A. Note of the scale (6th degree of natural scale of C). Hence Ab, Abb, Anat., A#, A##, A major, A minor, etc. A is note commonly used for tuning instr. (orchs. tune to the ob. A). A = 440 vibrations per second, internationally accepted since 1939, although some orchs. still accept A = 435 and (in USA) A = 445.

A (It.), À (Fr.). At, by, for, with, in, to, in the manner of, etc. For expressions beginning with A or À, e.g. A cappella, Atempo, see under their own entries. 'A 2' in orch. scores and parts directs (a) 2 instr. that normally play separate parts (e.g. the 2 ob. or 2 fl.) to play in unison, or (b) 2 or more instr. that normally play in unison (e.g. 1st vns.) to divide to play the separate parts provided for them.

A. Analytical term used to describe first section of a piece of music, i.e. A B A = first section, different section, first section repeated, as in many songs.

A. Abbreviation for accelerando found particularly in Elgar's scores.

A.A.G.O. Associate of the American Guild of Organists.

Ab (Ger.). Off. In org. mus., applied to a stop no longer required.

ABA. Term of analysis to describe form of a piece of mus., i.e. 1st section (A) followed by different section (B) followed by repeat of 1st section (A). Many permutations possible.

Abaco, Evaristo Felice dall' (b Verona, 1675; d Munich, 1742). It. violinist and composer at the Munich court; wrote sonatas and concs. for vn., vc., etc.

Abandonné (Fr.). Negligent (in such an expressionas Un rhythm un peu abandonné—rhythm rather free-and-easy).

Abba-Cornaglia, Pietro (b Alessandria, Piedmont, 1851; d Alessandria, 1894). It. composer and organist. Operas incl. Isabella Spinola (1877) and Una partitadi scacchi (1892). Also wrote a requiem and chamber mus.


Abbandono (It.). Abandon. Free, impassioned style. Hence the adverb abbandonatamente, vehemently.

A battuta (It.). With the beat, indicating return to strict tempo.

Abbassare (It.). To lower, e.g. to tune down a str. of an instr. of the vn. family to obtain a note normally outside its compass.

Abbatini, Antonio Maria (b Città di Castello, c.1609; d Città di Castello, 1677). It. church musician and composer. Choirmaster at St John Lateran and other Roman churches. Helped to prepare new edn. of Gregorian hymns. Wrote several operas, incl. the comedy Dal male il bene (Rome, 1653).

Abbellimenti (It.). Ornaments, embellishments.
Abbreviations. Signs whereby writing-out of phrases or groups of notes may be abbreviated. For example, continued repetition of a note is indicated by crossing its stem with one or more strokes to show the required sub-division into smaller values (fortriplets or groups of $6$ the figures $3$ or $6$ are added above the notes); and a passage to be played in octaves may be written as a single line, with the words *con ottave* or *con 8ve*.

Abdämpfen (Ger.). To damp off. To mute, especially in connection with timp.


Abel, Karl Friedrich (*b* Cöthen, 1723; *d* London, 1787). Ger. composer and player of viola da gamba. Pupil of J. S. Bach at Leipzig; orch. player under Hasse at Dresden 1748--58. Settled in London 1759, becoming chamber musician to Queen Charlotte. Associated with J. C. Bach in promoting and directing subscription concerts 1764--82. Comps. incl. ov. to T. Arne's pasticcio Love in a village (1762), syms., ovs., sonatas, etc.


Abend (Ger.). Evening; Abendlied. Evening Song; Abendmusik. Evening mus. perfs., usually religious and specifically those by Buxtehude at Lübeck on the 5 Sundays before Christmas, started in 1673. Continued after his death until 1810.


Abert, Hermann (*b* Stuttgart, 1871; *d* Stuttgart, 1927). Ger. mus. scholar. His recasting (1919--21) of Jahn's standard life of Mozart was very important. Prof. at Univs.of Leipzig (1920), Berlin (1923).

Aberystwyth. Hymn-tune by Joseph Parry to which words 'Jesu, lover of my soul' are sung. Tune pubd. 1879. Words, by Charles Wesley, written in 1740 for his Hymns and Sacred Poems.

Abide With Me. Hymn, words written by Rev. Henry Francis Lyte (1793--1847) in 1820 after attending death-bed of friend at Pole Hore, near Wexford, and firstpubd. in Lyte's Remains (1850). Tune, 'Eventide', comp. by organist William Henry Monk (1823--89) for these words for Hymns Ancient and Modern (1861). Descant by Vaughan Williams in Songs of Praise (1925). Among most popular hymns, nowadays particularly assoc. with FA Cup Final at Wembley where crowd sing it, movingly if incongruously, before teams come on to the pitch.

Ablöschen (Ger.). To loosen from one another. There are various applications, e.g. to separate the notes (i.e. to play staccato).

Abnehmend (Ger.). Off-taking, i.e. Diminuendo.


Abruzzese (It.). A song or dance in the style of the Abruzzi district, to the E. of Rome.

Abschied (Ger.). Farewell. Hence Abschiedsymphonie (No. 45 in F# minor) by Haydn. 6th and last movement of Mahler's Das Lied von der Erde is named 'Der Abschied'.

Abschiedsymphonie (Farewell Symphony). Nickname of Haydn's Sym. No. 45 in F# minor, 1772 (Hob. I:45) because of the following incident: Prince Nikolaus, Haydn's employer, became so attracted to his lonely Esterháza Castle that he spent longer there each year. Except for Haydn, the court musicians could not have their families with them and grew depressed. Haydn comp. this sym. with a final adagio during which one player after another blew out the candle on his mus.-stand and crept away, leaving only 2 vns., Tomasini and Haydn. As they too were about to leave, the Prince is supposed to have taken the hint by saying: 'Well, if they all leave, we might as well go too'---and next day the court returned to Vienna.


Absolute Music. Instr. mus. which exists simply as such, i.e. not 'Programme Music', or in any way illustrative.

Absolute Pitch (Sense of). That sense which some people possess of the actual pitch of any note heard, as distinct from Relative Pitch, which implies the recognition of a note as being a certain degree of the scale or as lying at a certain interval above or below another note heard. The sense of relative pitch may readily be acquired by practice, but the sense of absolute pitch much less easily. Absolute pitch is really an innate form of memory: the possessor retains in his or her mind (consciously or unconsciously) the pitch of some instr. to which he or she has been accustomed and instinctively relates to that pitch every sound heard. Many good musicians possess this faculty; as many others do not. The possession of this sense is sometimes extremely useful, but may also prove an embarrassment, as, for instance, when a singer with absolute pitch is called upon to read mus. accompanied by an instr. tuned to what is to him or her 'the wrong pitch', necessitating a conscious transposition of the vocal line.
Abstossen (Ger.). (1) To detach notes from one another, i.e. to play **staccato**. (2) In org. playing, to cease to use a stop. (*Abgestossen* is the past participle.)

Abstract Music. Same as **Absolute Music**. As used by Ger. writers (*Abstrakte Musik*), the term has a different meaning—mus. lacking in sensitivity, 'dry' or 'academic'.

Abt, Franz Wilhelm (*b* Eilenburg, 1819; *d* Wiesbaden, 1885). Ger. composer of vocal mus. and pf. pieces (over 600 opus nos.). Also Kapellmeister in various cities 1841--82.


Abwechseln, Abzuwechseln (Ger.). To change. Used of orch. instr. alternating with another in the hands of the same player, etc.

Abyngdon (Abingdon, Habyngton, etc.), Henry (*b* c.1418, *d* 1497). Eng. singer, organist, and composer (none of whose works has yet been found). Precentor of Wells Cath. First person known to have taken a mus. degree at Cambridge (B.Mus., 1464).

Academic Festival Overture (*Akademische Festouvertüre*). Brahms's Op. 80, f.p. 1881 at Breslau Univ. in acknowledgement of an honorary Ph.D. degree conferred on him there in 1879. Makes fantasia-like use of 4 Ger. student songs, *Wir hatten gebauet ein stattliches Haus* (We have built a stately house), *Der Landesvater* (The Land Father), *Was kommt dort von der Höhe* (What comes from afar), and *Gaudeamus igitur* (Therefore let us rejoice).


Academy of Vocal Music. Founded at St Clement Dane's, Strand, in 1725/6 and met fortnightly. Members incl. Pepusch, Greene, Bononcini, Geminiani, etc.

A Cappella (It.). In the chapel style, which in choral singing has come to mean unaccompanied. See *Cappella*.


Accarezzevole, accarezzevolmente (It.). Caressing, caressingly.

Accelerando, accelerato (It.). Accelerating, accelerated; i.e. getting gradually quicker.

Accent. (1) An emphasis on a particular note, giving a regular or irregular rhythmic pattern. For more detail, see *Rhythm*. (2) The name is also applied to the simplest forms of plainsong tones (see *Plainsong*), i.e. very slightly inflected monotones.

Accento (It.). Accent; hence *accentato*, accented.

Accentuation. Emphasizing certain notes. In setting words to mus., coincidence of natural accents in text with mus. results in good accentuation.
Accentus (Lat.). (1) The part of the R.C. liturgy chanted only by the priest or his representative, as distinct from the Concentus, chanted by the congregation or choir. (2) See Accent 2.

Acciaccato (It.). Broken down, crushed. The sounding of the notes of a chord not quite simultaneously, but from bottom to top.

Acciaccatura. A species of grace note, indicated by a small note with its stem crossed through, viz., \[\text{[ol26]} \text{[xn^}{\text{The prin. note retains its accent and almost all its time-value. The auxiliary note is theoretically timeless; it is just 'crushed' in as quickly as possible before the prin. note is heard. Some renowned pianists even play the 2 notes simultaneously, immediately releasing the Acciaccatura and retaining the prin. note. Sometimes 2 or more small notes are shown before the prin. notes, and then they generally amount to Acciaccature (being in most cases perf. on the 'crushed-in', or timeless and accentless, principle), although they have no strokes through their tails, and although the names Double or Triple Appoggiatura are often given them. [ol32] [bn^Note a combination of Acciaccatura with Spreadchord; [ol32] [xn[ol0] [bnperf. as though notated--- [ol32] [xn^Although the Acciaccatura is theoretically timeless, it nevertheless must take a fragment of time from somewhere. In the cases shown above (which may be considered the normal ones) it takes it from the following note. In 2 other cases, however, time is taken from the preceding note: (1) when harmonically and in context it is clearly attached to that note rather than the following note; (2) when, in pf. mus., it appears in the bass followed by a chord in the left hand or in both hands---the composer's intention being to increase harmonic richness by sounding the bass note in a lower octave and then holding it by the pedal whilst the chord is played; in this case the chord (as a whole) is to be heard on the beat, the Acciaccatura slightly preceding it. See also Mordent.

Accidental. The sign indicating momentary departure from the key signature by the raising or lowering of a note by means of a sharp, flat, natural, etc. It holds good throughout the measure (bar) unless contradicted, and where it occurs attached to the last note of the measure and this note is tied to a note in the next measure, it holds good for that latter note also. In some 20th-cent. mus. any accidental which occurs is understood to affect only the note before which it is placed, as was also often the case with mus. from the medieval period to the 17th cent.

Accompagnato (It.). Accompanied. In It. opera, from about the time of Cavalli, recitativo accompagnato meant a dramatic type of recit., fully written-out with ens. acc., as opposed to recitativo secco, notated with figured bass acc. only. In 18th-cent. opera, acc. recit. was normally reserved for the most important dramatic scenes and introduced the most brilliant arias.

Accompagnamento. The term as sometimes used today implies the presence of a prin. perf. (singer, violinist, etc.) more or less subserviently supplied with a background by another perf. or perf.s. (pianist, orch., etc.). This is not the original use of the word, which carried no suggestion of subservience, 'Sonata for Harpsichord with Violin Accompaniment' being a common 18th-cent. term. However, to describe the orch. part of a Brahms conc. as a subservient acc. is obviously ridiculous. Equally, the pf. part of songs by such composers as Schubert, Wolf, Strauss, Fauré, and others is often of equal importance with the v. Thus, in the 20th cent., the art of pf. acc. has become highly developed, e.g. by Gerald Moore, Benjamin Britten, and many others.

Accompaniment to a Film Scene (Begleitungsmusik zu einer Lichtspielszene). Orch. work by Schoenberg, Op. 34, comp. Berlin 1929--30. F.p. Berlin 1930 cond. Klemperer; f.Eng.p. BBC broadcast 1931 cond. Webern. 3 movements are: Drohende Gefahr (Danger threatens), Angst (Anguish), Katastrophe. No specific film was in Schoenberg's mind, this being an example of 'pure' film mus.

Accoppiare (It.). To couple (org.). Hence Accoppiato, Coupled; Accoppiamento, Coupling (the noun).

Accord (Fr.). (1) Chord. (2) 'Tuning'.
Accordare (It.). To tune.

Accordato, accordati, accordata, accordate (It.). Tuned. (The word is sometimes used in a phrase indicating a particular instr. tuning, e.g. of the timps.) Hence accordatura (It.), Tuning.

Accorder (Fr.). To tune. Hence Accordé, Tuned.

