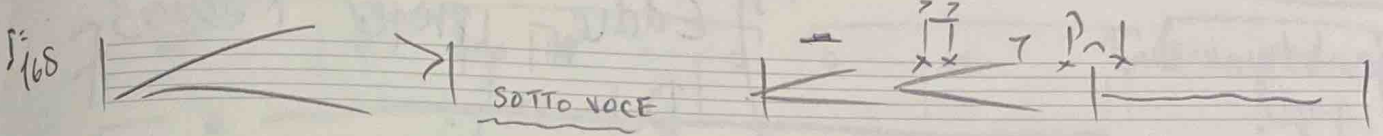


2:10



168

SOTTO VOCE



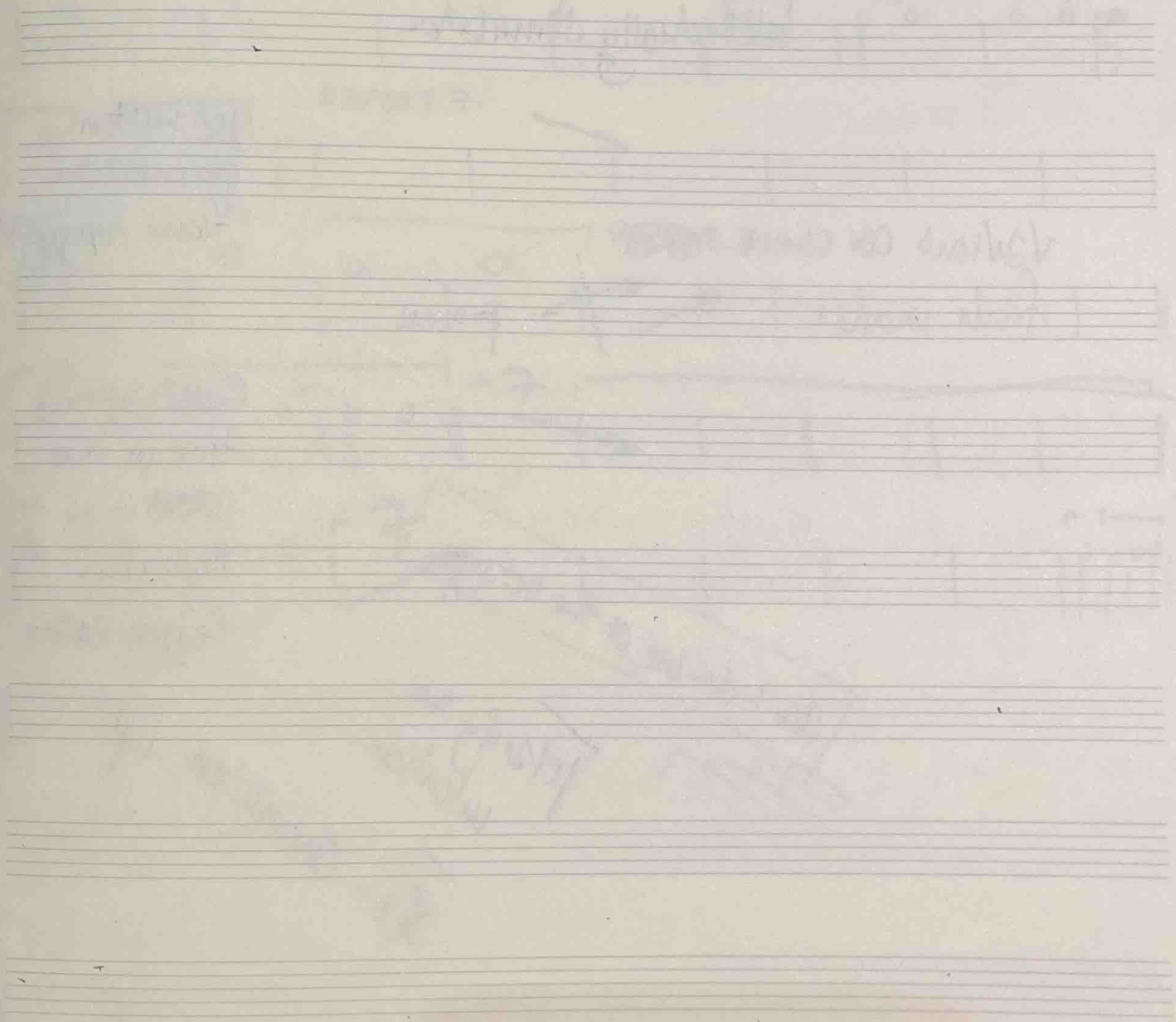
2:15

2/4

p



169
156
157



Mieczyslaw Ranosz

Recollections of experiences and ordeals during the World War II and life after, outside the Homeland.

1. Parents

Our parents were born in southern Poland (Podkarpacie), part of Carpathian mountains. Mother was born in Zadziele, near the town of Dobra on 25/11/1899. Father was born in Jurkow, district Limanowa, on 26/02/1898. They were married in Dobra on 30/07/1922.

In the late 1921, following the 1920 "Bolshevik" war, our father, as a military volunteer fighting the Soviet Union's army incursion into Poland, received 64 acres of land in the hamlet of Jatwiesk, close to the town of Swislocz.

Soon after marriage, our parents moved to the granted land, settling on the southern side of the railway line. The railway line ran through the property.

They had to start from scratch as there was no house or any farm buildings or equipment necessary for farming. However, with hard work, determination and effective management, our parents built (with years) an efficient and prosperous farm holding with good prospects for the future.

All four children were born here.

Helena (Hela), b. 1923., Stanisława (Stasia) b. 1925., Mieczyslaw (Mietek), born 22/04/1927., Waleria, (Wala) b. 26/04/1930.

2. World War II & Deportation to Soviet Union.

On September 1st, 1939, the powerful German army attacked Poland signaling the start of WW II and our prospects for the future suddenly looked bleak. On 17th day of fighting the Soviet Union army crossed the border into Poland attacking Polish army from the rear.

Overwhelmed by the two powerful armies, the war was over in 3 1/2 weeks. Poland was occupied along the so called Curzon line, by Germany west of the line, and the Soviet Union seized the territory east of the line, according to the Ribentrop-Molotov pact, signed by Germany and Soviet Union prior to the start of the war.

We were in the Soviet Union occupied part of Poland.

On February 10th, 1940, a Russian army Colonel and 4 soldats (soldiers), with rifles on the ready, arrived at our house at 5am (still dark). They lined up the family in the bedroom, except father who was ordered to stay in bed with an armed soldier watching over, while other soldiers searched the house for weapons. They didn't find the gun. Father hid it well.

After the search, the officer told us that we are being displaced (by force?, read deported), but would not tell us where to.

Next, he told us to pack some warm clothing and food to last for a month and be ready to move in 1/2 an hour. Father was not allowed to get up to help packing and had to stay in the bed until we were ready to go.

The officer then took two soldiers and went to our uncle Stankiewicz's household (neighbouring farm) to get them ready to move too. In the meantime, we were ordered into the horse driven sleigh (our own), made ready by the local men, and with the armed escort moved towards Swislocz railway station.

About half way, we were made to wait for the Stankiewicz family to join our "party". It was an extremely cold day. The temperature was close to - 40 C and we had to wait outside for nearly 2 hours. At the railway station families were ordered with baggage into small, two axle cattle wagons, 30 people per wagon. For beds, there were a sort of platforms (rough planks), 3 levels high, at each end of the wagon. In the centre, potbelly stove and a little wood enough for a few days. At nights it was so cold that blankets froze to the wall of the wagon.

The toilet was a metal pipe mounted in a hole in the floor at the back wagon door, which was permanently locked from the outside.

About midnight on February 10th, the train left Swislocz, travelling east, for the border town of Baranowicze where they had to change wagons because the Russian railway gauge was wider than European standard. Now we were certain that they were taking us to the Soviet Union and most likely somewhere in Siberia, as it was the Russian way to get rid of "Undesirables", by taking them to places with little hope of return or survival.

We travelled, under military escort with doors locked from the outside, day and night for two weeks. Stops were made only to get water and on two occasions we were given soup. Sometimes the train stopped for hours in uninhabited places. There was no medical aid for the sick. The dead were left in the snow near the railway line.

After two weeks of this "free ride journey" in the locked (most of the time), dark, crowded, cold cattle wagons, the train arrived as it turned out to our final destination, at a small town of Karabasz, located on eastern side of Ural mountains, on February 24th 1940

The route from the Homeland to Karabasz was: Swislocz—Volkowysk—Baranovici Minsk—Smolensk—Roslav—Orel—Tula—Stupino—Ryazar—Saransk—Oktybrianski—Ufa—Chelyabinsk—Kusztym (change train to narrow gauge rail)—Karabasz.

3 Karabasz

Upon arrival, the people on the train were divided into two groups and placed in temporary accommodations, one group near the copper mine and other near the smelting works. Later on, people were moved to a specially built barracks with one family per room.

The two sites of the barracks were located on the outskirts of the town: one, 2 km north (near the mine), where 147 families (725 persons) were placed, and another, 6 km south of the town (near smelting works), 175 families (934 persons). Our family was at the north site.

All rooms (32 per barracks) were of the same size, 12x16 feet, had 2 wooden plank platforms for beds, a small table, 2 stools, wood stove and one small window. No running water. One water pump outside for the whole site of 5 barracks.

We were classified as "SPECPIERESIEDLENCY", sort of Displaced Persons (about 30 millions of them in Stalin's time) who were forcibly relocated from their homes, (losing all their possessions) to far away places and forced to reside in the designated locations, called "Posiolki". This class of people were considered, by the ruling Communist Party, as an enemy of the Soviet Union and, as such, did not have any rights that a regular S.U. citizen had. It was like the people did not exist. This also applied to the S.U. citizens who were forcibly relocated to some other part of the country based on the fact that they were allegedly against the Bolshevik government.

The Authorities did not inform people why they were uprooting them, nor where to. It was done without any accusation or explanation. As we found out later, after "amnesty", our family's "crime" was that father joined the Polish army as a volunteer to defend Homeland against the Soviet Union invasion in 1920.

We were not allowed to move outside Posiolek (except to the place of work) without a permit. However children did not need passes to go outside Posiolek. All personal papers—passports, ID cards, membership cards, etc, even school certificates (from Polish schools, of course) were confiscated. Anything that could identify a person was taken.

Komendant (Commander), NKWD (nowdays KGB) officer, had an absolute authority over people in the Posiolek. He was referred to as the "Master of life and death".

According to the Soviets' slogan, "who does not work, does not eat" (sounds like one had a choice). But, in fact, there were none for us. Everyone over 16 years old had to work at a designated place. Refusals were punished with a fine and/or imprisonment.

Under 16, had to attend school (lessons in Russian language).

Father and sister Hela worked in the copper mine deep down below the ground in very bad conditions: water up to the knees, and, the management of the mine, most likely, never heard the word SAFETY.

Mother worked in construction and in the summer in a bog field digging and stacking peat, to dry. It was very hard work. Sister Stasia worked at different jobs, and also with mother at the peat bog. Wala and I (Mietek) went to the regular Russian school, starting one level lower than at the level we were in Poland. At the school we were treated pretty well.

People were paid for the work performed, but the pay was low considering long hours, hard work under unsafe conditions, especially in the copper mine and smelting works.

Food was rationed on a card system, but rations were too small to sustain reasonably healthy bodies, even for children.

My contribution for survival was to scrounge additional food and to get firewood for cooking and to stock enough for heating, to last the long and very cold winters.

To supplement the meagre rations, we were selling or bartering with "local" people (who were relocated into Karabasz years before), for food with the little goods we had brought from Poland. When (though not often) some food items or other goods were available without the need of ration cards at one of the shops in town, long lines of people would form in the evening, waiting all night until the shop opened in the morning. When the

~~test~~ the printer

~~test~~

shop opened, there was no more line. People pushed and shoved with no mercy just to get to the door to have a chance to buy whatever was available. There were never enough goods for every customer. Waiting all night with the hope of getting something, especially bread or other food items, usually only a small number of people (strong ones), had managed to buy available items. There were fights, broken bones, and there were occasions when I felt I'd be squeezed to death. However, with practice I managed alright, but also, many times came back empty-handed. To get firewood we had to go about 6km up and down the hills into the woods with the barrow or sleigh in the milder days of winter.