Accordion (Accordeon). Small portable instr., shaped like a box, with metal reeds which are vibrated by air from bellows. The Accordion is similar in principle to the mouth org. but is provided with bellows and studs for producing the required notes (or, in the Piano-Accordion, a small kbd. of up to 3;FD octaves). It is designed to be held in both hands, the one approaching and separating from the other, so expanding and contracting the bellows section, while melody studs or keys are operated by the fingers of the right hand and studs providing simple chords by those of the left hand. Invention credited to Damian of Vienna, 1829.

Accordo (It.). Chord.

Accoupler (Fr.). To couple (org.). So accouplé, coupled; accouplement, coupling, coupler (nouns); accouplez, couple (imperative).

Accursed Hunter, The (Franck). See Chasseur maudit, Le.

Acht (Ger.). (1) Eight. (2) Care.

Achtel, Achtelnote (Ger.). Eighth, Eighth-note, i.e. Quaver; hence Achtelpause, a quaver rest. Achtstimmig, in 8 vv. (or parts).


Acis and Galatea. Masque, serenata, or pastoral in 2 acts by Handel to text by John Gay with additions by Pope, Dryden, and Hughes, based on Ovid's Metamorphoses XIII. Written and f.p. at Cannons, Edgware, seat of Earl of Carnarvon, later Duke of Chandos, May 1718; London f.p. 1732, when part of Aci, Galatea e Polifemo, comp. Naples, 1708, was incorporated. Rev. for larger forces and pubd. 1743. Contains bass aria O ruddier than the cherry. Lully, Haydn, and Hatton were among other composers of dramatic works on this subject.


Acoustic bass. Org. stop with 2 rows of pipes, those mentioned under Quint.

Acoustics. In its true sense, anything pertaining to the sense of hearing, but, as commonly used, firstly, the branch of physics concerned with the properties, production, and transmission of sound; and secondly, the quality of a building as regards its suitability for the clear hearing of speech or mus. Sound is due to the vibrations of a source, such as a mus. instr., which are transmitted through the air to the ear-drum where they set up vibrations at the same rate. The pitch of a sound depends on the speed of those vibrations, which if rapid produce a 'high' pitch and if slow a 'low' pitch. The rate of vibration per second is known as the 'frequency' of the note. The loudness of a sound
depends on the 'amplitude' of the vibrations; for instance, a vn. str. violently bowed will oscillate for a considerable distance on eitherside of its line of repose, thereby producing strong vibrations and a loud sound, whereas one gently bowed will only oscillate a short distance on each side and so produce small vibrations and a soft sound. Smaller instr. produce more rapid vibrations and larger ones slower vibrations: thus the ob. is pitched higher than its relative the bn., likewise a vn. than a vc., a stopped str. than an 'open' str., a boy's v. than a man's v., etc. But other factors enter into the control of pitch. For instance, mass (the thinner str. of a vn. vibrate more quickly than the thicker ones and so possess a higher general pitch) and tension (a vn. str. tightened by turning the peg rises in pitch). The varying quality of the sound produced by different instr. and vv. is explained as follows. Almost all vibrations are compound, e.g. a sounding vn. str. may be vibrating not only as a whole but also at the same time in various fractions which produce notes according to their varying lengths. These notes are not easily identifiable by the ear but are nevertheless present as factors in the tonal ens. Taking any particular note of the harmonic series (as G, D, or B), the numbers of its harmonics double with each octave as the series ascends. The numbers attached to the harmonics represent also the ratios of the frequencies of the various harmonics to the fundamental. Thus if the frequency of the low G is $96$ vibrations per second, that of the B in the treble stave (5th harmonic) is $5 \times 96 = 480$ vibrations per second. Whilst these harmonics are normally heard in combination some of them may, on some instr., be separately obtained. By a certain method of blowing, a brass tube, instead of producing its first harmonic, or fundamental, can be made to produce other harmonics. By lightly touching a str. (i.e. a stopped str.), at its centre and then bowing it, it can be made to produce (in a peculiar silvery tone-quality) its 2nd harmonic; by touching it at a 3rd of its length it will similarly produce its 3rd harmonic, etc. (Harmonics are notated in str. parts as an 'o' above the note. 'Natural' harmonics are those produced from an open str.; 'artificial' harmonics those produced from a stopped str.). The normal transmission of sound is through the air. The vibrations of a str., a drum-head, the vocal cords, etc. set up similar vibrations in the nearest particles of air; these communicate them to other particles, and so on, until the initial energy is gradually exhausted. This process of transmission of pressure to adjacent units of air creates what are known as sound waves: unlike waves created by water-motion, there is no forward movement, but each particle of air oscillates, setting up alternate pressure and relaxation of pressure which in turn produce similar effects on the human oranimal ear-drum (= vibrations), so causing the subjective effect of sound. To judge pitch differences, or intervals, the human ear obeys a law of perception called the Weber-Fechner law, which states that equal increments of perception are associated with equal ratios of stimulus. Perception of the octave pitch is a $2:1$ frequency ratio. In judging the loudness of sound there are 2 'thresholds', those of hearing and of pain. If the intensity of sound at the threshold of hearing is regarded as 1, the intensity at the pain threshold is 1 million million. Acousticians' scale of loudness, following the Weber-Fechner law, is logarithmic and based on a ratio of intensities $10:1$. This is known as a bel. The range of loudness perception is divided into 12 large units. Each increment of a bel is divided into 10 smaller increments known as decibels, i.e. $1 \text{ bel} = 10 \text{ decibels}$. A difference in loudness of 1 decibel in the middle range of hearing is about the smallest increment of change which the ear can gauge. When 2 notes near to one another in vibration frequency are heard together their vibrations necessarily coincide at regular intervals and thus reinforce one another in the effect produced. This is called a beat. When the pf. tuner is tuning 1 str. of a certain noteto another str. of the same note the beat may be heard to diminish in frequency until it gradually disappears with correct adjustment. When the rate of beating exceeds 20 per second, the sensation of a low bass note is perceived. When 2 loud notes are heard together they give rise to a 3rd sound, a Combination or Resultant Tone, corresponding to the difference between the 2 vibration numbers: this low-pitched note is called a Difference Tone. They also give rise to a 4th sound (another Combination Tone---high and faint) corresponding to the sum of the 2 vibration numbers: this is called a Summation Tone. There is reflection of sound, as of light, as we experience on hearing an echo. Similarly there are sound shadows, caused by some obstruction which impedes the passage of vibrations which reach it. However, unlike light vibrations, sound vibrations tend to 'diffract' round an obstruction, and not every solid object will create a complete 'shadow': most solids will transmit sound vibrations to a greater or lesser extent, whereas only a few (e.g. glass) will transmit light vibrations. The term Resonance is applied to the response of an object to the sound of a given note, i.e. its taking up the vibrations of that note. Thus if 2 identical tuning-forks are placed in close proximity and one is sounded, the other will set up sympathetic vibrations and
will also produce the note. The 1st fork is then a *Generator* of sound and the 2nd a *Resonator*. It is often found that a particular church window will vibrate in response to a particular organ note, and that a metal or glass object in a room will similarly respond to a certain vocal or instr. note. This phenomenon is true resonance (‘re-sounding’) in the strict scientific sense of the word. There is also a less strict use of the word, which is sometimes applied to the vibration of floor, walls, and ceiling of a hall, not limited to a particular note, but in response to any note played or sung. A hall may either be too resonant for the comfort of performers and audience, or too little so—too 'dead' (a hall with echo is often described as ‘too resonant’, but there is an obvious clear distinction to be made between the mere reflection of sounds and the sympathetic reinforcements of them). Reverberation time is defined as the time it takes for sound to fall 60 decibels (1 millionth of original intensity). Materials of walls and ceiling should be neither too reverberatory nor too absorbent (‘dead’). Acoustical engineers have worked out co-efficients of absorption for building materials, but absorption is rarely uniform throughout the whole spectrum of pitch. Only wood and certain special acoustic materials show nearly even absorption in the total frequency range. Amplifiers and loudspeakers can be used (as they nowadays often are) to overcome difficulties caused by original faulty design.

**Action.** The mechanism of a pf., org., or similar instr. which connects the kbd. and str., or the pipes and stops.

**Action, Ballet d’** (Pas d’). A ballet with a dramatic basis.

**Act Tune (Curtain Tune, Curtain Music).** A 17th- and 18th-cent. term for mus. between the acts of a play while the curtain was down, similar to an *entr’acte* or *intermezzo*.

**Actus Tragicus.** Name for Bach's church cantata No. 106, *Gottes Zeit ist die allerbeste Zeit* (God's Time is the best). It appears to have been written, probably in 1707, for an occasion of mourning on the death of some public personage.

**Adagietto** (It.). (1) Slow, but less so than *Adagio*. (2) A short *adagio* comp. A famous example is the *Adagietto* for str. and harp, the 4th movement of Mahler's Sym. No. 5.

**Adagio** (It.). At ease. Slow (not so slow as *Largo*, but slower than *Andante*). A slow movement is often called 'an Adagio'. *Adagissimo*, Extremely slow. *Adagio assai*, very slow.

**Adam, Adolphe** (Charles) (*b* Paris, 1803; *d* Paris, 1856). Fr. composer and critic. Studied Paris Cons. and with Boieldieu. Wrote 70 operas, mostly opéras comiques, of which best-known are *Le Postillon de Lonjumeau* (1836) and *Si j’étais roi* (1852). Also wrote church mus., songs, and several ballets, incl. *Giselle* (1841). Prof. of comp., Paris Cons. from 1849.


**Adam de la Halle** (de la Hale, de la Hèle) (*b* ?Arras, c.1231; *d* Naples, 1288). Fr. troubadour. His *Le Jeu de Robin et Marion*, written for Fr. court at Naples, is regarded as precursor of opéra comique. Also wrote motets, chansons, and *Le Jeu d'Adam* (Arras, 1262).

**Adam le Bossu** (Adam the Hunchback). Identical with *Adam de la Halle*.

**Adamberger, Valentin** (*b* Munich, 1743; *d* Vienna, 1804). Ger. ten., known in It. early in his career as Adamonti. Friend of Mozart, whom greatly admired him and wrote for him the part of Belmonte in *Die Entführung aus dem Serail*. 

Adams, Stephen. See Maybrick, Michael.

A.D.C.M. Archbishop of Canterbury's Diploma in Church Mus., awarded only after examination to Fellows of the Royal Coll. of Organists who hold the Ch.M. (Choirmaster) diploma.

Added 6th Chord of. In key of C, the chord F-A-C-D and similarly in other keys, i.e. the subdominant chord plus the 6th from the bass (major 6th added to major or minor triad), or, looked at from another viewpoint, the first inversion of the (diatonic) supertonic 7th. Frequently used by Delius, Mahler, and in jazz.


Additional Accompaniments. New or rev. accs. written by a later composer or ed. for mus. of the early masters, where perhaps only a figured bass is provided in the original. An extravagant example of such additions is found in the instr. parts Mozart wrote into Handel's Messiah for an occasion when no organ was available to provide the figured bass used in perf. of Handel's own time.

Addolcendo (It.). Becoming dolce.

Addolorato (It.). Grieved, i.e. in a saddened style.


Adélaïde Concerto. Vn. conc. dubiously attrib. to the 10-year-old Mozart, supposedly ded. to the Princess Adélaïde, daughter of King Louis XV of France.

Adeney, Richard (b London, 1920). Eng. flautist. Studied RCM. Prin. flautist, LPO, 1941--50 and 1960--9; and in Melos Ens. and ECO.

Adeste Fideles (O come, all ye faithful). This hymn and tune probably date from the first half of the 18th cent. The late G. E. P. Arkwright detected that the first part of the tune closely resembled a tune which appeared in a Paris vaudeville of 1744 (where it was described as `Air Anglais') and suggested that it was probably an adaptation of some popular tune combined, in the hymn, with reminiscences of the air `Pensa ad amare' from Handel's Ottone (1723). This view is supported by more recent researches, notably those of Dom John Stéphan, of Buckfast Abbey, Devon, who in 1947 discussed a newly-discovered MS. of the tune in the handwriting of John Francis Wade, a Lat. teacher and music copyist of Douai (d 1786). Stéphan believed this to be the 'first and original version', dating from 1740--43, and attrib. both words and mus. to Wade.

À deux cordes (Fr.). On 2 strings.

À deux mains (Fr.). For 2 hands.

À deux temps (Fr.). In 2/2 time.

disapproved of the title, preferring the Ger. Das *Lebewohl* (The Farewell). Ded. to Archduke Rudolph on his departure from Vienna for 9 months.

**Adler, Guido** (*b* Eibenschütz, Moravia, 1855; *d* Vienna, 1941). Austrian critic and musicologist; prof. of music history, Prague Univ., 1885--97. Succeeded Hanslick as prof. of music history, Vienna Univ. 1898--1927. Author of books on Wagner (1904) and Mahler (1916), gen. ed. *Handbuch der Musikgeschichte* (1924).


**Adler, Larry** (Lawrence Cecil) (*b* Baltimore, 1914). Amer. virtuoso on harmonica (mouth org.). Has toured the world as mus.-hall artist and recitalist. Works written for him by Vaughan Williams, Hindemith, Milhaud, Arnold, etc. Also writer for periodicals, reviews, etc. Settled in Eng. 1949.


**Ad libitum** (*Ad lib*.) (Lat.). Optional or At will, with regard to (a) Rhythm, tempo, etc.; (b) Inclusion or omission of some v. or instr.; (c) Inclusion or omission of some passage; (d) The extemporization of a cadenza.


**Adriana Lecouvreur.** Opera in 4 acts by Cilea to lib. by Colautti from play of same name by Scribe and Legouvé (1849). Prod. Milan 1902; London 1904; NY 1907. Adriana was one of greatest 18-cent. Fr. tragic actresses, much admired by Voltaire.


**A due corde** (It.). On two str.

**Adventures of Mr Brouček; The** (Janácek; ek). See *Excursions of Mr Brouček; ek, The*.

**Adventures of the Vixen Bystrousky** (Janácek; ek). See *Cunning Little Vixen, The*.

**Aeolian Harp** (from Aeolus, the mythological keeper of the winds). An instr. consisting of a box about 3' long, with catgut str. of different thicknesses but tuned in unison attached to its upper surface. It could be placed along a window ledge or elsewhere where the wind could catch it and set
the str. in vibration, thereby producing harmonics which varied with the thickness of the str. and the velocity of the wind to give a chordal effect. The Aeolian harp was popular from the late 16th or early 17th cents. to the late 19th cent. Now made as a toy.

**Aeolian mode.** See *Modes*.

**Acolina.** Mouth org. or harmonica, comprising metal plates enclosing free reeds.

**Aecoline.** Soft org. stop of 8' length and pitch, supposed to imitate *Aeolian harp*.

**Aeroforo (It.).** Aerophor.

**Aerophone.** Term for mus. instrs. which produce their sound by using air as principal vibrating factor. These instr. are subdivided according to whether air is unconfined by the instr. (bull-roarer, motor horn, etc.) or enclosed within a tube (wind instr. proper). One of 4 classifications of instr. devised by C. Sachs and E. M. von Hornbostel and pubd. in *Zeitschrift für Ethnologie*, 1914. Other categories are chordophones, idiophones, and membranophones, with electrophones recently added.

**Aerophor.** Device (invented by Ger. flautist Bernhard Samuel and patented 1912) to help wind players. A small bellows, worked by foot, supplies wind by tube to a corner of the mouth, leaving the player free to breathe uninterruptedly through the nose. Richard Strauss called for its use in his *Festliches Präludium*, Op. 61, erroneously describing it as *Aerophon*, and in his *Alpeninfonie*, Op.| 64.

**Aeovae.** This `word' consists of the vowels of `Alleluia'. Used as an abbreviation in a similar way to *Evovae*.

**Affetto (It.).** Affection. Hence, *Affettuoso, affettuosa*, affectionate, with tenderness; *affettuosamente*, affectionately; *Affezione*, affection.

**Affekt (Ger. `fervour').** *Affektvoll*, full of fervour; *mit Affekt*, with warmth or passion.

**Affretando (It. `hurrying', `quickening').** Instruction to increase tempo, implying also an increase in nervous energy.


**Afternoon of a Faun, The** *(Debussy).* See *Après-midi d'une faune, Prélude à l'*.

**Agazzari, Agostino** *(b Siena, 1578; d Siena, 1640).* It. composer of church mus. Treatise *La musica ecclesiastica* (1638) discusses decrees of Council of Trent. Wrote influential treatise on thoroughbass.


Aggiustamente, aggiustatamente (It.). Exact (in point of rhythm).

Agiatamente (It.). Comfortably, freely, i.e. with suitable liberty as regards speed, etc. (not to be confused with Agitamente).

Agilement (Fr.), agilmente (It.). In an agile manner, implying speed and nimble execution. Agilité (Fr.), agilità (It.). Agility.


Agitato; agitatamente (It.), agité (Fr.), agitirt, agitiert (Ger.). Agitated, in an agitated manner. Agitazione, agitamento (It.). Agitation. Not to be confused with Agiatamente.

Agnesi, Luigi (Louis Agniez) (b Erpent, Namur, 1833; d London, 1875). Belg. bass especially celebrated for his singing in Rossini's operas.

Agnew, Roy (Ewing) (b Sydney, N.S.W., 1893; d Sydney, 1944). Australian pianist and composer of pf. sonatas and smaller pieces, also chamber and orch. mus., and songs. On staff N.S.W. State Cons., Sydney.


Agogic (from Gr. Agoge, melody). (1) An adjective indicating a variety of accentuation demanded by the nature of a particular mus. phrase, rather than by the regular metric pulse of the mus. The first note of a phrase, for instance, may be felt to suggest a slight lingering which confers the effect of an accent: similarly, a leap to note significantly higher or lower than the preceding notes, or a strong discord resolving to a concord, may convey an effect of accentuation (by means of lingering, pressure etc.) and there are other examples. The complementary term to 'Agogic Accent' (accent of movement) is 'Dynamic Accent' (accent of force), which implies the normal and regular rhythmic accentuation of a piece of music. (2) In a wider sense, 'Agogic' covers everything connected with 'expression', e.g. rallentando, accelerando, rubato, pause, accentuation as described above, etc.


Agostini, Paolo (b Vallerano, 1583; d Rome, 1629). It. maestro of Vatican chapel, 1626. Comp. church mus. incl. Agnus Dei in canon for 8 vv.


Agrémens (agrément) (Fr.). Grace notes.

Agricola, Alexander (b Netherlands, 1446; d Valladolid, 1506). Flemish composer in service of Fr. and It. royalty and aristocracy. Wrote masses, motets, songs, etc.
**Agrippina.** Opera in 3 acts by Handel to lib. by Grimani. Prod. Venice 1709.

**A.G.S.M.** Associate of **Guildhall School of Music and Drama** (internal students only).

**Agthe, Karl Christian** (*b* Hettstedt, 1762; *d* Ballenstedt, 1797). Ger. organist and composer who wrote several Singspiele. His son Wilhelm Johann (1790—1873) was a pianist, teacher, and composer for the pf.

**Aguiari, Lucrezia** (*b* Ferrara, 1743; *d* Parma, 1783). It. operatic sop., much admired by Mozart, with remarkable range and compass. Début Florence 1764. Sang in London 1775—7. Because she was illegitimate, was known as 'La Bastardella' or 'Basterdina'. Retired on marriage, 1780.


**Ahna, Pauline de** (*b* Ingoldstadt, 1863; *d* Garmisch, 1950). Ger. sop. who married Richard Strauss in 1894 and became notable exponent of his Lieder, many of which were written for her. Sang at Bayreuth. Created role of Freihild in Strauss's *Guntram*, Weimar 1894. Christine in Strauss's *Intermezzo* is a portrait of her, as (less directly) are several other of Strauss's operatic heroines. Known for her waspish tongue and massive (probably calculated) indiscretions; her coquettish nature is instrumentally portrayed in her husband's *Ein Heldenleben* and *Symphonia Domestica*.


**Aichinger, Gregor** (*b* Regensburg, 1564; *d* Augsburg, 1628). Ger. organist and composer. Spent some years in It. and was influenced by Venetian sch., notably Gabrieli. His religious choral works are among the finest of their time in Ger.

**Aida.** Opera in 4 acts by Verdi to lib. by Ghislanzoni, being It. trans. from Fr. prose of Camille du Locle based on plot by Fr. Egyptologist Auguste Mariette Bey (Verdi had major hand in lib. and wrote words of final duet 'O terra, addio'). Metastasio's lib. *Nitteti* (1756) was major source of plot. Commissioned by Khedive of Egypt (but not, as is often said, for opening of either Suez Canal or Cairo Opera House). Comp. 1870. F.p. Cairo 1871, Milan 1872 (with extra aria for Aida), NY 1873, London 1876. Spelling Aída, with di;Jcresis, is incorrect in It.

**Aiglon, L'** (Fr. 'The Eaglet'). Rare example of opera by two composers, Ibert writing the first and 5th acts and Honegger the middle 3. Text by Cain after Rostand. Comp. 1935. (Prod. Monte Carlo 1937.)

**Air.** (1) Melody. (2) Comp. of melodious character. See also *Aria* and *Ayre*.


**Air de caractère** (Fr.). In ballet, mus. for 'characteristic' occasions, such as an entry of warriors.
Air on the G String. The name given to an arr. for vn. and pf. by Wilhelmj in 1871 of the 2nd movement (Air) of J. S. Bach's Suite No. 3 in D, in which the melody is transposed from D to C, the violinist playing on his lowest (G) str. Also heard in arr. for full str. orch., and for various other instr.

Ais (Ger.). A#. Aisis. A##.

Akademische Festouvertüre (Brahms). See Academic Festival Overture.

Akimenko (Akimyenko, etc.), Fyodor Stepanovich (b Kharkov, 1876; d Paris, 1945). Ukrainian composer, pupil of Rimsky-Korsakov. On staff St Petersbourg Cons. Comp. opera The Snow Queen, ballet, orch. works, chamber mus.

Akkord (Ger.). Chord. Also a set of several different-sized instr. of one type.

Akkordieren (Ger.). To tune.

Al (It.). At the, to the, in the, int he style of, etc., i.e. the same as A with the article added.[rf

Ala and Lolly (Prokofiev). See Scythian Suite.

À la corde (Fr.). At the string. In str. playing, indication that the bow should be kept on the str., to ensure legato movement from note to note.

Alain, Jehan (b St Germain-en-Laye, 1911; killed Petit-Puy, nt. Saumur, 1940). Fr. organist and composer for org., pf., chamber combinations, etc.; in all, wrote 127 works. Pupil of Dupré (org.) and Dukas (comp).


Alalà. Plainsong-like type of Sp. folksong, in 4-line verses. The singer is at liberty to add melodic decorations to the vocal line.

Alaleona, Domenico (b Montegiorgio, 1881; d Montegiorgio, 1928). It. composer and teacher. His theories incl. splitting octave into unorthodox equal divisions and ways of combining the 12 notes of the chromatic scale into single chords.


À la pointe d'archet (Fr.). At the point of the bow.

Alard, Jean Delphin (b Bayonne, 1815; d Paris, 1888). Fr. violinist and vn. teacher, author of a Violin School, and ed. and composer of vn. works. Among pupils was Sarasate. Prof. of vn., Paris Cons., 1843--75.


Albani, (Dame) Emma (b Chambly, nr. Montreal, 1847; d London, 1930). Fr.-Canadian sop., born Marie Louise Cécilie Emma Lajeunesse, taking professional name from Albany, NY, where she

Isaac Albéniz (Manuel Francisco) (*b* Camprodón, Catalonia, 1860; *d* Cambôles-Bains, France, 1909). Sp. pianist and composer. After studying in Paris, Madrid, Leipzig, and Brussels, he followed Liszt's tour of Weimar, Prague and Budapest, perfecting his piano technique with him. From 1880 toured widely, playing many of own pf. works, of which he comp. 250 between 1880 and 1892, most of them employing Sp. rhythmic and melodic idioms. For his Eng. banker patron F. Money-Coutts (Lord Latymer) he set 3 opera libs., *Henry Clifford* (Barcelona 1895), *Merlin*, and *Pepita Jiménez* (Barcelona 1896). Settled in Paris 1893, being influenced by Fauré and Dukas. His *Iberia*, 12 pf. pieces, was pubd. in 4 vols., 1906--9. Also wrote operettas, songs, orch. rhapsody *Catalonia*, pf. conc., and 5 pf. sonatas. *Iberia* was orch. by Arbós, and *Suite esp.;atnola* by R. Frühbeck de Burgos.

Albert, Eugen d' (really Eugène Francis Charles) (*b* Glasgow, 1864; *d* Riga, 1932). Scottish-born pianist and composer of Anglo-Fr. parentage, Ger. by adoption. Won scholarship at Nat. Training Sch. of Mus. (now RCM). Début London 1881; in same year won Mendelssohn Scholarship for study abroad at Vienna and under Liszt. Added fresh reputation as composer of operas, and wrote 2 pf. concs., vc. conc., sym., chamber mus., also ed. opf. classics. Succeeded Joachim as dir., Berlin Hochschule für Musik, 1907. Of his 20 operas comp. 1893--1932, most successful were *Tiefland* (Prague 1903), *Die Abreise* (Frankfurt 1898), and *Die toten Augen* (Dresden 1916). 2nd of 6 wives was pianist Teresa Carre;atno.


Alberti Bass. Simple (and often commonplace) acc. to a melody, consisting of 'broken chords', viz., broken triads of which the notes are played in the order: lowest, highest, middle, highest. It takes its name from the It. composer who favoured it, Domenico Alberti.

Alberti, Domenico (*b* Venice, 1710; *d* Rome, 1740). It. composer of operas, songs, and of hpd. sonatas in which his use of the formula known as *Alberti* Bass occurs frequently.