3. "Amnesty"

In June 1941 Germany attacked Soviet Union. The two nations that together conquered, and occupied Poland, suddenly became enemies.

Soon after the start of German—Soviet Union war, the treaty was signed between the Polish Government in exile (residing in London, England) and the Soviet Union, on July 30, 1941.

The treaty included the declaration of "amnesty" for all Polish citizens who were forcefully deported by the Soviet Union into their country and all Polish prisoners of war who were currently being held in prisons and labour camps. It also stated that the Polish army will be formed and, when ready, will join the Soviet army in the war against Germany.

With the announcement of "amnesty", the Russian authority recognized our Polish citizenship and we were free to travel (with some war-time restrictions), refuse to work, if you could afford it (no work, no ration cards) and supposedly have all the rights as Russian citizens, but in practice it wasn't so.

People at both Posiolki started to plan to leave Karabasz for Kuibyshev (now under original name, SAMARA), where the Polish army was being organized under command of General Władysław Anders.

4. Kolkhoz Pietrowka—Kazakhstan

After many delays, railway authorities gave notice that the train was ready and waiting at the Kushtym station (aprox. 40km from Karabash) to take us to Kuibyshev. We left Karabash (by the narrow gauge railway train) during the night on November 6th 1941 and arrived in Kushtym early in the morning finding that the train that was supposed to be waiting, was not yet available.

Eventually, after waiting 3 days in the open in snow and cold weather, the train arrived, but with fewer coaches than was ordered. These were old suburban type coaches with wooden seats, not really suitable for long journeys. With the shortage of 5 carriages we were packed, proverbially, like "herrings in the barrel".

Another surprise (what else?) was, that we were not going to Kuibyshev but further south, to the region of Tashkent, in the republic of Uzbekistan, because the Polish army was being moved there too.

Page 1

The journey was very hard. Railway carriages were not heated, overcrowded and hardly any food. The train was stopping often but we never knew for how long. When it

stopped at a station, people were running out trying to buy or barter (or steal) for food. Sometimes, people were left behind because the train suddenly moved away without warning.

At times the train would be placed on the railway siding in the middle of the treeless, dry grassy steppe with no living soul or dwellings around for miles.

After travelling, stop & go for 12 days, we arrived to our supposed destination where the train was placed on a siding, outside the city of Tashkent.

Next day, the train was moved back 150 km north, to the town of Arys, where we stayed in carriages for 3 days. The reason for this move was apparently, the city of Tashkent and surrounding regions were overcrowded with evacuees from already German occupied areas and that is why there was no room for us.

Eventually, the local Authorities decided that we were to be moved to the region of Dzhambul in Kazakhstan and soon after the train was on the way. At the Chimket railway station stop, we found out that our destination was the town of BURNOYE, at which place we arrived at about midnight on December 2nd (or 3rd) 1941.

After nearly a month of living in the railway carriage, it was a welcome change to spend a couple of days where we were temporarily put up in the public buildings (schools, cinema, Kolkhoz house club).

The plan was to relocate "the people of the train" in to the neighbouring collective farms (Kolkhoz), 2 to 3 families per Kolkhoz.

Our and the Salamonczyk family were assigned and moved by horse-driven wagons to our Unplanned Destination--Kolkhoz named PIETROWKA.

Our journey route by train from Karabash was:

KARABASH--KUSHTYM---CHELABINSK---TROITSK---KARTALY---ORSK---
ORENBURG---AKTUBINSK---KAZYL ORDA---TURKESTAN---ARYS---
TASHKENT---back to ARYS--- CHIMKET---BURNOYE.

Pietrowka, a large village was located about 15 km from Burnoye close to the foot-hills of the western range of ALATAU mountains. It was considered a "wealthy" kolkhoz (as compared to the native Kazakhs collective farms) built and inhabited by Ukrainian Kulaks (well to do farmers) who were deported from their homeland to this place in 1933—1935 by Stalinist government, because they were against joining collective farms. Pretsidiatel, (kolkhoz manager), housed our two families (13 persons) in one large room. For beds, rough boards on shaky stands. No running water or washroom.

Food was scarce. Work was scarce too. It was winter and usually there was not much activity on farms at that time. According to the Soviets' dogma- "Who does not work, does not eat" One could buy some food from the local people, but we did not have money or anything left to barter with. By now, our possessions were what we wore on our backs. Father worked with horses or cattle when work was available, but this was not very often. Hela, who was good with needle-work, helped too, however people usually wanted a lot for very little.

I worked sometimes with oxen, carting hay or straw or when snow had melted, driving oxen to the pasture on the steppe. It was a hard and frustrating task to control a herd of stubborn beasts while riding the oldest horse in the kolkhoz and bouncing on the wooden saddle, probably a relic from Genghis Khan's times.

For the little work we could get, we were getting very little food. If I remember right, 100gm of flour per person per day, and not always every day. If there was chance, we would steal. One day helping to unload wheat grain into the storage that was in the part of the building we were staying, I would let the grain fill the felt boots I was wearing (my father's) with wide uppers reaching to the knees, and a large pockets of the cloak I had on. Then on one or the other pretext, went to our room emptying the grain and go back and forth until unloading was completed. Boiled wheat grain tasted very good!

The fuel for cooking and heating was a big problem, No trees or shrubbery on the steppe. Locals use "kiziak"(dried cows dung mixed with straw) for fuel, which they prepare during warm summer months. We had to rely on the "left-overs" of animals (cows, horses) fodder, (that is, a hard stalks and stems of the various weeds contained in the hay).

This valued fuel was rationed for us, one bundle per week.

In the beginning of February 1942 some encouraging news had filtered through, by word of mouth, to Pietrovka and surrounding kolkhozs where Polish families were staying, that the Chief of Staff of Polish Army in the Soviet Union, General Wladyslaw Anders made a deal with Stalin, allowing the army (still in organizing stage), families and orphan children to move to Persia(now named Iran).

Soon after, Polish army organizers, (headquartered in the town of Chok-Pak, about 20 km from Burnoye) started to recruit men into 8th Infantry Division. The actual camp of the Division was 14km from Chok-Pak, in the abandoned "Shahta" (coal mine) buildings.

Father joined the army in the beginning of March and was stationed at the Shahta camp. Unfortunately, soon after he became very ill with typhoid fever. Sister Stasia joined the army to take care of father. Luckily, he survived, but never fully recovered.

Mother, sisters Hela & Wala and I, remained, for time being, in the kolkhoz. In about 2 weeks after father became ill, Hela developed very high fever that turned out to be the typhus sickness. She was taken to the hospital in Burnoye where she died within a few days of the arrival, on April 4th, 1942.

Mother and I, and two of our friends, Borkowski and Salamonczyk (our neighbours in Poland) went to the hospital to claim and to bury Hela's body. We had a quite a shock seeing how the human corpses were treated.

Dead bodies were kept in the half broken shack with gaps in the walls. Partly frozen naked corpses (snow was still on the ground), without any identifications, were piled up on the table in the middle of the shack. More bodies were scattered around on the dirt floor.

After finding Hela's body, we buried her, wrapped in a white bedsheet in the shallow grave (ground was still frozen) in the hospital grounds "cemetery".

It was hard to take Hela's death, especially for mother. It was the first death in our immediate family. She was so young, just 2 months into her 19th year. Hardly had time to enjoy and or experience normal live. Malnutrition and 1 1/2 years work in the copper mine

did not help her to fight that terrible disease. In our minds, she was murdered by the Soviet regime.

At about that time, a word came from the army headquarters that the 8th Infantry Division would be evacuated to Persia, and families which could arrive in time to the Shahta camp, could depart with the Division.

That was welcome news and full of hope that we may have a chance (one never knew with Soviet authority, because they could change their minds without any explanation, and would not admit that they have lied in the first place) to leave this "inhuman" place for good. As it was, we were, so to speak, at the end of the tether: hungry, in rags and no prospects to survive much longer in these conditions.

The Infantry Div. left the Shahta camp at the end of March and we, supposedly, to follow in about week's time.

Father was not well enough to go with the army, and was transferred to the camp in Yangi-Yul, nr. Tashkent. From there, overland via hospital train to Persia. Unfortunately, he did not make it. He died on Aug. 22nd 1942, at the age of 44, close to the Persian border, and was buried in the Polish army cemetery, in a small town of Eishly nr. Ashkhabad in (now) Turkmenistan. This we found out after the WWII, in 1946. I believe, father's brother, Jan (fratr Blazej) who was in Poland, found out about father's death from the Red Cross and then passed the news to Mother, who was with Wala, at the time, in Lebanon.

Mother, Wala and I walked about 16km to join other civilians at the Shahta camp where the preparations were being made for the anticipated departure to Persia.

The army unit that had stayed behind to liquidate camp, and to organize departure, took good care of the civilians providing food, some clothes and a warm place to stay.

Two days after arrival we were informed that evacuation of the Polish army from the Soviet Union has been completed, and the liquidation unit and civilians from the Shahta will be moved to the place named GUZAR, in the Republic of Uzbekistan.

This was shocking news. Double blow to our hopes: we are still to remain in this inhuman place, and no word when, if ever, we'll get out from the Soviet Union. As for Guzar, terrible rumors have been circulating for sometime about that place. Diseases, such as typhus, typhoid fever, dysentery, malaria had been raging among emaciated Polish people. Thousands died: soldiers, twice as many civilians, mainly women and children. And these were not rumours, as we soon found and many of us experienced illness in our relatively short stay in Guzar.

At the end of April (or beginning of May), we went by foot from Shahta to the Chok-Pak railway station and boarded the waiting train for our 3 days journey to Guzar.

The route to Guzar was:

CHOK-PAK -- CHIMKENT -- ARYS -- TASHKENT -- SYRGARYA -- DZHIZAK -- SAMARKAND -- KATTAKURGAN -- NAVOI -- KUGAN (BUKHARA) -- KARSHI -- GUZAR.

5. Guzar—Uzbekistan

After a day, or two in Guzar, Wala and I were placed in the orphanage in Karkin-Batash (Death Valley). It was a terrible place. Non-existent sanitary facilities, contaminated drinking water, not enough food, sweltering heat (temperature reaching over 50 degrees C). A high number of children had succumbed to diseases in this place.

Mother took Wala from orphanage to stay with her in the "tent" camp near the river Guzar-Darya. I joined "Junaki" (Young Soldiers) that was organized by the military, so as to enable to evacuate young people under 18 with the army, out of the Soviet Union. Soon after joining, I contracted a severe case of dysentery and a few days later typhus caught up with me. 16 days in hospital, 12 of which mostly unconscious due to the high fever.

The hospital was the mud-brick, low, narrow building with flat roof. There were only 2 beds occupied by the two most serious case patients. Remaining patients (about 50) lying side by side around the room on straw mattresses on the dirt floor. It was stifling hot during the day. A bucket or two of water dumped on the floor in the middle of the room, kept the place a little cooler.

On the 5th or 6th day in the hospital, a nurse (friend of our sister Stasia), woke me up to tell me that Stasia, who has been working in this hospital, passed away just a couple hours ago. I don't think I was fully conscious at the time, because I thought I had a bad dream. Unfortunately, it really happened. Stasia died at the beginning of June 1942, at the age of 17 years old and was buried in the Polish military cemetery in Guzar, Uzbekistan. I remember drinking some red coloured liquid of rather strange taste that nurse insisted it was good for the healing of dysentery. As I found later, my Mother made the concoction but, since visitors were not allowed inside the hospital, she asked a nurse to keep giving me it as a medicine. It must have helped. I was lucky to recover from both diseases considering, that the going rate of the dead of the admitted patients was around 65%.

I think I left the hospital on July 5th or 6th. It was a scorching hot, (temp. around 50deg.C), the sun at Zenith, clear sky, no trace of breeze. I was standing outside trying to find a shade to hide my clean shaved head, and to figure out where I was supposed to go. There were hardly any people around.