Albicastro, Henrico (Heinrich Weissenberg) del Biswang (*b* c.1680; *d* c.1730). Swiss composer and violinist of Ger. orig. who served in army and later worked in Netherlands. His 12 concs. à 4 are still played.
Albinoni, Tommaso (b Venice, 1671; d Venice, 1751). It. composer of instr. mus. and of over 70 operas. Bach made use of several of his themes and used Albinoni bass parts for practice in thorough-bass. In recent years there has been keen interest in his concs. for str., concerti grossi, ob. and tpt. concs. The popular Adagio for org. and str. in G minor owes very little to Albinoni, having been constructed from a MS. fragment by the 20th-cent. It. musicologist, Remo Giazotto, whose copyright it is.

Alboni, Marietta (Maria Anna Marzia) (b Città di Castello, 1823; d Ville d'Avray, 1894). It. cont. So impressed Rossini that he taught her the cont. roles in his operas. Début Bologna 1842. Leading cont. CG 1847, becoming rival attraction to Jenny Lind, her salary being voluntarily raised overnight from £500 to £2,000 for the season. Sang in Paris and toured USA 1852. Sang with Patti at Rossini's funeral, 1868. Retired 1872.

Alborada (Sp.). Dawn. Morning music (see also Aubade). This word has special application to a type of instr. mus. with a good deal of rhythmic freedom and often played on bagpipe (or rustic ob.) and small drum.


Albrechtsberger, Johann Georg (b Klosterneuberg, nr. Vienna, 1736; d Vienna, 1809). Austrian organist at Viennese court (1772) and cath. (1791); composer, but best remembered as comp. teacher (pupils incl. Beethoven) and as author of many theoretical works, incl. important text-book of comp. (1790, widely used in Eng. trans.).


Albumblick (Ger.). Album Leaf. Fanciful title for a brief instr. comp., usually for pf., and of a personal character (like an autographin an album).


Alcestis (Gr. Alcestis). Opera in 3 acts by Gluck, lib. by Calzabigi, after Euripides. Prod. Vienna 1767, London 1795; Fr. version rev. by Gluck with text by Du Roulet, prod. Paris 1776. Preface to score contains Gluck's famous declaration on the nature of opera, which adumbrates mus.-drama. Other operas on this subject by Lully (1674), Schweitzer (1773), Boughton (1922), and Wellesz (1923), among others. Handel wrote a masque, Alcestis, to a lib. by T. Smollett.

Alcina. Opera in 3 acts by Handel to lib. by Marchi after Ariosto's Orlando furioso. (Prod. CG 1735, revived London 1957.)

A.L.C.M. Associate of the London College of Music.

Alcuin (b York, c.735; d Tours, c.804). Friend and counsellor of Charlemagne at Aix-la-Chapelle; later Abbot of Tours. Author of treatise De musica.

Alcuno, alcuna, alcun' (plurals alcuni, alcune, etc.) (It.). Some.

Alda, Frances (née Davis) (b Christchurch, N.Z., 1883; d Venice, 1952). N.Z. operatic sop. who studied with Mathilde Marchesi in Paris where she made début as Manon in 1904. From 1908 to 1929 sang at NY Met., to whose dir., Gatti-Casazza, she was married 1910--28. Much given to litigation.

Aldeburgh Festival. Annual Fest. at Aldeburgh, Suffolk, since 1948, revolving largely round mus. and personality of Benjamin Britten and his circle. Has superb concert-hall, The Maltings, at nearby Snape. Several Britten works had first perf. at Fest., incl. operas A Midsummer Night's Dream (1960) and Death in Venice (1973). Berkeley's A Dinner Engagement (1954), Walton's The Bear (1967), and Birtwistle's Punch and Judy (1968) were also f.p. at Aldeburgh. After Britten's death, Rostropovich became one of art. dirs., as did Murray Perahia and Oliver Knussen.

Aldrich, Henry (b London, 1648; d Oxford, 1710). Eng. musician, theologian, and architect. Successively undergraduate, tutor, canon, and dean of Christ Church, Oxford, and twice Vice-Chancellor of the Univ. Comp. church mus. and catches, incl. 'Great Tom is cast'.


Aleatory Music (from Lat. alea, dice; hence the throw of the dice for chance). Synonym for indeterminacy, i.e. mus. that cannot be predicted before perf. or mus. which was comp. through chance procedures (statistical or computerized). The adjective 'aleatoric' is a bastard word, to be avoided by those who care for language.


Alexandre, Jacob (b Paris, 1804; d Paris, 1876). Fr. founder of Paris firm of harmonium makers. In 1874 introduced the Alexandre Organ.


Alexandrov, Anatoly (b Moscow, 1888; d Moscow, 1982). Russ. composer, studied with Taneyev. Composer of operas, syms., pf. mus., and incidental mus. for many plays.

Alfonso und Estrella. Opera in 3 acts (1821--2, D732) by Schubert to lib. by F. von Schober (Weimar 1854, Vienna 1882). Its ov., possibly revised, was used by Schubert as the ov. to Rosamunde at the latter's f.p. in Dec. 1823.


Alfvén, Hugo (b Stockholm, 1872; d Falun, 1960). Swed. composer, violinist, and dir. of mus. at Univ. of Uppsala (1910--39). Comp. 5 syms., choral works, and 3 Swed. Rhapsodies of which the first, Midsummer's Vigil (Midsommarvaka), comp. 1904, is well known.

Algarotti, Francesco (b Venice, 1712; d Pisa, 1764). It. author of notable treatise, Saggio sopra l'opera in musica (1755) which made important criticisms of contemporary opera presentation and foresaw a th. not far short of Wagner's Bayreuth.

Aliquot Scaling. Arr., devised by the Blüthner firm, whereby the weak upper notes of a pf. are provided with sympathetic str. tuned an octave higher, thus increasing vol. of tone.

Alison (Allison), Richard (fl. late 16th and early 17th cents.). Eng. composer of madrigals and many instr. works, and compiler of famous book of metrical psalm tunes (1599).

Alkan (pseudonym of Charles Henri Valentin Morhange) (b Paris, 1813; d Paris, 1888). Fr. pianist, composer, and teacher. Studied Paris Cons. under Zimmermann from age 6, winning pf. prize at 10. His comps. for pf. (and for pedal-pf.) incl. chromatic harmonies well in advance of their time and are extremely difficult to perform.

Alkestis. Gr. tragedy by Euripides which has been the basis of many operas. See Alceste.

All'alla (It.). To the, at the, on the, with the, in the manner of.

Alla Breve (It.). Indicates 2/2 time when, in a measure of 4 beats, the tempo is so fast that the measure may be considered to have 2 beats. See also Breve.

Allant (Fr.). (1) Going, i.e. active, brisk. (2) "Going on, in sense of continuing, e.g. Debussy's Allant grandissant---Going on growing, continuing to grow (i.e. getting louder).

Allargando (It.). Enlarging. Getting slower and broadening, without loss of fullness in tone.

Alle (Ger.). All. Thus if 1 vn. has been playing alone all are now to enter. Alle ersten means all the first vns. and Alle zweiten all the 2nd.

Allegramente (It.). Allègrement (Fr.). Brightly, gaily.

Allegretto (It.). Moderately quick, pretty lively (but not so much as allegro). Allegrezza. Mirth, cheerfulness.

Allegri, Gregorio (b Rome, 1582; d Rome, 1652). It. priest, ten. singer, and composer among other things of a celebrated Miserere in 9 parts, long kept as exclusive possession of Sistine Chapel, where he served for the last part of his life. Mozart at the age of 14 secretly wrote out this work after 1 or 2 hearings.


Allegro (It.). Merry, i.e. quick, lively, bright. Often used as the title of a comp. or movement in that style. The superlative is Allegrissimo.


Alleluia. This Lat. form of Hebrew exclamation, meaning 'Praise Jehovah', was added to certain of the responds of the R.C. Church, suitably joyful mus. for it being grafted on to the traditional plainsong and, in time, itself becoming traditional.

Alleluiasymphonie. Title given to Haydn's Sym. No. 30 in C (Hob. I:30), 1765. Incorporates part of a plainsong alleluia.

Allemand (Fr.). German.

Allemande (Almand, Almayne, Almain, etc.) (Fr.). The name of 2 distinct types of comp., both probably of Ger. origin. (1) Dance, usually in 4 :4, but sometimes in duple time, much used by 17th- and earlier 18th-cent. composers as the first movement of the suite, or the first after a prelude. It is serious in character but not heavy, and of moderate speed; it is in simple binary form. (2) Peasant dance still in use in parts of Germany and Switzerland. It is in triple time, and of waltz-like character. Occasionally composers have called a comp. of this type a Deutscher Tanz (plural Deutsche Tänze), or simply Deutsch (plural Deutsche).


Allende y Saron, Pedro Humberto (b Santiago, Chile, 1885; d Santiago, 1959). Chilean composer and violinist, who also organized research into folk mus. Works incl. vn. conc., 12 Tonadas for pf. (3 of them orch.), and choral settings.

Allentamento, allentando (It.). Slowing.


All through the Night. The tune usually known outside Wales by this title is that of the Welsh folk-song Ar Hyd y Nos.

Alma Redemptoris Mater. See Antiphons of the Blessed Virgin Mary.


Alnaes, Eyvind (b Fredriksstad, 1872; d Oslo, 1932). Norweg. composer and organist best known for songs (often sung by Flagstad) though he wrote syms. and a pf. conc.

Alpaerts, Flor (b Antwerp, 1876; d Antwerp, 1954). Belg. composer and cond. Studied at Antwerp Cons. where he later became prof. Wrote opera Shylock (1913), symphonic poems, and cantatas.


Alphorn, Alpenhorn (Ger.), Cor des Alpes (Fr.). The Alpine horn, a Swiss peasant instr. used for the evening calling of the cattle scattered over the summer pastures of the mountains (see also Ranz des vaches). It is made of wood and varies in length from about 7' to 12'. It has a similar mouthpiece to that of the cornet, and is restricted to notes of the harmonic series. Strauss wrote a part for Alphorn in Daphne, but it is usually played by tb. (except in Haitink's recording).

Alpine Symphony, An. See Alpensinfonie, Eine.

Als (Ger.). As, like, when, than.

Altsager, Thomas Massa (b 1779; d 1846). Eng. newspaper manager and amateur musician particularly devoted to furtherance of Beethoven's chamber mus. At his prompting The Times became first newspaper to employ professional mus. critics.

Al segno (It.). To the sign, meaning 'Go to the sign ^'. This may mean 'Go back to the sign', i.e. the same as Dal segno, or it may mean 'Continue until you reach the sign'.


Alt. (1) High. The note g'' marks the beginning of the range of vocal notes spoken of as in alt, and from g''' as in altissimo. (2)'(Ger.). The alto (contralto) v.: prefixed to the name of an instr. (e.g. Althorn), it implies an alto pitch. (3)'(Ger.). Old.

Alta (It.). High, e.g. Ottava alta, High octave, i.e. one octave higher than written. Not to be confused with alto.


Altenburg, Johann Ernst (b Weissenfels, 1734; d Bitterfeld, 1801). Ger. organist and virtuoso trumpeter who comp. works for the latter instr., incl. 2 conc. for 7 tpts., and wrote a treatise on tpt. playing (1795). His father Johann Caspar (d 1761) was also a noted trumpeter. Both had military careers.

Altenburg, Michael (b Alach, 1584; d Erfurt, 1640). Ger. theologian and composer, several of whose chorale melodies are still sung. Pubd. important colls. of sacred mus.

Altered Chord. Amer. synonym for Chromatic Chord.

Alternativo (It.). Name applied in early 18th-cent. mus. in dance style to a contrasting middle section (later called Trio). Sometimes used of a whole comp., apparently implying that the 2 sections may be alternated at will.

Altfügelhorn (Ger.). Another name for the flügelhorn in Eb.

Altgeige (Ger.). Alto fiddle, i.e. the viola.

Althorn (Ger.). The alto saxhorn in Eb and the flügelhorn in Eb are sometimes referred to as althorns.

Altissimo. See Alt.

Altiste (Fr.). (1) a player of the alto, i.e. of the viola. (2)'An alto singer.


Alto (It.). High. (1)' Usually high type of falsetto male v., much used in Eng. church mus.; thus in SATB, A stands for alto. (2)'Low-register female v., usually referred to as contralto. (3)'Applied to instr., the 2nd or 3rd highest of the family. (4)'(Fr.). Viola.

Alto Clarinet. The clarinet in Eb and in F.
Alto Clef. Formerly used for alto v., now mainly used for viola. See Clefs.

Alto flügelhorn. The Bb flügelhorn, also in Eb.

Alto flute. The fl. in G, transposing instr. notated 4th above actual sound.

Alto Moderne. Also called 'Viole-ténor'. A large viola, played like the vc. and introduced in the 1930s by R. Parramon of Barcelona.

Alto oboe. The Eng. hn. (cor anglais), pitched in F, a 5th below the oboe.


Alto saxhorn. The sop. saxhorn in Bb (or C), differing little from the Bb cornet.

Alto saxophone. The Eb sax., usually played in jazz (especially beautifully by Johnny Hodges of Duke Ellington's orch.).

Alto Staff. See Great Staff.

Alto Trombone. Obsolete type of trombone, written for by Mozart, later replaced by ten. tb.

Altposaune (Ger.). Alto trombone.

Altra, altre. See Altro.

Altra volta (It.). Encore.

Altro, altri; altra, altre (It.). Another, others.


opera: Miss Julie (1961--76).

chamber music: Str. trio (1963); Str. qts. No. 1 in D minor (1955), No. 2 (Spring Waters) (1976); cl. sonata (1962); Naiades, fl. and harp sonata (1972); Divertimento, fl. (1940).


Alyabev, Alexander (b Tobol'sk, 1787; d Moscow, 1851). Russ. composer and precursor of nat. sch. Wrote famous song The Nightingale, utilized by Patti and others for lesson scene of Rossini's Il barbiere di Siviglia, and transcr. for pf. by Liszt.

Alzato, alzati; alzata, alzate (It.). Raised, lifted off (of a mute or mutes, etc.).


Am (Ger.). At the, on the, to the, by the, near the. As in Am Meer, by the sea.

Amabile (It.). Lovable, hence amabilità, lovableness.


Amati. It. family of vn.-makers (also vas., vcs., and dbs.) at Cremona. Comprised Andrea (c.1520--c.1580) whose sons Antonio (1550--1638) and Girolamo (Geronimus) (1561--1630) made many changes. Nicola (1596--1684), son of Girolamo, is reckoned the greatest of the Amatis. Among his pupils were Stradivari and Guarneri. The last of the line was Nicola's son Girolamo (1649--1740).


Ambrosian Chant. Type of plainsong now lost, assoc. with St Ambrose, Bishop of Milan 374--397, who reorganized singing and tonality in the Christian church. See under Modes and Plainsong.

Âme (Fr.). Soul. The sound-post of the vn., etc. The fanciful name doubtless comes from its importance to the whole tone-quality of the instr., which depends much on its correct position. The Italians call it anima, which also means 'soul'.


Amen. So be it. The Hebrew terminal word of prayer in Jewish, Christian, and Mohammedan worship. It has been extended by composers, many times, into a long comp., e.g. the `Amen Chorus' of Handel's Messiah. Shorter settings have been made for liturgical use, such as Gibbons's Threefold Amen and Stainer's Sevenfold Amen. The Dresden Amen comes from the Threefold Amen of the Royal Chapel of Dresden (common also throughout Saxony); its composer was J. G. Naumann.

Amen Cadence. See Cadence.

America (´My Country, 'tis of thee'). Patriotic hymn with words by Rev. Samuel Francis Smith (1832) sung to tune of `God save the King'. Also title of symphonic rhapsody (1928) by E. Bloch.


American Federation of Musicians. Trade-union organization for professional musicians in USA and Canada; founded 1895 and very active under the presidency (1942--58) of James C. Petrillo.


American Musical Terminology (compared with Brit.). Certain divergences between Amer. and Brit. mus. terminology sometimes cause confusion: (1)

note[nm and [smtone. Such expressions as '3 tones lower', or 'the scale of 5 tones' have different meanings to the Amer. and the Brit. reader. A Brit. reader, finding these expressions in an Amer. book or journal, must be careful to understand by them '3 notes lower' and 'scale of 5 notes', while an Amer. reader finding such expressions in a Brit. book must interpret them as '3 whole-steps lower' or 'a scale of 5 whole-steps'. (2) Eng.

bar = Amer.

measure, the former term being often reserved in Amer. for the actual bar-line. (3) Eng.

semibreve, minim, etc. = Amer.

whole[nm-

note[nm, [smhalf-[sfnote, etc. (4) Eng.

naturals, e.g. the white keys of a pf., etc. = Amer.

long keys. (5) Eng.

natural notes (of brass instr.) = Amer.

primary tones. (6) Eng.

to flatten[nm and [smt to sharpen = Amer.

to flat[nm and [smt sharp. (7) Eng.

organ (generally) = Amer.

pipe[nm [smorgan (to distinguish from the various reed organs). (8) Eng.

gramophone = Amer.
American Organ. Called in USA the `cabinet org.', this is a type of reed org. like the harmonium in which air is sucked through reeds. Invented by workman in Alexandre's factory but developed in Boston, Mass.

`American' Quartet. Name by which Dvořák's Str. Qt. in F, Op. 96, is generally known. Comp. in USA, 1893 and partly inspired by Negro melodies, hence its former names, now frowned on, of `Negro' or `Nigger' Qt.

American Society of Composers, Authors and Publishers (ASCAP). Founded 1914 to protect copyrights, perf. rights, etc. Headquarters in NY.


Amis, John (b London, 1922). Eng. critic and administrator, with prin. reputation as presenter of mus. programmes on radio and TV. Studied to be professional singer and recorded ten. solo in Bernard Herrmann's Moby Dick. Secretary of Dartington Summer School since inception.


Amor brujo, El (Love, the Magician). Ballet in 1 act by Falla, based on Andalusian gipsy tale. Requires ballerina to sing as well as dance. Also exists as orch. suite (with cont.). The famous 'Ritual Fire Dance' occurs in it. Brujo means 'male witch' and the title is best trans. as 'Wedded by Witchcraft'. F.p. Madrid 1915; London in concert version 1921, as ballet 1931.

Amore (It.), Amour (Fr.). Love. A word often found in the names of certain forms of old instr., generally implying a lower pitch than the ordinary and a claim to sweeter tone, e.g. va. d'amore, ob. d'amore. In bowed instr. it also indicates the possession of sympathetic strings.


Amplifier. A piece of electrical equipment which `amplifies', i.e. increases, the vol. of sound. Voltage-controlled amplifiers alter the vol. of the input signal. They can be used in electronic music in conjunction with voltage-controlled oscillators and filters and a kbd. to function as a monophonic mus. instr.


A.Mus.L.C.M. Associate in Music ;obi.e. theory of mus.; cb of London College of Music.

A.Mus.T.C.L. Associate in Music, Trinity College of Music, London.

Amy, Gilbert (b Paris, 1936). Fr. composer and cond. Studied Paris Cons. 1955--60 under Messiaen and Milhaud. Cond. of Domaine Musical, Paris, 1967--73. Strongly influenced by Boulez and for 3 years attended Darmstadt summer courses. His comps. have moved from strict serialism to a more flexible use of the system and his later works, some employing tape, are of considerable poetic refinement. Prin. works:


chamber music: .|. d'un Désastre obscur, mez. and cl. (1976); Jeux, ob. (1976); pf. sonata (1957--60); Epigrammes (1961); Quasi Scherzando, vc. (1981).

An (Ger.). On, by, to, at, as in An die Musik, 'To Music'. In org. mus. it signifies that the stop in question is to be drawn.


Anacreontic Society. Aristocratic mus. soc. in London 1766--94, meeting fortnightly during the season. Haydn attended a meeting. At each meeting, pres. sang constitutional song 'To Anacreon in Heaven'. See Star-Spangled Banner.

Anacrusis (plural Anacruses). Unstressed syllable at the beginning of a line of poetry or an unstressed note or group of notes at the beginning of a mus. phrase.

Analytical Notes. Another name for 'programme-notes', the descriptions of comps. which appear in annotated programmes. Possibly the earliest example is the programme of a Concert of Catches and Glee s, given by Arne at Drury Lane Th. in 1768. It has a preface explaining the nature of the catch and the glee, and the various items are provided with historical interest. 15 years later (1783) Frederick the Great's Kapellmeister, J. F. Reichardt, founded in Potsdam a regular Tuesday perf. and provided in his programmes both the words of the songs and 'historical and aesthetic explanations enabling the audience to gain a more immediate understanding'. John Ella, prominent in London mus. life as dir. of a chamber mus. organization, the Musical Union (1845--80), is often spoken of in Britain as the introducer of annotated programmes: he had been anticipated, but it was probably the utility of his analytical notes over a long period that formally est. the practice which from then on became widespread. Some programme-notes have had a value beyond the occasion for which they were written, notably those by Sir George Grove for August Manns's orch. concerts at the Crystal Palace and those by Sir Donald Tovey for the Reid concerts in Edinburgh.


Ancient Concert (Concert of Ancient Music). Important London subscription series (1776--1848). The royal and noble 'Directors' (e.g. George III, Prince Albert, Duke of Wellington) took turns to choose programmes. Another name was 'King's Concert' or, in Victorian times, 'Queen's Concert'. (Sometimes confused with Academy of Ancient Music, 1726--92.) From 1804 the concerts were given in Hanover Sq. Rooms.

Ancora (It.). Still, yet; i.e. Ancora forte, still loud; Ancorapiù forte, even louder. Also used to mean 'Again', i.e. repeat. See also Encore.


Andaluz, andaluza (Sp.), andalouse (Fr.). Vaguely applied to several Sp. dances common in Andalusia, e.g. Fandango, Malagueña, Atna, and Polo.

Andamento (It.). Going (i.e. running). A fugue subject of above average length, often of a running character. See also Attacco.
Andante (It., from andare, to go). Moving along, flowing (slowish but not slow). The word is often used for the title of a comp. Andantino. A diminution of andante. Some composers use it to mean a little slower than andante, but the commonly accepted modern usage means a little quicker.

Andante cantabile. (It.). Flowing and songlike. A direction often used by composers. To a large section of the public, however, it means one work, the 2nd movement, andante cantabile, of Tchaikovsky's Str. Qt. No. 1 in D (1871), Op. 11.


An den Baum Daphne (To the Daphne Tree). Epilogue by R. Strauss to his opera Daphne (1936--7) for unacc. 9-part mixed ch., to words by J. Gregor, comp. 1943. This was the lib. for a choral finale to the opera which Strauss discarded in favour of an orch. transformation scene. He set the words later as this motet.

Anders, Peter (b Essen, 1908; d Hamburg, 1954). Ger. ten., specializing in lighter Mozart roles, notably at Berlin State Opera 1936--48, though later he sang Otello. CG début 1951 as Walther in Die Meistersinger under Beecham.


Anderson, Leroy (b Cambridge, Mass., 1908; d Woodbury, Conn., 1975). Amer. composer of light mus., notably Sleigh Ride and Blue Tango, but has also written more extended works.

Anderson, Lucy (née Philpot) (b Bath, 1797; d London, 1878). Eng. pianist, the first woman to play at a Phil. Soc. concert in London (29 April 1822, in a Hummel conc.). Teacher of Queen Victoria. Her husband, George Frederick Anderson (b London, 1793; d London, 1876) was a violinist and Master of the Queen's Musick, 1848--70.


An die ferne Geliebte (To the Distant Beloved). Song-cycle by Beethoven, with pf. acc. (Op. 98, 1816), of 6 poems by Alois Jeitteles. Not to be confused with Beethoven's songs _An die fernen Geliebten_ (1809, words by Reissig) and _An die Geliebte_ (1811, words by J. L. Stoll, re-comp. 1814).

Andrade, Mario de (b São Paulo, 1893; d São Paulo, 1945). Brazilian musicologist, critic, and student of folk mus. Dir., Brazilian Dept. of Culture 1935--8. His book _Musica do Brasil_ was pubd. 1941.


André, Johann (b Offenbach-am-Main, 1741; d Offenbach-am-Main, 1799). Ger. composer, but best-known for publishing firm he founded in 1774. Among his own operas was the 4-act _Belmonte und Constanze, oder die Entführung aus dem Serail_, prod. Berlin 1781, the year before Mozart's setting of the same opera. His son, Johann Anton (1775--1842) in 1799 acquired entire mus. relicta of Mozart from the composer's widow and also pubd. Mozart's own thematic catalogue of his works from 1784 to 1791.


Andreozzi, Gaetano (b Aversa, 1755; d Paris, 1826). It. composer, pupil of Jommelli. Wrote 43 operas and 6 str. qts.


Anerio, Giovanni Francesco (b Rome, c. 1567; d Graz, 1630). It. composer and priest, brother of Felice Anerio. Mus. dir. to King of Poland and later active in Rome. Composed masses, 83 motets, and many madrigals. More progressive than his brother.

Anfang (Ger.). Beginning. Anfangs, at the beginning. Wie anfänglich, as at the beginning. Vom Anfang is Ger. equivalent of Da capo.

Anfossi, Pasquale (b Taggia, nr. Naples, 1727; d Rome, 1797). It. composer of over 70 operas and then of church mus. when he became maestro of St John Lateran in 1792. Pupil of Piccinni. For Vienna prod. (1783) of his opera Il Curioso indiscreto, Mozart comp. 3 additional arias. Mus. dir., King's Th., London, 1782--6

Angeles, Victoria de los. See De Los Angeles, Victoria.

Angelica (It.), angélique (Fr.), angel-lute (Eng.). Instr. of the lute type popular c.1700. An archlute with long neck, 16 or 17 gut str. and 2 peg-boxes. Tuned diatonically.

Angelus. Prayer to the Virgin Mary offered at morning, noon, and evening at the sound of the Angelus bell. Also title of opera by Edward Naylor (1867--1934) which won Ricordi Prize and was prod. CG 1909.


Anglais, Anglaise (Fr.). English. Term of variable meaning sometimes used by 18th-cent. composers as the title of a hornpipe or country dance; or of anything else thought to be Eng. in character.