Then I saw something I remember clearly to this day. A big Uzbek male wearing a full length fur coat (fur outside) and a huge fur hat, riding a little donkey. I realized, later on, that his unseasonal attire was to protect him from the heat, however, the contrast at the time, seemed unreal. Here, I stood bare headed wearing a thin short sleeves shirt and shorts, while the guy dressed for North Pole, rides unconcerned of the heat.

Anyway, I must have had a complete lapse of memory for a period of the month or longer. This is not unusual after the bout with typhus.

Next thing I remembered, after the scene with the "donkey rider", waking up in the mid of the night with a swarm of mosquitoes buzzing and biting like crazy. At first I couldn't make up where I was. In the dim light I could see people asleep on the ground, in what looked like an orchard.

I must have been very tired, because I just covered my head with the blanket and fell asleep again. In the morning, I was told that my face looked like a red puffy mass. The pesky gnats kept sucking the blood through the blanket.

I also found out that I was in the town of KITAB, about 70 km north of Gúzar, where our Junáki school unit has been transferred in the preparation of moving out from the Soviet Union into Iran. Our temporary "quarters" were in the orange grove with standing water in the irrigation ditches. An ideal breeding ground in the hot climate for mosquitoes. We slept on the bare ground under the sky with mosquitoes feasting on our blood and infecting many with malaria bug. Within two weeks I had my first bout of malaria.

I have no idea (memory) how I got into Kitab or for that matter what happened in Gúzar where I must have stayed at least 3 weeks after leaving hospital. After all, I must have come back to the Junáki unit, most likely had a contact with Mother and Waia, who were stationed not far from our camp, and possibly visited Stasia's grave. Also, I have only sketchy recollections of the journey from Kitab to the port of Krasnovodsk, on the Caspian sea.

On August 11th or 12th, 1942 we boarded the train in Kitab. It took 3-1/2 days across mostly uninhabited steppes and numerous tunnels around Samarakand and Ashkhabad mountains. The train stopped on the way at the Mary station (Turkmenostan) where we were treated to the dinner of rice and meat that was dry and hard like leather (probably old camel or donkey meat). Apparently, this "banquet" was Stalin's gesture of farewell (most likely wishing: "eat and choke on it").

In the morning of the 4th day the train stopped 7km from the Krasnowodsk port where after leaving the train, the NKWD (now KGB) conducted the search for weapons, gold, Russian national treasures and announced that it is against the law to take the Russian currency out of the Soviet Union and, therefore, each and everyone must leave the roubles here, prior to embarking the boat. Further, we will walk the 7km to the port and are allowed to take only the amount of the baggage on the boat, that one can carry to the port.

The sick and infirm will not be allowed on the boat and will be taken to hospitals.

At the start of the walk, we had to pass, one by one, through the check-point with NKWD officers on both sides of the passage checking ID's and reminding us to throw the roubles into large sacks which were placed on each side at the check-point.

The walk was hell. The sun was still high in the sky. Terribly hot. Nothing to drink.

Majority of people were weak and many sick who were not fit to walk, however, afraid to be left out and the great desire to get out of this terrible place, were determined to make it somehow to the boat.

Personally, I was still weak and bothered with after-effects of dysentery, but had been doing not too badly until near the destination when two of my friends helped me to get to the port and on to the boat.

The boat was, as it turned out, an old cistern ship so the space for the people was very limited. It was so crowded one could hardly move around. I was trying to find out whether Mother and Wala were on the boat, but even if they were, I would, most likely, have missed them in that overcrowded place.

Eventually, about 9am, Aug. 16th (not sure of the date) 1942, the boat shoved off and we were on the way to FREEDOM. The sea was calm, sailing smooth. However, the 24 hours passage was terribly hard for passengers. Crowded, no drinking water, essentially one washroom for which there were long lines, as many had diarrhoea. Some, in urgent need to relieve nature, tried hanging over the outside of the ship. A few did drown in the sea, as being weak, had not enough strength to hold on and/or to heave back on the deck. It was early morning Aug. 17th when the boat came to the stop about 2-3 km from the shore of the small port of PAHLEVI in Persia. The port had no facilities for larger boats, so we were ferried in the smaller boats to the shore.

The natives were watching with bewilderment seeing thousands of emaciated, weak and sick men, women and children in rags being brought by boats to the shore. Many hundreds, mostly children and old people, were buried in the newly established Polish cemetery outside Pahlevi port.

6. Persia (Iran).

On the 3rd day of our arrival (we were still sleeping under the sky on the beach, prior to the "delousing process"), I got my first "meeting" with the malaria fever. There were many more, as it accompanied me for the next 8 months.

It is a nasty sickness caused by protozoan parasite transmitted by mosquitos. After each attack, one feels like all the juices have been drained from the body.

Anyway, before we were allowed to enter to the prearranged accommodation (tents) in the military camp (officially, Junaki was military school), our clothes were burned, heads clean shaved, hot showers and real soap (first in months), then provided with the clean underwear and English military tropical uniforms. Only then the gate was opened, and we were allowed to pass to the other side of the wire fence in to the "CLEAN ZONE". Civilians went through a similar procedure receiving clothes donated by American people.

Pahlevi was a nice small town with lot of trees, shrubs and flowers. Clean wide streets with shops full of goods, restaurants, cafes full of smiling and laughing people. After only 2-1/2 years in the Soviet Union, it was difficult to comprehend that such place still existed, and especially was hard to induce the brain to accept the fact that there were shops full of all kinds of food, and for that matter, any goods that anybody could buy, as much as they would like.

Naturally, I was happy (and lucky) to get away from that dictatorial System, but I was not really in a shape to enjoy this "new life". I was weak, had problems in holding food, and was worried whether Mother and Wala were still in Guzar or had managed to get on the boat (they did).

Altogether, our Family went through very hard times in the last 5 months. Two Sisters and Father passed away due to the diseases and malnutrition. Wala and I had typhus, dysentery and now malaria. I don't know how our Mother survived through this terrible period of time. All that hardship and pain must have had an effect on her early death at the age of 56.

I was taken to the provisional hospital, set up in tents on the beach, where I treated for malaria (orally taken liquid quinine, extremely bitter substance), fed nourishing food, plus vitamin B injections.

While in hospital, the Junaki school (approx. 600, age 10-16 yrs old boys) was moved to Palestine (now Israel) to continue education at the semi military schools that were set in that country.

In about 3 weeks later the word came that the "tent hospital" would be closed down, and all patients who were well enough to travel by motor-coaches would be transferred to hospitals in Teheran (now spelled Tehran), the capital of Persia. I was deemed able to endure a relatively a short trip of about 150km. It was a slow and treacherous ride. The route led across mountainous terrain including the high ALBORZ mountains range with narrow passages, hairpin bends (no railings), and precipices hundreds feet deep.

I ended up in the hospital, huge red brick building located in Teheran's suburbs. After 3 or 4 weeks stay in the hospital, I joined Mother and Wala (late October 1942) who were staying in the civilian camp in Teheran. I was no longer member of the Junaki school.

We stayed together for about 4 months. However, during that period of time I had to "visit" hospital 3 times (each stay two and a half to 3 weeks) as the malaria fever kept recurring. I was a "regular customer" in that hospital's Tropical Diseases Ward. Nurses, usually greeted me "welcome back Mieczyslaw", and teasing, "which one of us you were missing this time?"

Anyway, during the 3rd "visit", the attendant doctor (I think his name was Alexander) suggested to my mother that I should, if possible, move into a different climate (he probably had enough of me), explaining that since the treatment here does not work for me, and each recurrence does more damage to the liver, the change of climate helps sometimes to get rid off the malaria bug for good.

Coincidentally, at that time (Feb. 1943), the transport was being organized to move about 150 boys (stragglers like I) to Palestine to join the Junaki school. I signed up, and back in uniform, was anxiously waiting for the move.

However, about 3 weeks prior to the departure, a regular check for the malaria parasite, had revealed that they were ready for action. Regardless of my strong protests that I was feeling fine (I didn't want to miss the move to Palestine again, like I did in Pahlevi), I was "kicked" into the ambulance, ending up on the same ward I had visited 3 times before. The attack has started, as soon as I hit the bed.

Fortunately, the departure to Palestine had been postponed for couple of weeks, so after the discharge (as cured for the present) from the hospital, and good-byes to Mother and Wala, I started on the long trek to the biblical "Promised Land," at the beginning of April 1943.

Our first stop was at the transit military camp on the outskirts of the town of QAZWIN, 100 km north of Teheran. It is nice medium size town with lots of trees, greenery and a small wooden houses with balconies and columns painted in strong colours of violet, pink, blue, but did not really clash with the surroundings. And, of course, many colourful domes of mosques, and slender high towers of minarets. Unfortunately, we were not allowed outside the camp

For the next stage to the town of HAMADAN, the warning was issued that the ride will be hard and dangerous, as the route leads over the high mountains of ZAGROS and the road is narrow, in poor shape, steep climbs and lots of serpentines. Indeed, it was some ride. In comparison to the drive from Pahlevi to Teheran, which I thought was bad enough, this one was much more dangerous. I felt at the time, it must have been some influence from Above that we arrived to Hamadan alive. One could see broken vehicles down in the deep ravines.

Hamadan is famous for hand made beautiful carpets.

Next day continuing over the mountains with the similar degree of anxiety of danger. It was extremely hot. The highly heated air made it difficult to breathe.

At last, down below on a large plain, the town of KERMANSHAH (our next stage destination) appeared. Big town, spread wide and surrounded by orchards and green fields.

A few kilometers past the town, there is a huge granite rock showing the engraved description, (on the flat face of the wall of about 45m wide x 50 m high), of the Persian King's, Darius the Great, 19th and decisive victorious battle, on the plain at the foot of the rock, over his rebellious governors of provinces who tried to carve up the Persian Empire for themselves.

At last we could relax a little, after getting over the last mountain pass. The high hills replaced mountains, bends gentler, and road wider. However, the heat was still unbearable.

Soon after crossing the Persian-Iraq border, at QASR-E-SHIRIN, we reached the military camp in KHANAQIN, where the Polish troops were getting ready to join the allied forces (Canadian & British) in the preparation for landing in Sicily, to start the Southern Front against Germany and its Allies,

Many hundreds of tents scattered on the sand. No trees, shrubs, or even a blade of grass in that sea of sand. It was extremely hot in daytime, cold at nights. Lots of scorpions. You had to shake boots well before putting them on.

We stayed there for only 10 days, and that was more than enough. It was time to move on our way to Palestine.

Our next overnight stop was at the English Air Force transit camp just outside HABANIYAH town on the shore of the lake of the same name. Very hot place on the edge of the desert.

Now, the drive over the desert was no fun either. Miles and miles of empty landscape of sand, scorching heat and sand in the ears, eyes, mouth, clothes and even in knapsacks.

And, Transjordan (now Jordan) desert appeared like the hell on earth. Hundreds of kilometers of black magma and basalt thrown out by volcanoes millions of years ago, covered in grey sand. The dead ground looked like the surface of the moon, but hot. The

road ran through that scorched dark landscape for about 500 km until closing on AL AZRAQ where some trees and greenery appeared on the marshes surrounding the lake of the same name. Al Azraq is the only oasis within 50,000 sq. km.

We moved on in the direction of AMMAN. It was named Philadelphia at the time when Jordan was the province of Rome, approx. 2nd century AD.

Now, the desert was more like in Irak, brown sand, no more black stones. After bypassing Amman, the road led through valleys criss-crossed with the high hills, behind which was Palestinian border.

We crossed the border via General Allenby bridge over Jordan river, just north of the Dead Sea, then turned north to the town of Jericho (didn't hear any sounds of trumpets), and Nablus, next turned west to Natanya, a modern town on the shores of Mediterranean sea with fantastic white sand beaches.

Finally, we arrived at our destination in the small town of Qastina, about 65km south of Natanya, where the Junaki school was stationed.

What a welcome change in the landscape! I forgot that there could be so much greenery: orange grooves, vineyards, vegetable gardens and green grass. After nearly 3 weeks of seeing sand, bare mountains, black desert, scorching heat and dust, this was "Eden".