Anglican Chant. Simple type of harmonized melody used in the Anglican Church (and nowadays often in other Eng.-speaking Protestant churches) for singing unmetrical texts, principally the Psalms and the Canticles (when these latter are not sung in a more elaborate setting). The main principle is that of the trad. Gregorian tones, i.e. a short melody is repeated to each verse of the text (or sometimes to 2 or more verses; see below), the varying numbers of syllables in the different lines of the words being accommodated by the flexible device of a reciting note at the opening of each line---this being treated as timeless and so capable of serving as the vehicle for many or few syllables, while succeeding notes are sung in time and (normally) take one syllable each. The 1st part of the chant has 3 measures and the 2nd part 4.

Anhang (Ger.). A supplement, i.e. a Coda in the mus. sense, or in musicological terminology a section appended to a critical edn. of a work containing variant readings, material of doubtful attribution, etc.


Anima (It.). Soul, i.e. the sound-post of a vn., etc. (See also Âme, Sound-post.) Con anima, with feeling.

Animando (It.). Animating. Animandosi, becoming animated. Animato (It.), animé (Fr.). Animated.

Animo, animoso (It.). Spirit, spirited, Animosamente, spiritedly.

Animuccia, Giovanni (b Florence, c. 1500; d Rome, 1571). It. composer. Predecessor of Palestrina as maestro of the Vatican and regarded as extraordinarily fertile innovator. Comp. Laudi, some of which were pubd. in 1563 and 1570.


Anna Magdalena Books (J. S. Bach). 2nd and 3rd of the 3 colls. of kbd. pieces by Bach known as Klavierbüchlein. They were for the instruction of his 2nd wife Anna Magdalena and were pubd. 1722 and 1725.


Annie Laurie. The poem is by William Douglas of Fingland (c. 1880), but has been much altered by various people, especially Lady John Douglas Scott (1810--1900, see Loch Lomond), who also wrote the air. First pubd. 1838.

Annunzio, Gabriele d' (b Pescara, 1863; d Vittoriale, 1938). It. poet and dramatist who was keen student of mus. Worked in Rome as mus. critic; in 1917 ed. National Collection of Italian Music with help of Pizzetti and Malipiero, among others. Debussy comp. incidental mus. for his play Le Martyre de Saint-Sébastien (1911) and Zandonai's Francesca da Rimini is based on another of his plays.


Anreissen (Ger.). To tear at. Use a very forceful pizzicato.
Anschlag (Ger.). (1) Sometimes called a 'Double Appoggiatura' but consisting of the notes immediately below and above the prin. note. (2) 'Touch (pertaining to a kbd. instr.). (3)'Attack', etc.


Anstimmen (Ger.). To tune.

Anstrich (Ger.). Bow 'stroke'. (See also Strich).

Answer in Fugue. The 2nd entry of the main theme (subject) of a fugue a 5th higher (or lower) than the 1st is called the Answer. If subject and answer are identical it is a Real Answer; if the intervals are changed in the answer it is a Tonal Answer.

Antar. (1) Orch. work by Rimsky-Korsakov, Op. 9, first described as his Sym. No. 2 when it appeared in 1868. Rev. and re-orch. 1876 and 1897 and again in 1903 when it was designated 'oriental suite'. Based on an oriental tale by Sennkovsky. (2)'Opera by Gabriel Dupont (1912--13).

Antarctic Symphony (Vaughan Williams). See Sinfonia Antartica.

Antecedent. In a Canon the v. which first enters with the tune to be imitated is called the Dux or Antecedent.


Antheil, George (b Trenton, NJ, 1900; d NY, 1959). Amer. composer of Polish descent. Studied with Sternberg and Bloch. Caused furor in Europe in 1920s at hispf. recitals with his comps. called *Airplane Sonata* and *Mechanisms*. His *Ballet mécanique*, comp. 1923--4 and f.p. Paris 1926, was designed as film mus. but was rev. for the concert hall (scored for 8 pf., pianola, 8 xylophones, 2 doorbells, and sound of aeroplane propeller). For NY premiere in 1927 he doubled the pf.s., added car-horns and anvils, and used a real propeller. A final rev. (1953) reduced the pf.s. to 4 but incl. tape of a jet engine. Returned to USA 1933 and wrote Hollywood film scores from 1936. Became moreconservative. Works incl. 6 syms., ballets, 3-act opera *Volpone* (1950--2), and 2 earlier 3-act operas, pf. conc., vn. conc., str. qts., and vn. sonatas. Also wrote detective stories, a study of the glandular abnormalities of criminals, and a daily column of advice to the lovelorn.

Anthem. The Eng.-speaking Protestant Churches' equivalent of the Latin motet, from which it sprang. An Anglican creation, with a place in the C. of E. liturgy. It constitutes in ordinary churches the one great occasion when the choir alone undertakes the duty of song, and when an elaborate vocal setting impossible and unsuitable in other parts of the service becomes proper and effective. It is usually but not necessarily acc. by organ, and frequently incl. passages for solo vv., individually or in combination. The anthems of Purcell and Blow are like cantatas. S. S. Wesley was prolific composer of anthems nearer to the style favoured
today. The term is also less strictly used, as in the phrase 'National Anthem', to denote a solemn, hymn-like song.

**Anticipation.** The sounding of a note of a chord before the rest of the chord.


**Antiphon** (from Gr., 'sounding across'). (1) A versicle or phrase sung by one choir in reply to another. (2)^In the R.C. Church the antiphon is intoned or sung during the recitation of Divine Office, before and after the psalm or canticle, which is itself responsively sung by the singers divided into two bodies. The antiphon may serve to reinforce the meaning of the psalm, or to introduce a Christian application of the orig. Jewish text. The plainsong tune of the antiphon, though not the same as the 'tone' of the psalm, is in keeping with it as to mode, etc. (3)^Many antiphons now exist without psalms and are sometimes sung to comp. settings, rather than to the orig. plainsong, hence the Eng. word 'anthem', derived from 'antiphona'. Several composers have given the title *Antiphon* to a comp., e.g. Vaughan Williams in 5 *Mystical Songs*. *Antiphonal*, *Antiphonary*, *Antiphoner*. Properly, the R.C. Church's coll. of trad. plainsong antiphons, but the word has come to be more comprehensively used as meaning the book containing all plainsong for the Divine Office, as distinct from the *Gradual*, which contains the plainsong for the Mass.

**Antiphonal Singing.** When 2 parts of a choir (Decani and Cantoris) sing alternately, one answering the other. (Alternation between officiant and choir is 'responsorial'.) The term 'antiphonal' is generally used of the mus. effects drawn from groups of singers or instrumentalists stationed apart.

**Antiphons of the Blessed Virgin Mary.** There are 4, each with its season: (a) during Advent and until the Purification of the Virgin Mary, *Alma redemptoris mater*; (b) from then until Wednesday in Holy Week, *Ave regina coelorum*; (c) from then until Whitsun, *Regina coeli laetare*; (d) from the Octave of Whitsun until Advent, *Salve regina, mater misericordiae*.

**Anvil.** Perc. instr., imitating real anvil, used in many works, usually operas. In *Das Rheingold* Wagner uses 18 in 3 sizes to depict the activity in Nibelheim. In *Siegfried* Act I, Siegfried splits an anvil with the sword Nothung. Real anvils are used in *Il trovatore* (Verdi), *Benvenuto Cellini* (Berlioz), Mahler's 6th Sym., Bax's 3rd Sym., Walton's *Belshazzar's Feast*, and Britten's *The Burning Fiery Furnace*.

**Anwachsend** (Ger.). Growing. Swelling out in tone.


**Aperto** (It.). Open. (1) Clear, distinct. (2)^Broad in style.


Appassionato, appassionata (It.). Impassioned; so appassionatamente, passionately; appassionamento, passion.

Appeldoorn, Dina (b Rotterdam, 1884; d The Hague, 1938). Dutch composer. Her works incl. symphonic poems, pf. pieces, and songs.

Appenzeller, Benedictine (b Oudenaarde, c.1500; d after 1558). Flemish composer. Wrote a 4-part Nenia in memory of Josquin Desprès. Choirmaster to Netherlands regent 1537--after 1551. Composed nearly 50 chansons.


Applied Music. Amer. term for a study course in perf. as opposed to theory.

Appoggiando; appoggiato (It.). Leaning; leaned. (1) Each note passing very smoothly to the next (i.e. portamento). (2) Stressed.

Appoggiatura (It.). Leaning Note. A grace note or species of ornament of which the exact interpretation has differed in various periods. In the 18th cent. the appoggiatura was often unwritten and left, e.g. in Handel and Mozart, to be inserted by the singer. Operatic appoggiatura was regarded as obsolete until its revival in certain operatic productions c.1960. Its harmonic application may be described as follows: Properly an unprepared suspension (if such a contradictory term may be allowed) whether it be shown in full-sized type as a part of the chord in which it momentarily appears, or as a small note printed just before that chord. Having a harmonic status it is not an `ornament' in the same sense as, for instance, the Acciaccatura. [bn'?a] With Ordinary and Dotted Notes. [ol64] [xn]The Appoggiatura is as important melodically as the note on which it 'leans', from which it takes normally half the time-value (two-thirds the time-value if the supporting note is dotted). [bn'?b] With Tied Notes. [ol64] [xn]When the Appoggiatura 'leans upon' two tied notes, it normally takes the whole of the time-value of the first of these to itself. [bn'?c] With a Chord. [ol37] [xn]As the Appoggiatura leans only upon one note of the chord the other notes are unaffected.
Apprenti Sorcier, L’ (The Sorcerer's Apprentice). Symphonic poem ('Scherzo') by Dukas, f.p. Paris 1897, London and NY 1899. 'The Apprentice Sorcerer' would be a more accurate trans. Based on a poem by Goethe which, in turn, is based on a dialogue in Lucian (2nd cent. a.d.). The apprentice, in his master's absence, tries one of his spells and, to his consternation, cannot countermand it. In Disney film Fantasia, the apprentice was represented by Mickey Mouse.


Après-midi d'un faune, Prélude à l’ ('Prelude to the afternoon of a faun'). Tone-poem by Debussy, comp. 1892--4 and f.p. Paris 1894 (London 1904), being an orch. 'impression' of the poem by Mallarmé. He intended a set of 3 pieces, Prélude, Interlude, and Paraphrase finale, but only the first was written. It was the subject of a ballet by Nijinsky, Paris 1912, for Diaghilev.

A punta d'arco (It.). At the point of the bow (in str. playing).

Aquarelle (Fr.). Water-colour; sometimes musically applied to a piece of delicate texture, as in Eric Fenby's arr. for str., as Aquarelles, of Delius's 2 wordless chs. 'To be sung of a summer night on the water'.


Arabesque (Fr., Eng.), Arabeske (Ger.). A florid element in Arabian architecture, hence a florid melodic section. The term is sometimes applied to a piece of instr. mus. (not always in an appropriate manner) as by Schumann for his pf. piece, Op. 18, or by Debussy to his 2 Arabesques for pf.

Arada (Sp.). Ploughed land. A type of folk-song assoc. with ploughing.

Aragonesa (Sp.), aragonaise (Fr.). Sp. dance deriving from Aragon.


Arányi, Jelly d' (b Budapest, 1893; d Florence, 1966). Hung.-born violinist, great-niece of Joachim. Trained at Royal High School for Mus., Budapest, under Hubay. Début Vienna 1909. Settled in London and became Brit. subject. Gave f.ps. (in London) with Bartók of Bartók's 2 vn. sonatas (1922 and 1923) both of which were ded. to her, as were Vaughan Williams's vn. conc. (1925) and Ravel's Tzigane (1924), in both of which she was also first soloist. Gave first Brit. perf. of Szymanowski 1st Vn. Conc. (1930). Her sister was Adila Fachiri.

Arbeau, Thoinot (pen-name of Jehan Tabourot) (b Dijon, 1520; d Langres, 1595). Fr. priest. Author of famous book on the dance, Orchésographie (1588--9) which also contained mus. illustrations. See Capriol Suite.

Arbós, Enrique (Fernández) (b Madrid, 1863; d San Sebastián, 1939). Sp. cond., composer, and violinist; pupil of Vieuxtemps and Joachim. Leader of Berlin P.O. and Boston S.O.
Cond., Madrid S.O. from 1904. Settled in Eng. where he was on staff of RCM 1894--1916. Comp. opera and chamber mus. but best known for his orch. of several pieces from Albéniz's *Iberia*: those he left unfinished were completed in 1954 by Surinach.

Arcadelt (Arkadelt, Arcadet, Arcadente, etc.), [fy65,3]Jacob[fy75,1] (b c.1510; d Paris, 1568). Flemish composer attached to St Peter's and Sistine Chapel, Rome; then in Paris. Wrote church mus. but is chiefly remembered for secular madrigals, *chansons*, and motets, of which 5 books were pubd. before 1544.

Arcata (It.). Stroke of bow (in str. playing), often followed by the words *in giù* (down), or *in su* (up).

Arcato (It.). Bowed (after a passage of *pizzicato*).

A.R.C.C.O. Assoc. of the Royal Canadian College of Organists.


Archi (It.). Bows (of str. instr.); the singular is *Arco*.

Archlute. Large double-necked lute or theorbo with extra bass strs.

Arco (plural *archi*) (It.). Bow. Used alone or as *coll' arco* (with the bow) after a passage marked *pizzicato* (plucked).


Arditi, Luigi (b Crescentino, 1822; d Brighton, 1903). It. composer and cond. Toured widely as cond. of opera cos., e.g. Mapleson's. Settled in Eng., conducting regularly at CG. Cond. f.p. in London of *Cavalleria Rusticana*. Remembered as composer for his waltz-song *Il bacio* (The Kiss).

Arend, Max (b Deutz, 1873; d Cologne, 1943). Ger. expert on mus. of Gluck and founder (1913) of Gluck Soc. Studied at Leipzig under Riemann.

Arensky, Anton (Stepanovich) (b Novgorod, 1861; d Terijoki, Finland, 1906). Russ. composer. Studied in St Petersburg with Rimsky-Korsakov. Prof. of harmony and counterpoint, Moscow Cons. 1882. Comp. 3 operas, 2 str. qts., and 2 symfs., but best-known works are the pf. conc., pf. trio in D minor (in memory of the cellist Davidov), *Variations on a Theme of Tchaikovsky* for str., and many pf. pieces.

Aretino, Guido. See *Guido d'Arezzo*. 

**operas:** *Colonel Jonathan the Saint* (1958–60); *The Boor* (1957); *Christopher Sly* (1962); *The Masque of Angels* (1963); *The Shoemaker's Holiday* (1967); *Postcard from Morocco* (1971); *A Waterbird Talk* (1974); *The Voyage of Edgar Allan Poe* (1975–6); *Miss Havisham's Fire* (1978–9).

**ballets:** *The Resurrection of Don Juan* (1956); *Royal Invitation, or Homage to the Queen of Tonga* (1964).

**orch:** *From the Album of Allegra Harper*, 1867 (suite from opera *Colonel Jonathan*) (1961); *Divertimento* for pf. and str. (1955); *Ode to the West Wind*, conc. for sop. and orch. (1956); *Suite, Resurrection of Don Juan* (1956); *Suite, Royal Invitation* (1964); *Variations* (*The Mask of Night*) (1965); *Bravo Mozart!* for vn., ob., hn., and chamber orch. (1969); *A Ring of Time* (1972).


**song-cycles:** 6 *Elizabethan Songs*, ten. (or sop.) and baroque ens. (1958); *Letters from Composers*, 7 songs for ten. and guitar (1968); *To be Sung Upon the Water*, for high v., pf., cl., and bass cl. (1972); *From the Diary of Virginia Woolf*, for medium v. and pf. (1974).


Aria (It.). Air. From the time of A. Scarlatti the 18th cent. onwards this has had the definite implication of a more or less lengthy and well-developed solo vocal piece in A-B-A form. The 19th-cent. operatic aria became more elaborate and complex. Arias used to be rather minutely classified as (a) *Aria cantabile*, slow and smooth; (b) *Aria di portamento*, in long notes and dignified, to be sung in *legato* style; (c) *Aria di mezzo carattere*, more passionate and with often elaborate orch. acc.; (d) *Aria parlante*, declamatory; (e) *Aria di bravura* (or *d'agilità*, or *d'abilità*), requiring great v.-control; (f) *Aria all'unisono*, in unison or octaves with the vocal part; (g) *Aria d'imitazione*, imitative of bird-song, hunting hns., etc.; (h) *Aria concertata* with elaborate acc.; and so on.


Ariadne auf Naxos (Ariadne on Naxos). Opera in prol. and 1 act by R. Strauss to lib. by Hofmannsthal. There are 2 versions. No. 1 was designed for perf. after Molière's play Le *Bourgeois Gentilhomme* (with incidental mus. by Strauss). F.p. Stuttgart 1912, London 1913. 2nd version substituted an operatic prol. for the play, f.p. Vienna 1916, London 1924, NY 1934. Many other composers have based operas on the Ariadne legend. Naxos is the island on which Ariadne, awaiting death, is consoled by Bacchus.

Arianna a Naxos (Ariadne on Naxos). Dramatic cantata by Haydn, for sop. and hpd. or pf. (Hob. XXVIIb:2), comp. 1790.

Arianna (Ariadne). Opera in prol. and 8 scenes by Monteverdi to lib. by Rinuccini. Prod. Mantua 1608. Score now lost, only surviving part being Lamento d'Arianna.

Arienzo, Nicola d' (b Naples, 1842; d Naples, 1915). It. composer of operas prod. Naples and Milan, of which 2 (Monzu Gnazio and I due mariti) were in Neapolitan dialect. Also wrote syms. and concs.

Arietta (It.). A shorter and simpler Aria. Usually lacks a middle section. Term sometimes applied to a piece of instr. mus.

Ariettes oubliées (Forgotten ariettas). Debussy's settings of 6 poems by Verlaine (1888). The songs' titles are: C'est l'Extase langoureuse; Il Pleure dans mon coeur; L'Ombre des arbres; Chevaux de bois; Green; Spleen.


Arioso. (1) A recitative of the more melodious type. (2) A short melodious passage at the beginning or end of an aria. (3) A short air in an opera or oratorio. (4) In instr. mus., a cantabile passage.

Ariosti, Attilio (b Bologna, 1666; d ?England, 1729). It. composer, formerly monk who obtained dispensation to devote himself to mus. and occupied various court positions in Ger. and Austria; colleague in London of Bononcini and Handel as dir. of opera enterprise (Royal Academy of Music, 1719--27), and composer of 20 operas etc.; perf. on and composer for viola d'amore.

Arkadelt. See Arcadelt, Jacob.


Arlecchinesco (It.). In the spirit of a Harlequinade.


Arlésséienne, L' (The Maid of Arles). Daudet's play, for which Bizet composed 27 items of incidental mus., Paris 1872 (later incorporating some of it into the ballet of Carmen). There are 2 orch. suites, the first arr. Bizet, the 2nd Guiraud.

Armide. Opera in 5 acts by Gluck. Lib. by Quinault, based on Tasso's Jerusalem Delivered. (Prod. Paris 1777; Manchester, in concert version, 1860; NY 1910.) Among 40 operas based on Tasso's story are those by Lully, Handel, Jommelli, Salieri, Haydn, Rossini, and Dvo;Akrák.

Armonia, armonica (It.). (1) 'Harmony'. (2) 'Wind band'. (3) One of several names for the hurdy-gurdy (also armonie).


Arne, Michael (b London, c. 1740; d London, 1786). Eng. composer, illegitimate son of Thomas Arne. Lived for a time in Hamburg. Comp. stage mus., etc.; his song *The Lass with a delicate air* is still heard.

Arnim, Achim (really Ludwig Joachim) von (b Berlin, 1781; d Wiepersdorf, 1831). Ger. poet who can claim inclusion in a mus. dictionary because of his co-editorship with his future brother-in-law Clemens Brentano of the anthology of German folk poetry *Des knaben Wunderhorn* (*Youth's Magic Horn*), 1805--8, extracts from which have been set by several composers, notably Mahler. In 1811 he married Elisabeth (Bettina) Brentano, a friend of Beethoven.


colour, exuberance, and craftsmanship. One of post-1950 Eng. composers who has kept in touch with his audience without debasing his style or lowering his standards. Several film scores, incl. *The Bridge on the River Kwai*, 1957. Prin. works:


**piano:** *Five by Ten*, Books I--V (1952); *Variations on a Ukrainian Folk Song*, Op. 9 (1948); *Children’s Suite*, Op. 16 (1948).


Aroldo (Harold). Opera in 4 acts by Verdi to libretto by Piave. Comp. 1856--7. Prod. Rimini 1857. Most of mus. issame as that for *Stiffelio* (1850), though Act 4 was newly composed and lib. is new.

Arpa (It.). Harp.

Arpa Doppia (It. `double harp'). Name given in 16th-cent. Italy to both double-strung and triple-strung harp, probably because of increased range and size. Incl. in Monteverdi's Orfeo (1607).

Arpège (Fr., from arpe, `harp'), Arpeggio (It., plural arpeggi). A chord `spread', i.e. the notes heard one after the other from the bottom upwards, or sometimes from the top downwards, as on the harp.

Arpeggiare (It.). To play chords as arpeggios. (Present and past participles, arpeggiando, arpeggiato.)

Arpeggione (Guitare d'amour). Type of guitar-shaped 6-str. vc. with fretted fingerboard, played with a bow. Invented 1823 by G. Staufer. Schubert wrote a sonata for it in 1824 which is normally played on the vc. (also transcr. for va.).

Arraché (Fr.). Torn. Extreme form of pizzicato.

Arrangement or Transcription. Adaptation of a piece of mus. for a medium other than that for which it was orig. comp. Sometimes `Transcription' means a rewriting for the same medium but in a style easier to play. (In the USA there appears to be a tendency to use `Arrangement' for a free treatment of the material and `Transcription' for a more faithful treatment. In jazz `Arrangement' tends to signify `orchestration'.)


Ars Antiqua (Lat.). Old Art. The medieval W. European mus. style, based on plainsong and organum, employed by composers (notably Leonin and Pérotin) of the Notre Dame or Parisian sch. in the 12th and 13th cents. See Ars Nova.

Arsinet Thesin, Per. See Canon.

Ars Nova (Lat.). New art. The new style of mus. comp. in Fr. and It. in 14th cent. Name derived from tract (c.1320) by Philippe de Vitry. Restrictions of Ars antiqua were replaced by greater variety of rhythm, duple instead of triple time, and increased independence in part-writing. In Fr. Machaut was finest exponent of Ars nova and in Italy G. da Cascia, J. da Bologna, and Landini. The It. madrigal was a later flowering of Ars nova.
Artaria. Austrian firm of mus. publishers founded in Mainz 1765, moving to Vienna 1766. Founders were cousins, Carlo Artaria (1747--1808) and Francesco Artaria (1725--97). Pubd. work by Haydn in 1780, leading to over 300 edns. of his comps. Mozart followed in 1781 and Beethoven in 1783. The firm also pubd. Boccherini, Clementi, Gluck, and Salieri. Firm closed 1858.

Artaxerxes. Thomas Arne's most successful opera, in 3 acts. Lib. is Eng. trans. of Metastasio. (Prod. London 1762; Dublin 1765; NY 1828.) Many operas on this subject, e.g. by Hasse (1730), Galuppi (1749), Gluck (1741), Paisiello (1771), Piccinni (1762), Sacchini (1768), Cimarosa (1784), and Isouard (1794).

Art de toucher le clavecin, L' (The Art of playing the Harpsichord). Method by F. Couperin (1716), with instructions and 8 illustrative comps. Known to have influenced Bach.

Articolato (It.), articulé (Fr.). Well-articulated; so articolazione (It.). Articulation.

Art of Fugue, The (J. S. Bach). See Kunst der Fuge, Die.

Art of Playing the Harpsichord (Couperin). See Art de toucher le clavecin, L'.


Arts Council of Great Britain. Independent body est. 1945 as successor to wartime Council for the Encouragement of Music and the Arts. Incorporated by Royal Charter 1946 `to preserve and improve standards of performance in the various arts'. New charter granted 1967. Annual grant-in-aid is provided through Dept. of Education and Science. Members, limited to 20, are appointed for periods not exceeding 5 years by the Minister responsible after consultation with the Secretaries of State for Scotland and Wales. Professional staff, under secretary-general, incl. mus. dir. Specialist advisory panels incl. one for mus. Subsidies are disbursed to many organizations, being channelled through certain independent bodies and regional arts assoc. Headquarters in London, but there are separate committees with executive powers for Scotland and Wales (Scottish and Welsh Arts Councils), each with dir. and ass. dirs. for individual arts, incl. mus.


A.S. Al segno.

As (Ger.). The note Ab.
Asaf'yev, Boris (b St Petersburg, 1884; d Moscow, 1949). Russ. composer, pupil of Lyadov and Rimsky-Korsakov. Chief reputation as composer of ballets, but wrote 10 operas and 5 sym. Under pseudonym Igor Glebov wrote criticism and books, incl. monograph on Stravinsky (1929).

Asas (Ases) (Ger.). The note Abb.


Ascension, L' (The Ascension). Comp. in 4 movements by Messiaen, for orch. (1933) and for org. (1934). The movements are 1. Majesté du Christ demandant sa gloire à son Père. 2. Alléluias sereins d'une âme qui désir le ciel. 3. Alléluiia sur la trompette, alléluiia sur la cymbale. 4. Prière du Christ montant vers son Père. 3rd movement of orch. version differs from that in the organ version, which is entitled Transports de Joie d'une âme devant la gloire du Christ. F.p. orch. version, Paris 1935.

Ashdown Ltd., Edwin. London mus. publishing firm (founded 1860), successors to Wessel and Stodart (dating from 1825).


Aspull, George (b Manchester, 1813; d Leamington, 1832). Eng. pianist who gave f.p. in Eng. of Weber's Konzertstück.