7. Junacka Szkola Kadetow, (Cadet's School), Camp Barbara, Palestine.

After medical and other formalities I was assigned to the group of about 300 guys that was to continue to England to join the Air Cadets under Air Force Command.

Now, my "good friend" malaria had interfered again. Just a week prior to the departure to England, I found myself in the military hospital in the town of Rehovot. While undergoing treatment, the group left for England.

I felt sorry at first, because I already was seeing myself fighting Germans in the air, and my Spitfire or Mosquito plane covered with crosses of the shot enemy planes. However, my kismet was different, and I am glad it turned out as it did.

I spent 4-1/2 wonderful years in Palestine, country of contrasts and many faces and cultures. Modern, European style cities, Tel-Aviv, Rehovot, Natanya, Haifa, inhabited mostly by Jewish population. Biblical places: - Jerusalem, Bethleyem, Nazareth with buildings, churches, mosques centuries old. On the other hand, towns like Gaza, Nablus, Jaffa, Hebron, are smaller places, with narrow streets, not too well kept and usually, fully inhabited by Arabs.

The climate, very hot summers lasting 7 months, changing into the wet, rainy short autumn, followed by very nice spring. No winter as such.

During that stay, I had been criss-crossing the country visiting many historical places including trips to Egypt, Syria and also spent a couple of vacations in the beautiful Lebanon, where Mother and Wala were living, at the time, in the small town of Baabdad.

Soon after arriving from hospital, the school was moved to the new place, called camp Barbara, 20 km north of the town of Gaza. It was located very close to the main highway that was running from the northern Country's border along the shores of the Mediterranean sea all the way to the Egyptian border in the south.

About 2km to the west of the camp, on the seashore, were the ruins of ASHQELON (Ashkelon) city whose turbulent history goes back to 8th century BC when it was Cananite's city. A few centuries later it became one of the five principalities of Philistines. Here, apparently, Samson killed 1000 Philistines with donkey's jaw, and destroyed their temple, but ended badly, falling to the charms of treacherous Delilah. Following the Philistines, the city was occupied, in succession, by Phoenicians, Assyrians, Greeks & Romans, (Herod the Great was born here and he rebuilt the city and built his famous palaces).

In the 7th century AD, Muslims conquered the city. In 1135 the city surrendered to the Crusaders. Richard the Lion Heart, constructing the defensive walls of the city's port, used the columns from Herod's palaces.

Complete downfall of the Ashkelon followed the capture of the city by Mamelukes in 13th century, who razed the city to the ground.

To think of it now, by what strange coincidence, the Ashkelon (now ruins) after centuries of glory and stormy past, now "was occupied" by Polish schoolboys enjoying its fantastic beaches and the swimming in gently moving waves.

Camp Barbara was simply a place of sun baked ground with traces of burnt grass and several barracks made of thin wooden boards. Large tents, each equipped with 8 beds and a table in the middle, were our living quarters ("home") for 4-1/2 years.

Classes were held in barracks, not insulated. On the hot summer days, the heat was hard to bear. In rainy season, damp and cold. No heating facilities in the barracks or tents. However, the school Command did everything they could to improve the facilities and to provide suitable conditions for hundreds of young people, who already lost 3 years of schooling, to continue their education.

After entry exam I was assigned to the Cadets school, which had a curriculum of Gimnazium (Grammar school), 4yrs., and Liceum (Advanced), 2yrs.

To make up for the lost time, the first 2 school years were done in 12 months, classes carried out 6 days a week, with a short summer break. As a military based school, we had regular drills, marches with full equipment including rifles, range shooting, parades. However, it interfered with studying and the military drills were eliminated from the program, altogether.

In June 1946 I received certificate of "Mala Matura" (GCE), and passed (successfully) entry exam for Advanced.

About two months after completing 1ST year of Liceum in June 1947, the camp Barbara was liquidated, and the school moved to England.

From camp Barbara by train to Port Said, Egypt, then by boat we sailed into Southampton port, September 1947. From the port by train to the military camp in Bodney, near Norwich, Norfolk.

School started soon after arrival. I successfully completed 2nd Liceum, and obtained the Certificate of Matriculation, (Swiadectwo Dojrzalosci), that entitled to study at the university level), in march 1948.

8. England.

Three weeks after final exams, the JSK (Cadets school) was officially dissolved. It was expected, nevertheless, it was sad event. For nearly 5 years it was my home. I am ever so

grateful to the Polish Army for taking us along, from the hell of the Soviet Union in 1942, when it moved to the Middle East. It gave the chance to many hundreds of sick and undernourished people, and especially children, to survive, to get medical care, and eventually education.

By this time, Mother and Wala arrived in England from Lebanon, and were temporarily located in Wales, on Anglesey Island.

Now, it was the time to decide what to do. Essentially, there were 4 choices for the Polish people, (army and civilian), after WW II.

Go back to Poland that now had the Communist Government, highly influenced (read, dictated) by Moscow. Actually, British Government has been exerting some pressure on us to go back. For our family, like for the most of people who were from the eastern parts of Poland, and who most likely went through the hell in the Soviet Union, there was no home to go to, since that part of Poland was in the Soviet Union now, thanks to generosity of Gt. Britain and USA at the Tehran meeting between W. Churchill, FD Roosevelt and Stalin, in May 1943, and then putting the final "stamp of the approval" on their decision, at the Yalta Conference in 1945.

The British Military were offering to join the British Army, with attached conditions: must sign for 5 years min., 1st assignment, to fight the communist rebels in the Borneo jungle and Malaysia. Only 3 of our schoolmates signed up.

To settle in other countries— Australia, Canada, South Africa, USA, S. America.

To demob and settle in England, and that's what we did.

Now, our official status was, "Displaced Persons", people without country or citizenship

In August 1948, I started to work in cotton mill in Royton, nr Manchester. The work wasn't hard, but the processing conditions for cotton spinning required high humidity and temp. of 70 deg.F. It was hot and sticky, and the noise from thousands of high speed spindles was hard to take. Jobs were scarce at the time, so one had to stick with it. Life in England in the post WW II years was pretty hard. There were shortages almost of everything, especially housing, all food products rationed as well as many other articles that are used in everyday life.

I applied for the scholarship (as an ex military) to study chemistry in 1949, but was rejected. I took a couple of night courses at the Tech. College and reapplied. This time I got it for 3 years, on condition that I take Textiles and not Chemistry.

Of Course I took it, and started the "Higher Diploma in Textiles" 3yrs full time course at the Nottingham Technical College, in Sept. 1950.

Those were one of the better 3yrs of my life. Curriculum was not that hard, leaving enough free time for tennis, skating and whatever.

However, the money was tight. The fees for studies were paid by Committee directly to the College. Student, was receiving 19 sterling pounds per month which was not much to pay for room, food, clothes, books, etc..

To augment this "princely" sum, I had been doing all kinds of jobs, painting(houses), railway porter, post office (at Christmas break) was a must, pay was good and lots of overtime, cleaning basements, waiting-hotel, and on Fridays worked overnights making and smoking Polish and liver sausages, and doing other odd jobs like scrubbing pots, pans and floors. Those were the good days!

Meanwhile, Mother was in the civilian camp, and Wala, already living in Nottingham. Moving from Manchester in Aug. 1950, I took the room & board in the house Wala was staying in.

Wala got married in Aug. 1951 and moved to Coventry, where her husband, Stanislaw had been living and had a good job there. In the meantime, the camp Mother was in, was to be liquidated and the residents had to find their own accommodation.

Wala and Stan were able to rent only one small room. Coventry was the most bombarded and destroyed city in WWII, by German planes, in England. The living accommodation was extremely difficult to find. Therefore, Mother moved with me.

I managed to find a two bedroom apartment in the residential district. It was a large 3 storey building, having 4 apartments. The rent was too high for student's pocket, but making a deal with the owner that, for a suitably reduced rent, we will look after the building (collecting rent, paying bills, renting apts., etc), we managed to survive. Andrzej Glowczeski shared the apartment with us, contributing to the rent too.

Looking for a job after graduation, May 1953, was quite a problem. Textile industry in the 1950s was in bad shape, especially around Nottingham.

Eventually, I was hired by a large chemical specialties manufacturing company, Hardman & Holden, in Manchester, and started working in Q.C. laboratory, in Nov. 1953.

In the summer 1953, Wala's family, husband and baby Zenek, moved to Nottingham and soon after they bought a house, settling down south of the river Trent in West Bridgford. Mother resided with them. For sometime now, Mother's health was going down, and in the beginning of 1956 she fell ill. After relatively short stay in the hospital, Mother passed away (failure of kidneys) on February 22nd 1956, at the age of 56, and was buried in Wilford Hill cemetery, Nottingham.

It was sad time for us and it seemed unfair for Mother who, after surviving through such hard times and suffering (losing two young daughters and husband within a few month in 1942), passed away at the early age of 56, when the living conditions would allow her to enjoy live for many more years in a reasonable comfort, which she much deserved.

The Company was encouraging to further one's knowledge, relative to one's work, offering to pay for tuition, one full day off per week with pay for an approved course, and two weeks off with pay, for the year-end exams.

I signed up for 5 years chemistry course consisting of 5 subjects, Organic, Inorganic and Physical Chemistry, Maths, and Physics.

Studying one full day, two nights, and 6hrs Saturday, per week, I completed the programme (equivalent to BSc pass) successfully in 5 years.

After 4 years in QC lab, I was transferred to the Research & Development (R&D) labs where I spent very interesting and enjoyable 8 years working with a brilliant Chemist, Sam Harson, whose ideas of a new chemical products and processes had resulted in many approved patents. My main responsibility was experimental work, to develop the formulae of products and the processing procedures, and also, to supply the data for application of patents.

I am grateful to Sam Harson for sharing his knowledge and experience with me. The knowledge, experience and the approach to the subject of the chemistry as a whole, gained here, served me well in the future.

The management was pressing me to move to the production, to start as the deputy plant mgr., and to take the plant over after 6 months, when the present plant manager retired. However, I wasn't really interested in the position; one of the reasons being that I was not ready to deal with the Union which was strong and aggressive towards the management. As there was no room to move up in the R&D labs at the time, and 12 yrs at the same work-place (17 in England), the desire to see what's behind the next hill was growing strong. It was time to move on.

Moving progressively west since we left Soviet Union (Middle East, Egypt, England), North America was the logical continuation, and Canada the place. Ever since I read the book (teen's age), titled "Kanada Pachnaca Zywica", by Adler, I think, (literal translation: Canada Fragrant with Resin, or Rosin), I wanted to see that huge, from ocean to ocean Country of thousands lakes full of variety of fish, magnificent Rocky Mountains, forests full of wild fauna etc., etc., that the author described in his book.

On May 14th 1965, I took the boat in Liverpool, and after 5 days of very enjoyable trip, sailed into Quebec City port, on St. Lawrence river, on May 19th. The next day the ship continued to the Montreal port, then by train to Toronto, Ontario. After completing first task, i.e. sending my resume to a number of chemical firms and institutions, I allowed myself 2 weeks just to look around to get my bearings in the new surroundings. I liked what I have managed to see, and I felt, I made a right move.

Response and interviews started to come, but offers for the job, not. Usual comments were: "your education and experience is very good, but you don't have Canadian experience", whatever it meant. This, by the way, most of the new immigrants to Canada looking for work have met with, regardless of the fact that a person was doing a similar or exactly the same type of work for years in other country.

Anyway, as I could not afford to wait for the right job for too long, I took the position of Development Chemist with a paint firm on July 2, 1965, although the pay was far from satisfactory.

Soon after, I received an offer for the position of the Plant Chemist with the chemical specialties manufacturing firm, Witco Chemical Canada Ltd., (branch of Witco Inc. of USA), that had started operation in Oakville, west of Toronto, just 2 years before. Salary-wise, it was not the best choice, however, opportunity for the Company's and personal growth appeared very good. I accepted the offer and started on August 23, 1965, and "grew" with the Company until I retired in 1995.

An important advantage of this position for me was that I did not report to anyone, as far as my technical duties and responsibilities were concerned. It gave me a chance to modernize laboratory facilities, update analytical, testing and manufacturing procedures the way, I felt should be carried out.

At first, work was hectic, but after hiring an Assistant Chemist, things were easier and going well.

In October 1968, the Plant Manager who, I thought, was a knowledgeable and experienced Chemical Engineer, was let go (clash of personalities with General Manager).

I was asked to take over the operations of Oakville location, on temporary basis, until a new person for this position was found.

As it turned out, this temporary position lasted 10 years. During that period of time, the plant and laboratory facilities expanded considerably, while the labour force, technical and office personnel nearly quadrupled.

I did not have problems with the technical side of running the operation, but I have been lacking an exposure to the financial and administrative side of the business, and since being responsible for the bottom line of the Oakville operation, I took an Industrial Management night course (perpetual student) at the University of Toronto, and completed it successfully in 4 years obtaining the certificate as Professional Industrial Manager. It was an extra toil, but quite enlightening and definitely helpful in my work. This 10 yrs period was very intense and hard work, however, I had a chance to learn a lot, travel, meet interesting people and, overall, had a good feeling of achieving positive results.

In 1978, the Corporate Management in New York decided to open the Research & Development (R&D) dept. in Oakville location. I was promoted to Technical Director and asked to organize the R&D dept. i.e. to equip the new laboratory, to hire personnel, etc. and to be in charge of the dept. with the responsibility of all technical aspects for all Company's locations in Canada which included, 3 plants in Ontario, and one each in Montreal, Calgary and Vancouver.

Once the dept. was organized, the work was more interesting and altogether life easier, than running the manufacturing plant, especially dealing with people. Now, only 12 people to deal with, and all graduates or post grads. Chemists.

Duties included fair amount of travelling within Canada and USA.

I continued in this position until my official retirement at 65 in April 1992, and I must say that it was very interesting, challenging work and most enjoyable 14 years out of 27 yrs with the Company.

Actually, I continued working part-time, 3 days/week for additional 3 years, and had an offer to keep going until I'll reach 75 yrs of age, but it was time to taste the full retirement and, thus, expressed my thanks to the President of the Company for generous offer, and started my, presumably, leisure time, in the beginning of 1995.

Looking back, the move to Canada, as it turned out, was the right one. With a bit of luck, I was "at the right place, at the right time" to land the job with the Company that allowed me the freedom of thought and making decisions, and providing a reasonable material means for a fairly comfortable living standard in working years and in the retirement.

The Country is huge with great variety of climate, terrain, thousands of lakes, huge timbered regions, "endless" prairies (plains), and majestic Canadian Rocky Mountains. There are lots of opportunities of the outdoors activities, e.g. skiing, camping, golfing, fishing (excellent), sailing, etc., and I am glad I had a good fortune to enjoy these.

In 1969 bought a newly built house in Mississauga city (Greater Toronto). About that time I met a lovely lady, Elvira, better known by nickname, Lala. Two years later, we got married. Lala had two teenage children, Donna and Richard. Her Mother moved with us, and with step-grandchildren popping up, Leah, Erin & Erik, in the following years, the family life, after my rather long and checkered existence, was good and fulfilling, thanks to Lala's continuous efforts to create a warm home and friendly family atmosphere.

We have managed a fair share of a leisure travelling, by car, train or plane, crossing Canada from Atlantic coast to the Vancouver Island in the Pacific ocean (not at the one go, of course), also in USA, Carolinas, Florida, etc, usually in the early spring, after long Canadian winters.

In April 1979, we moved from Mississauga to the house we bought: a one-acre lot, with lots of matured trees and woods behind, located 4 miles south of a small town of Georgetown, (now it is called, Halton Hills). It is nice, gentle hills area at the foot of Niagara Escarpment that runs from Niagara Falls all the way to Georgian Bay in the north. We enjoyed this country living for 26 years.

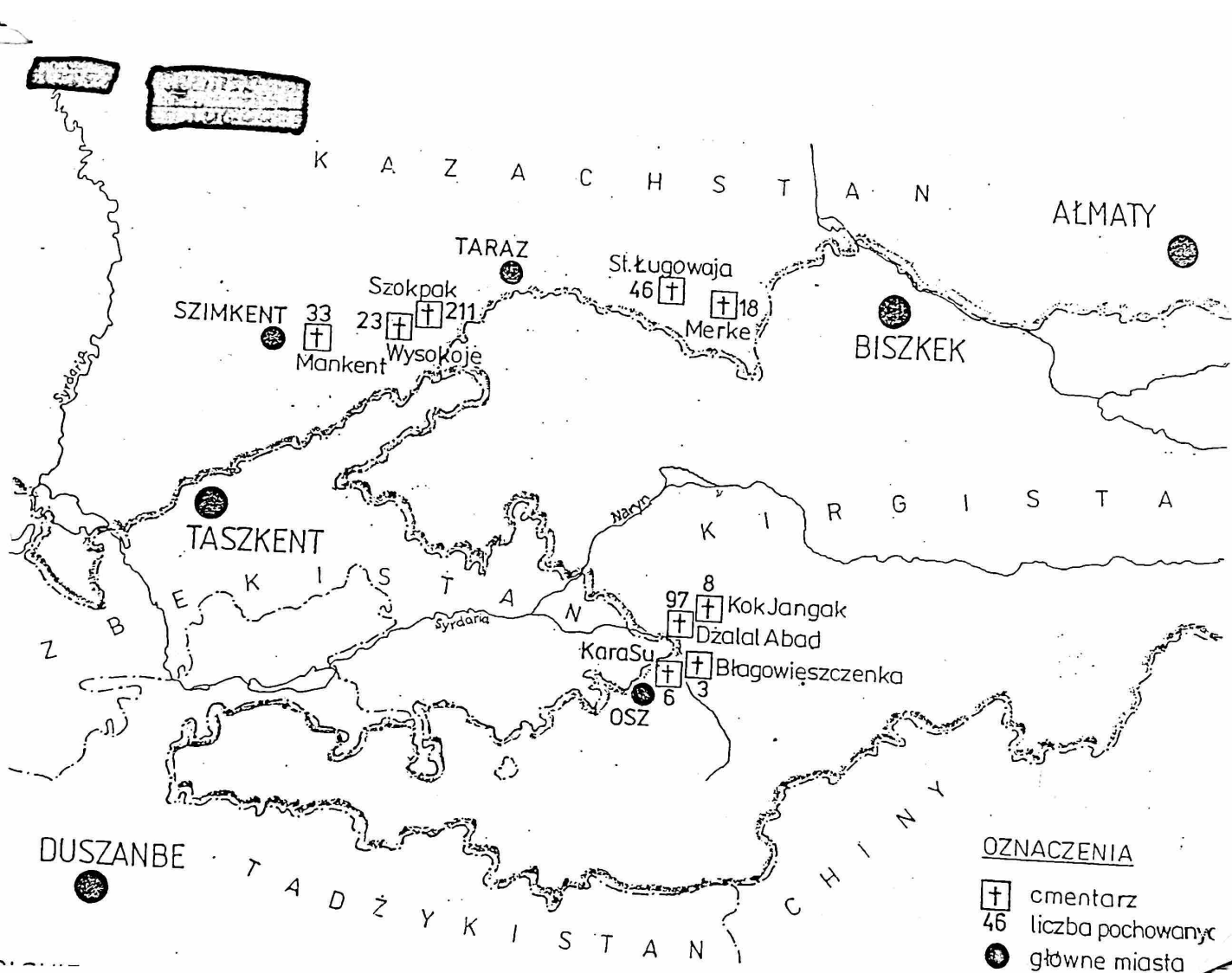
In March 2003, Lala "decided" to break her leg, just below the hip (in the kitchen of all places), and due to the complications that followed, her health has deteriorated considerably, and even now, over 3 years later, Lala has not fully recovered. This unfortunate episode plus our ripe ages (76 at the time), we were, more less, forced to say farewell to our country nest and move into the less demanding to maintain accommodation.

Hence, we sold our property in Georgetown and, as of Dec. 15th, 2004, became residents of a comfortable 2 bedroom apartment in Mississauga, not very far from the house we had before moving to Georgetown. Now our gardening exploits are confined to the balcony.

As for the post-retirement life, I got involved, in the last 10 years, in the volunteer activities (more than I should have, if I'd had any sense), serving on executive boards of the three non-profit organizations, and being easily talked into taking up functions (Secretary General, Treasurer), I have been pretty busy all these years. However, since May of 2006, I am involved with only one Charitable Institution, and perhaps, it is about time to take it easy. What I am going to do with this extra free time? My wife assures me not to worry, there is plenty to do in the house.

Mieczyslaw Ranzos
223-1510 Lakeshore Rd., W
2006 Mississauga Ontario, L5J 4T4

September, 1, 2006

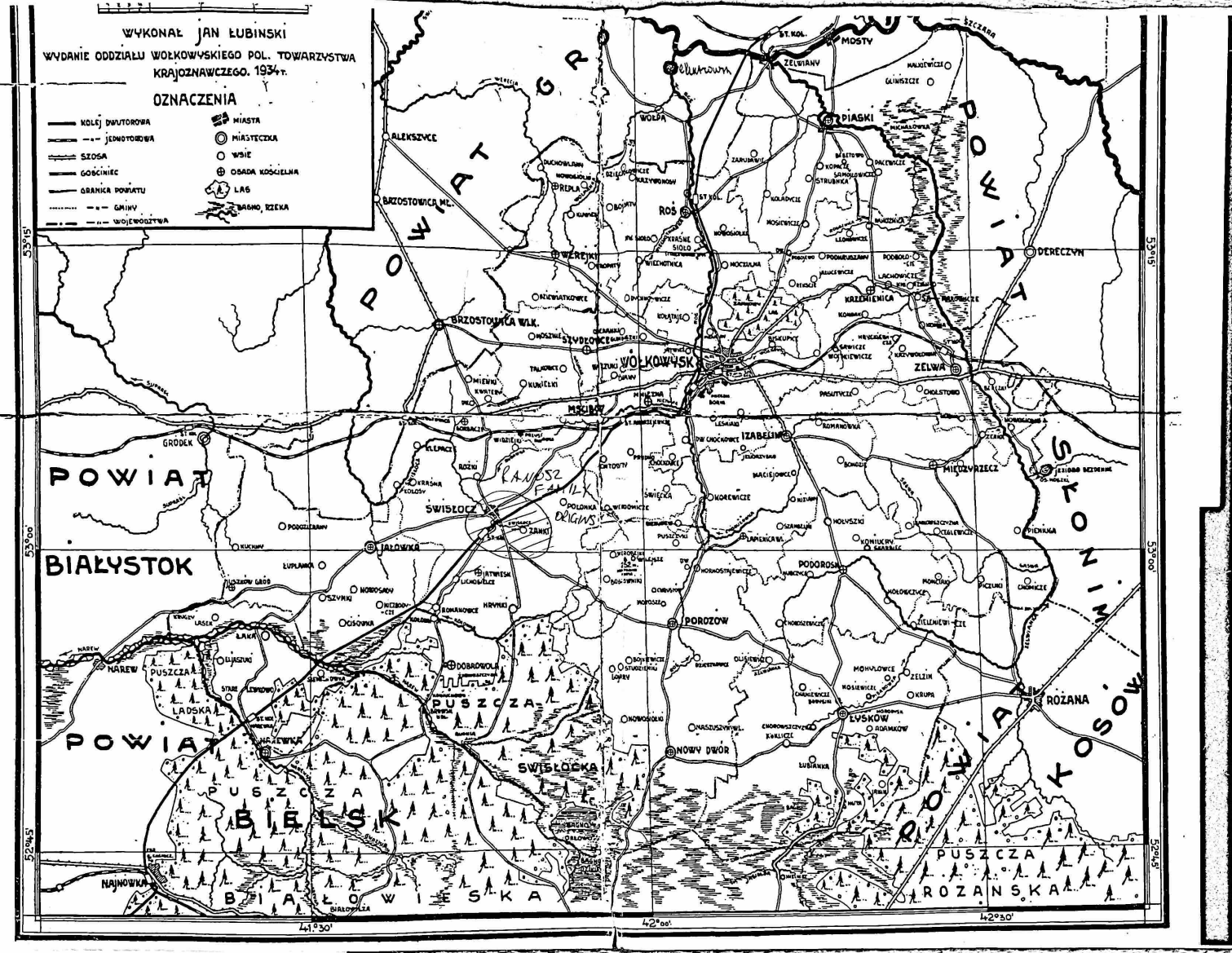


WYKONAŁ JAN LUBIŃSKI

WYDANIE ODZIAŁU WÓLKOWYSKIEGO POL. TOWARZYSTWA
KRAJOZNAWCZEGO. 1934r.

OZNACZENIA

- | | |
|---------------------|-------------------|
| — KOLEJ DRAWOTOROWA | ● MIĘDZYSIECZKA |
| - - - JEWOTOROWA | ○ WSIE |
| — SZOSA | ⊙ OSADA KOŚCIELNA |
| — GOSIŃCIEC | ⊕ LAS |
| — GRANICA POWIATU | ⊕ BAGNO, RZĘKA |
| — GMIŃNY | |
| — WOJEWÓDZTWA | |



Nikki Franklin

Maharal's Incantation

String Quartet

Accordion

Duration: ca. 7'

Maharal's Incantation

Nikki Franklin

♩ = 60

Accordions: *p*, *mp*, *p*, *p*

Violoncello: *p*, *mp*, *p*

Piano: *mf*

Violoncello (lower section): *f*, *mf*, *mp*, *pp*

Violoncello (bottom section): *f*, *mf*, *mp*, *mf*

The score is in 4/4 time with a tempo of 60 beats per minute. It features a key signature of one flat (Bb). The instrumentation includes Accordion, Violin I, Violin II, Viola, Violoncello, and Piano. The music is characterized by intricate rhythmic patterns, including triplets and sextuplets, and dynamic markings such as *p*, *mp*, *f*, *mf*, and *pp*. A common time signature change to 3/4 is indicated at the bottom of the page.

20

First system of musical notation, measures 20-23. The right hand starts with a *pp* dynamic and a fermata. The left hand has a melodic line with dynamics *p*, *mp*, and *mf*. A circled 'A' is above measure 23.

Second system of musical notation, measures 20-23. The right hand continues with a melodic line and dynamics *p*, *mp*, and *mf*. The left hand has a rhythmic accompaniment with dynamics *f*, *mp*, and *mp*. A circled 'A' is above measure 23.

24

First system of musical notation, measures 24-27. The right hand has a melodic line with dynamics *p*, *mp*, *mf*, and *f*. The left hand has a rhythmic accompaniment with dynamics *mp* and *mp*. A circled 'A' is above measure 24.

Second system of musical notation, measures 24-27. The right hand continues with a melodic line and dynamics *mp*, *mf*, and *f*. The left hand has a rhythmic accompaniment with dynamics *mp*, *mf*, and *f*. A circled 'A' is above measure 24.

29

First system of musical notation, measures 29-32. The right hand has a melodic line with dynamics *p* and *leggiero*. The left hand has a rhythmic accompaniment with dynamics *p* and *f*. A circled 'A' is above measure 29.

Second system of musical notation, measures 29-32. The right hand continues with a melodic line and dynamics *p*, *leggiero*, and *f*. The left hand has a rhythmic accompaniment with dynamics *p* and *f*. A circled 'A' is above measure 29.

32

mp

sul pont

p *leggiere* 5 5 5

mp ord.

p *leggiere* 5 5 5

mp ord.

no vib.

p *mp*

35

mf 5 5 5 5

f 5 5 5 5

mf *port.* 5 5 5 5

mf *port.* 5 5 5 5

mf *port.* 5 5 5 5

f 5 5 5 5

f

38

mf 5 5 5 5

f 5 5 5 5

gliss.

mf *f*

mf *f*

mf *f*

mf *f*

41

pp *mp*

pp *f* *mp*

45

mf *f*

f *ff* senza vib

B

49 molto agitato

ff

molto agitato

ff *f* molto agitato *port.*

54

mf f

58

mf mp f

63

mp f mf

67

Musical score for measures 67-70. The score is in 4/4 time and consists of four staves. The first staff is the right hand, starting with a forte (*f*) dynamic. The second and third staves are the left hand, also starting with *f*. The fourth staff is the right hand again, starting with *f*. The score includes various dynamics such as *f*, *p*, and *port.* (portando). There are also markings for fingerings, including a '5' in the second and third staves.

70 **C**

Musical score for measures 70-72. The score is in 4/4 time and consists of four staves. The first staff is the right hand, starting with a piano (*p*) dynamic. The second and third staves are the left hand, also starting with *p*. The fourth staff is the right hand again, starting with *p*. The score includes various dynamics such as *p*, *pp*, and *mp*. There is a marking for 'sul tasto' in the second staff.

73

Musical score for measures 73-76. The score is in 4/4 time and consists of four staves. The first staff is the right hand, starting with a mezzo-piano (*mp*) dynamic. The second and third staves are the left hand, also starting with *mp*. The fourth staff is the right hand again, starting with *mp*. The score includes various dynamics such as *pp*, *p*, and *mp*. There is a marking for 'ord.' in the fourth staff and 'very slowly' in the fifth staff.

78 *molto rit.* *A tempo*

molto rit. *A tempo*

81 *mf* *f* AIR

85 **D**

90

f *gliss.* *f* 3

93

mp 5 *mp* *mp*

95

p 6 *p* *p*

99 **E** ♩ = ca. 90

Musical score for measures 99-101. The score is written for a grand piano with five staves. Measure 99 starts with a forte (*f*) dynamic in the right hand and a half note in the left hand. Measure 100 features a fortissimo (*ff*) dynamic with a glissando (*gliss.*) in the right hand and a half note in the left hand. Measure 101 continues with *ff* dynamics and includes sixteenth-note runs in the right hand and eighth-note patterns in the left hand. The key signature has one sharp (F#) and the time signature is 4/4.

Musical score for measures 102-104. Measure 102 begins with a forte (*f*) dynamic and features sixteenth-note runs in both hands. Measure 103 continues with *f* dynamics and includes sixteenth-note runs in the right hand and eighth-note patterns in the left hand. Measure 104 features a fortissimo (*ff*) dynamic with sixteenth-note runs in the right hand and eighth-note patterns in the left hand. The key signature has one sharp (F#) and the time signature is 4/4.

Musical score for measures 105-107. Measure 105 starts with a forte (*f*) dynamic and features sixteenth-note runs in both hands. Measure 106 continues with *f* dynamics and includes sixteenth-note runs in the right hand and eighth-note patterns in the left hand. Measure 107 features a fortissimo (*ff*) dynamic with sixteenth-note runs in the right hand and eighth-note patterns in the left hand. The key signature has one sharp (F#) and the time signature is 4/4.

108 **F**

mf

mf

mf

mf

mf

112

molto vib

f

S.B.

ff

port.

ff

ff

ff

ff

ff

118 **G**

Wild

Wild

Wild

Wild

Wild

mf

3

3

3

122

Musical score for measures 122-125, first system. Treble clef with a melodic line and a bass line with rests.

Musical score for measures 122-125, second system. Treble and bass staves with complex rhythmic patterns and triplets.

126

Musical score for measures 126-129, first system. Treble clef with a melodic line and a bass line with rests.

Musical score for measures 126-129, second system. Treble and bass staves with complex rhythmic patterns and triplets.

131

Musical score for measures 131-134, first system. Treble clef with a melodic line and a bass line with rests. Includes "fff" and "S.B." markings.

Musical score for measures 131-134, second system. Treble and bass staves with complex rhythmic patterns, triplets, and "fff" markings.

Nikki Franklin

Maharal's Incantation

Electric Guitar

Accordion

Duration: ca. 8'

Performance Notes:

While the opening page has specific notation, this may be replaced with free improvisation from both performers to create a dramatic and enigmatic opening to the piece at [A], where the golem awakes.

The solos at [G] and [H] are devised with a single scale option. If desired, this scale can simply be the starting point for improvisation. Extended techniques and harmonic exploration can be used freely at each performer's discretion.

Maharal's Incantation

For Bartosz Glowacki and Rob Luft

Nikki Franklin

♩ = 60
slide pick along E string P.M. hits

Electric Guitar

ppp pp p ff mf f

Accordion

pp mf ff mf

8

3

tempo libero

ff

play low clusters in both keyboards

f

tempo libero

Pick Slides

RH slide wildly

fff

15

a tempo

sub p

6 6

a tempo

sub p

A

with continuing 'colouring'

21 N.C. use percussive sounds no specific harmony

acc. bass notes for reference

p 6 6 6 6 6 6 6 6

23

Musical score for measures 23-24. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. Measure 23 features a melodic line in the treble clef with a slur and a dynamic marking of *mp*. The grand staff contains a complex accompaniment with sixteenth-note patterns, marked with '6' for sixteenth notes. Measure 24 continues the melodic line with a slur and a dynamic marking of *p*. The grand staff accompaniment also continues with similar patterns.

25

Musical score for measures 25-28. The system consists of three staves. Measure 25 has a melodic line in the treble clef with a slur and dynamic markings of *p* and *mf*. The grand staff accompaniment includes a triplet of sixteenth notes. Measure 26 continues the melodic line with a slur and a dynamic marking of *mp*. The grand staff accompaniment features a five-note pattern marked with '5'. Measure 27 continues the melodic line with a slur and a dynamic marking of *mp*. The grand staff accompaniment continues with similar patterns.

29

Musical score for measures 29-30. The system consists of three staves. Measure 29 features a continuous sixteenth-note pattern in the treble clef, marked with '6'. The grand staff accompaniment has a simple harmonic accompaniment. Measure 30 continues the sixteenth-note pattern in the treble clef, marked with '6'. The grand staff accompaniment includes a fermata over a note.

B

31

Musical score for measures 31-32. The system consists of three staves. Measure 31 features a continuous sixteenth-note pattern in the treble clef, marked with '6'. The grand staff accompaniment has a simple harmonic accompaniment. Measure 32 continues the sixteenth-note pattern in the treble clef, marked with '6'. The grand staff accompaniment includes a fermata over a note.

33

Musical score for measures 33-36. The system consists of three staves. Measure 33 has a melodic line in the treble clef with a slur and dynamic markings of *mf* and *mp*. The grand staff accompaniment includes a five-note pattern marked with '5'. Measure 34 continues the melodic line with a slur and dynamic markings of *mf* and *mp*. The grand staff accompaniment includes a triplet of sixteenth notes. Measure 35 continues the melodic line with a slur and dynamic markings of *f*, *mp*, and *mf*. The grand staff accompaniment includes a triplet of sixteenth notes. Measure 36 continues the melodic line with a slur and a dynamic marking of *mp*. The grand staff accompaniment includes a triplet of sixteenth notes.

38

Musical score for measures 38-41. Treble clef, 4/4 time. Features a melodic line with a triplet and a piano accompaniment.

42

Musical score for measures 42-44. Treble clef, 4/4 time. Includes a wavy hairpin and a piano accompaniment with a triplet.

45

Musical score for measures 45-49. Treble clef, 4/4 time. Includes dynamic markings *f* and *ff*, and various articulations.

50

Musical score for measures 50-54. Treble clef, 3/4 time. Includes a tempo marking of quarter note = 80, a common time signature change, and dynamic markings *ff*.

55

Musical score for measures 55-58. Treble clef, 4/4 time. Features a melodic line with a sextuplet and a piano accompaniment.

59

f

62

ff *f*

65

3

68 **D** ♩ = 66

mp *f* *p* *mp*

73

mf *f*

76

5 5 5 5 *mf* 5 5 *f*

80

p 3 6 *mp* 3 6 *mp* 5 5

84

mf 5 *f* 6 *mf* 5 *f* 7 *ff* *molto cresc.*

E

molto agitato
Heavy Overdriven sound

87

ff *molto agitato* 6 3 3

91

Musical score for measures 91-93. The system consists of a vocal line and a piano accompaniment. The vocal line features chords with a 'V' marking above them. The piano accompaniment includes a treble and bass clef with various chords and a melodic line in the right hand. A 'mf' dynamic marking is present in the piano part.

94 **F**

Musical score for measures 94-97. Measure 94 starts with a forte 'f' dynamic and a boxed 'F' above the first note. The piano part has a complex melodic line with a 'f' dynamic. A double bar line with a '2' above it indicates a second ending.

98

Musical score for measures 98-99. The piano part features a triplet of eighth notes in the right hand, marked with a '3' above the notes. The system ends with a 3/4 time signature.

100

Musical score for measures 100-101. The system consists of a vocal line and a piano accompaniment. The piano part has a treble and bass clef with chords and a melodic line. The system ends with a 4/4 time signature.

102

Musical score for measures 102-105. The system includes a treble clef staff with a forte (*f*) dynamic marking and a double bar line with a repeat sign and a '2' above it. The piano part features a triplet of eighth notes, a glissando (*gliss.*) over a sixteenth-note run, and a double bar line with a repeat sign and a '2' above it. The bass line consists of eighth notes.

106

Musical score for measures 106-109. The system includes a treble clef staff with a double bar line and a '2' above it. The piano part features a complex melodic line with slurs and a double bar line with a repeat sign and a '2' above it. The bass line consists of eighth notes.

110

G

GTR SOLO

Musical score for measures 110-113. The system includes a treble clef staff with a whole rest and a melodic line starting in measure 113. The piano part features a mezzo-forte (*mf*) dynamic marking and a double bar line with a repeat sign. The bass line consists of eighth notes.

114

Musical score for measures 114-117. The system includes a treble clef staff with a slash indicating a guitar solo. The piano part features a double bar line with a repeat sign and a fortissimo (*ff*) dynamic marking. The bass line consists of eighth notes.

118

Musical score for measures 118-121. The system includes a treble clef staff with a slash indicating a guitar solo. The piano part features a double bar line with a repeat sign and a '2' above it. The bass line consists of eighth notes.

122

Musical score for measures 122-123. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The time signature is 7/8. The top staff contains rhythmic slashes. The grand staff contains eighth notes with accents, with a key signature change to one sharp (F#) in the final measure.

124

Musical score for measures 124-127. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The time signature is 4/4. The top staff contains rhythmic slashes. The grand staff contains chords and eighth notes with accents. A dynamic marking of *mf* is present in the first measure. The key signature is one sharp (F#).

128

Musical score for measures 128-131. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The time signature is 4/4. The top staff contains rhythmic slashes. The grand staff contains chords and eighth notes with accents. The key signature is one sharp (F#). Measures 129 and 130 contain slashes in both the grand staff and the top staff.

132

Musical score for measures 132-135. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The time signature is 4/4. The top staff contains rhythmic slashes. The grand staff contains chords and eighth notes with accents. The key signature is one sharp (F#). Measures 133 and 134 contain slashes in both the grand staff and the top staff. Measure 135 has a double bar line and a repeat sign. The number '4' is written above the grand staff in the final measure.

136

Gtr w. acc solo

optional LH part

140

repeat as desired

repeat as desired

144

play as written

play as written

Cadenza - long

Cadenza - long

♩ = 66

clean

147

I

mp

mf

151

f

f

155 *mf*

159 *f* *sim.* *overdriven*

164 *clean*

167 *ff* *f*

heavy, overdriven

169

Musical score for measures 169-171. The top staff has a treble clef and contains a melodic line with triplets and a fermata. The bottom staff has a grand staff (treble and bass clefs) with a piano accompaniment. The key signature has one sharp (F#). The time signature is 7/8. Dynamics include 'ff' and '3'.

172

Musical score for measures 172-174. The top staff has a treble clef and contains a melodic line with a fermata and a triplet. The bottom staff has a grand staff with a piano accompaniment. The key signature has one sharp (F#). The time signature is 7/8. Dynamics include 'ff' and '3'.

175

Musical score for measures 175-179. The top staff has a treble clef and contains a melodic line with a fermata and a wavy line. The bottom staff has a grand staff with a piano accompaniment. The key signature has one sharp (F#). The time signature is 7/8. Dynamics include 'sf'.

J
180 light, cartoony

Musical score for measures 180-183. The top staff has a treble clef and contains a melodic line with a piano dynamic 'p'. The bottom staff has a grand staff with a piano accompaniment. The key signature has one sharp (F#). The time signature is 7/8. Dynamics include 'pp'.

184

Musical score for measures 184-188. The top staff has a treble clef and contains a melodic line with a fermata. The bottom staff has a grand staff with a piano accompaniment. The key signature has one sharp (F#). The time signature is 7/8. Dynamics include 'v'.

Accordion Composers Reference

Composer	Title	Stylistic Elements	Other notes
Franck Angelis	Haiti	Rhythmic chords with fast RH figures interspersed. Use of the lower register in the RH manual in the opening. Stacc. Fast moving RH figures. Contrasting attacks and pp colouring. Lots of bellow shake and ricochet. Some passages played on the body of the accordion. Movt. II – ric. Throughout. Movt II Triplet figures, fast moving quaver patterns, stacc in both hands	A stock favourite for recitals includes an expressive final cadenza.
Niels Viggo Benzon	In the Zoo	Characterful, short movements, each exploring different techniques personifying different animals.	Lots of fun, great idea for a recital performance.
Hans van Eck	Schakeringen	Explores rhythmic complexity and extreme dynamic range. Use of techniques to enhance dynamic texture. Very fluid time references, some without bar lines for freedom of interpretation. Fast, whispering passages.	
Ganzer	Phantasie 84	Dark chords in the opening section leading to, fast double handed figures supporting long melodic lines. Exploration of repeating notes at the same register in both manuals.	Beautiful writing, really embracing one main thematic idea.

Gorka Hermosa	Ekigrama	Theatrical opening – mimicking starting the day, alarm clock, yawning, waking. Lots of use of single, repeated RH notes with punctuated chords. Syncopated LH. Use of ric. Chords against syncopated LH figures.	Energy builds to climax.
Gorka Hermosa	Fragilissimo	Chock full of extended techniques. Clusters, use of register buttons to create sound, air button, bellow shake, ricochet, spoken epilogue. Extremes of dynamic and very fast, virtuosic passage work. The whole gambit in one piece, but effective.	Originally a cadenza for another piece. A stock favourite for final year graduates
Gorka Hermosa	Saudade Àrtica	Strong, flowing melodic lines with syncopated LH figures	Beautiful, haunting, with many sustained notes
Gorka Hermosa	Anatango No.5	Driving RH rhythm punctuated with simple repetitive LH intervals	Use of standard bass in the LH manual
Anatloi Kusjakow	Sonate Nr.2	Light, fast moving figures under a melodic line. Traditional harmonic grounding. Interplay between the hands.	Organ like composition with detailed figure work.
Torbjorn Lundquist	Metamorphoses	Broad use of techniques, dark and full. Fast moving passages with chords and changing rhythmic textures. Some light RH trills over LH lines. Elements of a complex dance.	Festival favourite. Competition piece.

Bogdan Precz	Sonata Nr.1	Syncopation and fast-moving passage work. Sustained melodic lines over moving harmonies RH. Long sustains under fast chord work. Scherzo – frantic!	Interesting use of the LH – very intense and complex LH writing. Split stave writing.
Wjatsheslaw Semjonow	Don-Rhapsodie Nr.1	Crossing manuals – Rh using low sounds, LH on high sounds in the opening section. Sustained chords under melodic lines. Use of repeated notes as textural idea. Builds to heavy ricochet passage work. Detailed RH scalic passages in movt.3 broad tonal range.	Very organ- like in sound production.
Wladislaw Solotarjow	Kindersuite Nr. 6	Broad use of techniques. Expansive opening movement. Fast moving 6ths in RH register. Legato figures and part-writing.	The full work is quite textural. Lots of slow opening of chords and moody sounds.
Zolotaryov	Tokkata No.1	Fast pace, chromaticism, rhythmic accompaniment	Changes of time signature and bellow shake/ricochet
Zolotaryov	Sonata No.2	Chords with fast scalic movement	Bright energy

Nikki Franklin

Images Of The Wind

For Solo Accordion

Regarding Improvisation b.70-91,

The performer may choose either to improvise using the given chords,
to play the written solo, or create their own solo using free expression
the duration of the solo section in this instance, is at the performer's discretion

quaver = quaver throughout

Duration ca. 6' - 6'30"

For Grayson Masefield

Images Of The Wind

♩ = 80
☺ Playful

f rit....
3

4 a tempo

f rit....
3

7 a tempo

mf *f* *mp*
3 6 3

12

mf *f* *mf*
3 3 3 3

18 Bellow shake, very slow fall ☺ delicate

mf *mp* *mf*
Bellow shake, very slow fall ☺ delicate

22

p *mf* *f* *mp*
3 3

26

Measures 26-28: Treble clef, 3/4 time. Measure 26: Treble clef, 3/4 time. Measure 27: Treble clef, 3/4 time. Measure 28: Treble clef, 3/4 time. Bass clef, 3/4 time. Measure 26: Bass clef, 3/4 time. Measure 27: Bass clef, 3/4 time. Measure 28: Bass clef, 3/4 time. Dynamics: *mf*. Performance markings: accents (>) and slurs.

29

Measures 29-31: Treble clef, 3/4 time. Measure 29: Treble clef, 3/4 time. Measure 30: Treble clef, 3/4 time. Measure 31: Treble clef, 3/4 time. Bass clef, 3/4 time. Measure 29: Bass clef, 3/4 time. Measure 30: Bass clef, 3/4 time. Measure 31: Bass clef, 3/4 time. Dynamics: *f*. Performance markings: accents (>) and slurs.

32

Measures 32-34: Treble clef, 3/4 time. Measure 32: Treble clef, 3/4 time. Measure 33: Treble clef, 3/4 time. Measure 34: Treble clef, 3/4 time. Bass clef, 3/4 time. Measure 32: Bass clef, 3/4 time. Measure 33: Bass clef, 3/4 time. Measure 34: Bass clef, 3/4 time. Dynamics: *mp*. Performance markings: accents (>) and slurs.

35

Measures 35-37: Treble clef, 4/4 time. Measure 35: Treble clef, 4/4 time. Measure 36: Treble clef, 3/4 time. Measure 37: Treble clef, 2/4 time. Bass clef, 4/4 time. Measure 35: Bass clef, 4/4 time. Measure 36: Bass clef, 3/4 time. Measure 37: Bass clef, 2/4 time. Dynamics: *mf*. Performance markings: accents (>) and slurs.

38

Measures 38-42: Treble clef, 4/4 time. Measure 38: Treble clef, 4/4 time. Measure 39: Treble clef, 2/4 time. Measure 40: Treble clef, 3/4 time. Measure 41: Treble clef, 3/4 time. Measure 42: Treble clef, 3/4 time. Bass clef, 4/4 time. Measure 38: Bass clef, 4/4 time. Measure 39: Bass clef, 2/4 time. Measure 40: Bass clef, 3/4 time. Measure 41: Bass clef, 3/4 time. Measure 42: Bass clef, 3/4 time. Dynamics: *mp*. Performance markings: accents (>) and slurs.

43

Measures 43-45: Treble clef, 4/4 time. Measure 43: Treble clef, 4/4 time. Measure 44: Treble clef, 4/4 time. Measure 45: Treble clef, 3/4 time. Bass clef, 4/4 time. Measure 43: Bass clef, 4/4 time. Measure 44: Bass clef, 4/4 time. Measure 45: Bass clef, 3/4 time. Dynamics: *mf*, *p*. Performance markings: accents (>) and slurs.

47

mf

51

f

55

58 *lilting, calmer*

mf

64

69

74

79 C#11/G SOLO B^Δ9 C^Δ9

♩=90

a little faster ☹️ Play as written, or solo using chords/free improv.

mp

84 F#m7(b9) F F^Δ7(#11) E⁹(sus4) C#m11 C^Δ7(#11) B^Δ9 C^Δ9

f

89 B^Δ9 C^Δ9 F#m7(b9)

gliss. *mf* *gliss.*

93 F F^Δ7(#11) E⁹(sus4) C#m11 C^Δ7(#11) [end]

f *mf* *f* *mf* BELLOW SHAKE

97

Musical score for measures 97-102. The piece is in 4/4 time. The right hand features a melodic line with triplets and slurs, while the left hand provides a steady accompaniment. Dynamics include *p*, *f*, and *mf*. A fermata is placed over the final note of the right hand in measure 102.

103

rall... a little slower

Musical score for measures 103-108. The tempo is marked *rall...* (rallentando) and *a little slower*. The right hand has a melodic line with triplets and slurs, and the left hand has a rhythmic accompaniment. Dynamics include *pp* and *p*. A fermata is placed over the final note of the right hand in measure 108.

109

Musical score for measures 109-114. The piece is in 2/4 time. The right hand has a melodic line with slurs and a triplet in measure 114. The left hand has a rhythmic accompaniment. Dynamics include *mf* and *mp*.

115

Musical score for measures 115-121. The piece is in 2/4 time. The right hand has a melodic line with slurs and a triplet in measure 121. The left hand has a rhythmic accompaniment. Dynamics include *mf*.

122

Musical score for measures 122-127. The piece is in 2/4 time. The right hand has a melodic line with slurs and triplets. The left hand has a rhythmic accompaniment. Dynamics include *mp* and *cresc...* (crescendo). A fermata is placed over the final note of the right hand in measure 127.

128

Musical score for measures 128-133. The piece is in 3/8 time. The right hand has a melodic line with slurs and triplets. The left hand has a rhythmic accompaniment. Dynamics include *mp*.

133

Measures 133-136. Treble clef, 5/8 time signature. The right hand features a continuous eighth-note pattern with a dynamic marking of *f*. The bass line consists of quarter notes with a dynamic marking of *v*.

137

Measures 137-140. Treble clef, 5/8 time signature. The right hand continues the eighth-note pattern. The bass line has quarter notes with a dynamic marking of *v*. A triplet of eighth notes is marked with a '3' in measure 140.

141

Measures 141-146. Treble clef, 5/8 time signature. The right hand has chords with a dynamic marking of *sfz* in measure 141, followed by *ff* in measure 142. The bass line has quarter notes with a dynamic marking of *v*. A triplet of eighth notes is marked with a '3' in measure 146.

147

Measures 147-151. Treble clef, 5/8 time signature. The right hand has chords with a dynamic marking of *f* in measure 150. The bass line has quarter notes with a dynamic marking of *v*. The piece concludes with a *rall...* marking and a fermata over the final chord.

152

Measures 152-156. Treble clef, 2/4 time signature. The right hand has a half-note chord with a dynamic marking of *mf* and a tempo marking of *ca. 60*. The bass line has eighth-note patterns with a dynamic marking of *mp*. Triplet markings are present in measures 154 and 155.

157

Measures 157-160. Treble clef, 4/4 time signature. The right hand has chords with a dynamic marking of *mf* in measure 157 and *mp* in measure 158. The bass line has quarter notes with a dynamic marking of *v*. Triplet markings are present in measures 158, 159, and 160.

161

Measures 161-164. Treble clef, 4/4 time signature. The right hand has chords with a dynamic marking of *p* in measure 161 and *f* in measure 163. The bass line has quarter notes with a dynamic marking of *v*. A dynamic marking of *p* is also present in measure 164.

12
E1
32232 32222
33222 12/8 4242

B
8
322222
16 3332223

The Mörk 3

[\flat \flat \flat \flat]

Handwritten musical notation for 'The Mörk'. The score includes a treble clef and a bass line. The treble clef part has time signatures of 3/4, 5/8, 3/4, 3/4, and 5/8. The bass line contains chords E, F, B, C, D^b, and E^b. The piece ends with a double bar line.

Solos bkgds.

Handwritten musical notation for '2 ma fille bien aimée'. The score features a treble clef and a complex rhythmic pattern with various note values and rests.

2 ma fille bien aimée 2

Handwritten musical notation for '2 ma fille bien aimée'. The score features a bass clef and a series of chords, including a 2-measure rest and a 3-measure rest.

Handwritten musical notation for '2 ma fille bien aimée'. The score features a treble clef and a complex rhythmic pattern with various note values and rests.

HETEROGRIFT

Handwritten musical notation for 'HETEROGRIFT'. The first staff is in 5/8 time, featuring a melodic line with various accidentals. The second staff is marked with a circled '5' and contains dense chordal accompaniment. The third staff continues the accompaniment with similar rhythmic patterns.

Swing — The Peas Choker. orig theme - reference.

Handwritten musical notation for 'The Peas Choker' in 3/4 time, labeled 'Swing'. It features a melodic line with a '6' circled in a box on the right. The notation includes various accidentals and a final double bar line.

Handwritten musical notation for 'The Peas Choker' in 3/4 time, labeled 'Swing'. This staff shows a different melodic line with various accidentals and a final double bar line.

Handwritten musical notation for 'The Peas Choker' in 3/4 time, labeled 'Swing'. This staff shows a bass line with triplets and other rhythmic markings.

Dares of Dogs

Handwritten musical notation for 'Dares of Dogs'. The first staff is in 7/8 time, marked with '2,2,3' and 'SV2 2,2,3,3'. The second staff is in 3/2 time, marked with '3,2,2'. A large diagonal line is drawn across the entire section.

Villa Du Dr. Genessee / Chishane / The Mask / a ma fille bien aimée

Villa Du Dr Genessee

2.2,2,2,3,2

1

Chishane. [4]

3.3,2 | 3/8 2 2 3 3

4

Dotes & Dops. [7]

3322

7

Nikki Franklin

Ecstasies

Poet

Accordion

Voice

Tap Dancer

List of Works

- i. Afterlife @ Aftershock¹
- ii. Buzzing Affy²
- iii. Connoisseur at a Fetish Club³
- iv. Fruit⁴
- v. Vada That⁵

Duration: ca. 30 minutes

1 Lowe, Adam. 'Afterlife @ Aftershock', Ten: The New Wave, ed Karen McCathy Woolf Bloodaxe Books, 2014

2 Lowe, Adam, 'Buzzing Affy', *ibid*

3 Lowe, Adam 'Connoisseur in a Fetish Club' is from the stage show Ecstasies (director: Gerry Potter, 2014), first performed at Contact, Leeds, 2014

4 Lowe, Adam, 'Fruit', Precocious (Batley: Fruit Bruise Press, 2012)

5 Lowe, Adam. 'Vada That', Ten: The New Wave, ed Karen McCathy Woolf Bloodaxe Books, 2014

AFTERLIFE @ AFTERSHOCK

Pass the dry-ice strobe-stare of the
three-headed bouncer there, pass
the hellhound with six black shoulders.
Descend with me into a bruise-lit underworld.
Anna Phylactic, our Queen Ishtar, rules
with eye-patch, hoop-skirt, wig.
Cyclopean giver of asphodel foams
at his grinning mouth, collects payment from
all to lift them, high spirits, to heaven;
and the DJ, hand cutting tunes like
a scythe, ferries us to the shore of the next
blue dawn. Bass rumbles, the displeasure
of life against ecstasy; then the drop comes
and we're wing-swept to rapture as one.

BUZZING AFFY

A translation of Sappho's 'A Hymn to Aphrodite'

I.

Sister, on your precious throne of metal bling,
funking daughter of jagged skies and lightning,
domme* of odes, listen close now, come on. Sister,
I'm woman calling.

Listen how you listen, catch my morning buzz,
my voice carried over wire and horizon,
just come, as you came before. Sister, leave your
strobe-light happening.

II.

Your arrival is the tide-ripple of doves,
ecstasy's muscle-rhythm through the club.
You lift high over skies, glow stick bright, throw down
heavens to hip-wind.

The haters still come. And you—my avatar,
cover girl, superstar—wait while I sulk! Quick,
blow kisses when you text back. Spit me a rap, girl,
I need your reply.

III.

You will say: *Who has dissed you this time, sister?*
Who stole your pissed off heart? Can you take it back?
They'll soon give all that you gave, then give you more.
They always return.

Tell me who to petition, who to burn out,
who to placard—you promised me this, sister.
Come now. Keep your vow. This world could soon be ours.
Be my damn lover.

*a dominant female in a BDSM relationship

CONNOISSEUR IN A FETISH CLUB

He strides over as I take a leak.
He reaches out a plastic cup
and catches my yellow streak.

With a wink and a nod, he toasts me,
and gulps down golden rain:
Mmm! Sweet homemade lemonade!

And as I turn to get lost,
among the leather and vinyl,
among the bears and the dross,

I think: Next time, I should offer him
a champagne flute. Serve it sparkling
like Veuve reserve 42, by the bottle

rather than by the glass. And I would ask
if it quenches his thirst, or if he's testing me for diabetes.
But it's good to know there's value

even in piss, so casually discarded.
It's like water to sluicing wine:
in the right hands, it changes—become sublime.

FRUIT

You call me a fruit,
and I agree,
say

a fruit is ripe,
promising seeds,
bursting with juice.

You call me a fruit,
as though a vegetable
while I recite a litany
of fresh attributes:

a fruit is rich,
remembers its roots,
nourishes, quenches,
makes a display of any table.

I say,
I am the apple
that announces the gravity
of a given situation;
I am the pomegranate
whose gemstones teach
of the burden of possession;
I am the fig
our ancestors couldn't resist.

You call me a fruit
and I agree:
soft, round and sweet.
Peel back my layers,
take a look at my pips.
Full as a melon,
sharp as a lime,
come over here
and bite me.

VADA THAT

Aunt nell the patter flash and gardy loo!
Bijou, she trolls, bold, on lallies
slick as stripes down the Dilly.

She minces past the brandy latch
to vada dolly dish for trade, silly
with oomph and taste to park.

She'll reef you on her vagaries—
should you be so lucky. She plans
to gam a steamer and tip the brandy,

but give her starters and she'll be happy
to give up for the harva. Mais oui,
she's got your number, duckie.

She'll cruise an omi with fabulosa bod,
regard the scotches, the thews, the rod—
charpering a carsey for the trick.

Slick, she bamboozles the ogles
of old Lilly Law. She swishes
through town, 'alf meshigener, and blows

lamors through the oxy at all
the passing trade. She'll sass a drink
of aqua da vida, wallop with vera in claw.

Nellyarda her voche's chant till the nochy
with panache becomes journo, till
the sparkle laus the munge out of guard.

But sharda she's got nada, she aches
for an affaire, and dreams of pogeey
through years of nix. The game nanti works

—not for her. She prefers a head
or back slum to the meat rack. Fact is,
she'll end up in the charpering carsey

of Jennifer Justice. What is this
queer ken she's in? Give her an auntie
or a mama. The bones isn't needed just yet.

Though she's a bimbo bit of hard,
she's royal and tart. And girl, you know
vadaing her eek is always bona.

VADA THAT – GLOSSARY

Aunt nell – ear, listen (also: nellyarda)

Patter flash – gossip, chat, ostentatious or pretentious speech

Gardy loo – 'Look out!'

Troll – walk, provoke (as in online)

Lallies – legs

The Dilly – Piccadilly (London, but perhaps also Manchester), a high street or similar

Brandy – bottom (from Cockney rhyming slang: 'brandy and rum')

Brandy latch – toilet

Vada – see, spy, look

Dolly – pretty

Trade, trick – a sexual partner, not always but usually a prostitute's 'john'

Reef – to feel, to grope (especially the bulge or crotch)

Harva – anal sex

Omi – man

Scotches – legs

Thews – thighs, sinews

Charpering – finding

Vera – gin

Nochy – night

Journo – day

Laus – chases

Munge – darkness

Sharda – though

Affaire – a lover, a serious partner as opposed to a fling

Pogey – money

Head – bed

Back slum – public lavatory

Meat rack – brothel, a parade of rent boys lined up for punters

Charpering carsey – police cell

Auntie – older gay man, role model

Mama – mentor

The bones – a boyfriend or husband

Eek – face

Bona – good

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