Asrael. Title of Sym. in C minor, Op. 27, by Suk, comp. 1906. Asrael is the Angel of Death. Begun as memorial to Dvo; Ākrák, Suk's father-in-law, in 1904, became memorial also to Suk's wife who died 18 months after her father. Contains quotation from Dvo; Ākrák's Requiem.
Assai (It.). Very, extremely (formerly synonymous with Fr. assez, but respective meanings have changed).


Assez (Fr.). Enough, but the usual and best translation is 'fairly', e.g. assez vite, Fairly quick.

Associated Board of the Royal Schools of Music. Founded 1889, partly to combat effect of numerous spurious examining bodies, being a combination, for the conduct of local and sch. examinations, of the RAM, RCM, and also (since 1972) the RNCM, Manchester, and the RSAM.

Assoluto (It.). Absolute, free, alone. As in prima donna (ballerina) assoluta.

Aston (Ashton, Aystoun, etc.), Hugh (b c.1485; d 1558). Eng. composer of church and virginal mus., and pioneer of true instr. style. Master of choristers, St Mary Newarke Coll., Leicester 1525--48. Kbd. writing well in advance of his time.


Athalie. Mendelssohn's incidental mus. to Racine's drama (Op. 74; 1843--5). Ov. and War March of the Priests are the parts usually heard today.

A.T.C.L. Associate of Trinity College of Music, London.

Atempause (Ger.). Breath pause. Very slight pause on a weak beat in order to give greater effect to the followingstrong beat.

A tempo (It.). In time. Denotes reversion to speed at beginning of piece or movement after a deviation.


Atonal. Not in any key, hence atonality. Schoenberg preferred the term pantonal, denoting synthesis of all keys. Atonality is usually applied where there is no tonal centre and the notes of the chromatic scale are used impartially; the 12 notes of the octave function independently, unrelated to a key centre. Atonality is foreshadowed in the mus. of Debussy and Skryabin, even Liszt, but can perhaps be dated from the finale of Schoenberg's 2nd str. qt. (1908). From atonality there developed the twelve-note system. With atonality, consonances and dissonances of trad. harmony no longer apply.

A.T.S.C. Associate, Tonic Sol-fa College of Music.

Attacca (It.). Attack! (imperative). Used at the end of a movement to mean `Start the next movement without a break'.

Attacca. Very short motif used as material for imitation or as fugue subject (see Andamento).

Attaignant, Pierre (b ?Donai, c.1494; d Paris, 1552). Fr. mus. printer and publisher. Experimented for years with music types. In 1527--8 produced Chansons nouvelles in a diamond-shaped notation, with staff segments attached, which required only one impression. This halved the printing time and led to cheap printed mus. From 1537 was official printer of the King's mus. First publisher to achieve a European distribution.

Attaque (Fr.). Attack. The Chef d'attaque in an orch. is the leader (Amer. 'Concert-master').


At The Boar's Head. Opera in 1 act about Falstaff by Holst to lib. adapted by composer from Shakespeare's Henry IV Parts 1 and 2. Music based largely on folk tunes. Comp. 1924. (Prod. Man-chester 1925; NY 1935).


Aubade (Fr., from Aube, dawn). Early morning music, likewise Serenade—evening music.

Aubade Héroïque (Heroic dawn). Orch. work by Lambert, f.p. 1942, inspired by composer's witnessing dawn invasion of The Hague by Ger. parachutists in 1940.

Auber, Daniel (Fran; Alcois Esprit) (b Caen, 1782; d Paris, 1871). Fr. composer. Pupil of Cherubini. In youth, in business in London; then prominent in Paris as composer of instr. mus., and later of operas in which he collab. with the dramatist Scribe. Wrote in all 49 operas, of which the best known are La Bergère châtelaine (1820), La Muette de Portici (Masaniello) (1828), Fra Diavolo (1830), Le Cheval de bronze (1835), Le Domino noir (1837), Les Diamants dela couronne (1841), and Manon Lescaut (1856). From 1842 to 1870 was head of Paris Cons. and in 1852 mus. dir. to Napoleon III.

Aubert, Jacques (b Paris, 1689; d Belleville, 1753). Fr. violinist and composer of mus. for vn. and for the stage. Wrote several vn. sonatas with bass, 10 concs. for 4vn. and bass, opera, and short pieces.


Auden, W(ystan) H(ugh) (b York, 1907; d Vienna, 1973). Eng.-born poet (later Amer. citizen) and librettist. Wrote lib. for Britten's first opera Paul Bunyan (1941) and, with Chester Kallman, for Stravinsky's The Rake's Progress (1951), and Henze's Elegy for Young Lovers (1961) and The Bassarids (1966).

Audran, Edmond (b Lyons, 1840; d Tiereceville, 1901). Fr. organist at Marseilles and composer first of church mus. and later (with great success) of comic operas such as La Mascotte (1880), and La Poupée (1896).

Auer, Leopold (b Veszprém, Hung., 1845; d Loschwitz, Dresden, 1930). Hung. violinist and teacher. Pupil of Joachim and others. Played in Ger. orchs. until in 1868 he became head of the vn. dept. of St Petersburg Cons., a post he held until 1917. Tchaikovsky dedicated his vn. conc. to him, but he refused it, saying the work was unplayable in its orig. form. Among his pupils were Heifetz, Zimbalist, and Elman.

Auf (Ger.). On, etc., e.g. Auf der G (like It. Sul G), means On the G (str.).


Aufführung (Ger., from Aufführen, to perform). Performance. Aufführungspraxis is the practicalities of perf., particularly in relation to old mus. where a composer's directions were often lacking in explicit detail.

Auflage (Ger.). Edition.

Auflösen (Ger.). To loosen, release, etc. (1) To resolve a discord. (2) In harp playing, to lower again a str. which has been raised in pitch. (Hence the noun Auflösung, Auflösungszeichen, release-sign). (3) The sign for the natural (nat.).

Aufschlag (Ger.). Up-beat (down-beat being Niederschlag).

Aufschnitt (Ger.). Slit, i.e. portion omitted, a cut (in a score, etc.).

Aufschwung (Ger.). Up-soaring, flight, e.g. Mit Aufschwung, in a lofty (impassioned) spirit.

Aufstieg und Fall der Stadt Mahagonny (Weill). See Rise and Fall of the City of Mahagonny.

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Augmentierung (Ger.). Augmentation. In melodic parts, the respective lengthening of the time-values of the notes. Thus, in a fugue, the subject may (especially towards the end) appear in longer notes, a device which adds dignity and impressiveness.

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as the chord [cj3,4,27]of the Dominant 7th in key Db (Ab -- C -- Eb -- Gb)). [nb_There are other possibilities. Augmented 8th: C up to next C# but one.

AugmentedTriad. A triad of which the 5th is augmented (and so in a diminished triad, the 5th is diminished).

Augusteo__ Rome concert-hall, opened in 1908, built on the ruins of the mausoleum of Augustus.

Auld Lang Syne_ The poem is a re-casting by Robert Burns (pubd. in final form 1794) of a popular song (probably orig. a folk-song) then current in various versions. The tune now current is sometimes stated to be by Shield; something like it appeared in his opera Rosina, as a part of the ov. (CG 1783), where it is treated to imitate Scottish bagpipe mus. Sir Alexr. Don's Strathspey (issued possibly a year later than the perf. of Shield's opera) seems to have strong claim to bethe orig.; it may have already been known to Shield, who was brought up at Durham, not far from the Scottish border. The air, like many Scots tunes, is based on the pentatonic scale. It has been proposed as the 'hidden theme' in Elgar's Enigma Variations, but the composer denied it.

Aulos. Ancient Gr. wind instr. with double reed, used to accompany the dithyramb in the orgiastic rites of Dionysus.


Aurresku. A type of Basque folk dance. The zortziko forms part of it.

Aus den Sieben Tagen (From the Seven Days). 15 comps. by Stockhausen (1968) for varying ens. for upwards of 3 musicians. Each piece has a verse or text to suggest a mood the players must create, a way of playing, combinations of both, etc., e.g. No. 14 Goldstaub (Gold Dust) for small ens.: 'Live completely alone for 4 days without food in complete silence, without much movement. Sleep as little as necessary, think as little as possible. After 4 days, late at night, without talking beforehand, play single sounds WITHOUT THINKING what you are playing. Close your eyes. Just listen.' The 15 items are 1. Richtige Dauern (Right Durations), about 4 players; 2. Unbegrenzt (Unlimited), ens.; 3. Verbindung (Union), ens.; 4. Treffpunkt (Rendezvous), ens.; 5. Nachtmusik (Night Music), ens.; 6. Abwärts (Downwards) ens.; 7. Aufwärts (Upwards), ens.; 8. Oben und Unten (High and Low), th. piece for man, woman, child, 4 instr.; 9. Intensität (Intensity), ens.; 10. Setz die Segel zur Sonne (Set sail for the Sun), ens.; 11. Kommunion (Communion), ens.; 12. Litanei (Litany), speaker or ch.; 13. Es (Eb), ens.; 14. Goldstaub (Gold Dust), small ens.; 15. Ankunft (Arrival), speaker or speaking ch.

Ausdruck (Ger.). Expression. Hence ausdrucksvoll, expressively.

Ausfüllgeiger(Ger.). Filling-out fiddler. A Ripieno violinist.


Ausgehalten(Ger.). Held out, i.e. Sustained.
Aushalten (Ger.). To hold out, i.e. To sustain; so aushaltungszeichen, holding-out sign, i.e. pause.


Aus meinem Leben (From my Life; Cz. Z mého ;Akzivota). Sub-title of Smetana's Str. Qt. No.1 in E minor (1876), an avowedly autobiographical work.


Austin, Sumner (Francis) (b Anerley, Kent, 1888; d Oxford, 1981). Eng. bar. and opera prod. Carl Rosa 1919, then with O'Mara Opera Co. Sang at Old Vic and SW from 1920s to 1940. Prod. many SW operas, also first Eng. prod. of Wozzeck at CG 1952.

Austral, Florence (nées Wilson) (b Richmond, Melbourne, 1894; d Newcastle, N.S.W., 1968). Australian sop. Brünnhilde for BNOC in Die Walküre, CG 1922, and later in complete Ring cycles in London and on tour. Also a fine Isolde and Aida.

Austria. Name under which the Austrian 'Emperor's Hymn', comp. by Haydn, is found in many hymnals.

Auszug (Ger.). (1) Extract. (2) Arrangement.

Authentic Cadence. See Cadence.

Authentic Modes. See Modes.

Autoharp. Type of easily-played zither, played with the fingers or a plectrum. Chords are prod. by depressing keys.


Auxiliary Note. This may be described as a variety of Passing Note which, instead of passing on to another note, passes back to the note it has just left. Such a note may, like a Passing Note, be either diatonic or chromatic. Shakes, Mordents, and Turns offer examples of the Auxiliary Note applied decoratively.

Avant-garde (Fr. `vanguard'). Term used in the arts to denote those who make a radical departure from tradition. In 20th cent. mus., Stockhausen may be regarded as avant-garde, but not Shostakovich.

Ave Maria (Hail Mary). Prayer consisting partly of the biblical salutations of the Archangel Gabriel and Elizabeth to the Virgin Mary, and partly of matter added in the 15th cent. Many settings, that by Schubert being to a Ger. trans. of Walter Scott's poem from 'The Lady of the Lake' (1810). That known as by 'Bach-Gounod' is the first prelude from Bach's Wohltemperierte Klavier with Gounod's Méditation as counterpoint, the words having been added by someone else.

Ave Maris Stella (Hail, Star of the Sea). Hymn of R.C. Church.

Ave Regina Coelorum. See Antiphons of the Blessed Virgin Mary.

Ave Verum Corpus (Hail, true body). Hymn (anonymous and of unknown date) possessing its own plainsong and also frequently set by composers (Despréz, Byrd, Mozart, Cherubini, S.Wesley, Gounod, Elgar, etc.), such motet settings being frequently sung in the Roman office of Benediction. Translations sometimes begin Jesu, Word of God Incarnate, Jesu, Blessed Word of God Incarnate, or Word of God Incarnate.


AvoidedCadence. See Cadence.


Axman, Emil (b Ratay, Moravia, 1887; d Prague, 1949). Cz. composer of 6 sym., sonatas, 4 str. qts., choral works. Pupil of Novák.

Ayre. Medieval spelling of 'Air', a type of Eng. song written by Dowland and others, less contrapuntal than a madrigal, being more like a strophic song, with vocal or instr. (usually lute) acc., pubd. in a large book around which the performers could gather.

Ayrton, Edmund (b Ripon, 1734; d Westminster, 1808). Eng. organist and composer. Master of Children of Chapel Royal 1780--1805. His son William (b London, 1777; d London, 1858) was a mus. critic and a founder of the Philharmonic Soc.

B

B. 7th degree of natural scale of C. So Bb, Bbb, Bnat., B#, B##, B major, B minor etc. In Ger., B = Bb and Bb = Bbb. The Eng. note B is represented in Ger. by H (hence composers can write fantasias on the name BACH, the notes being Bb-A-C-Bnat.. J. S. Bach himself used these notes in the unfinished final fugue of The Art of Fugue).
**Baal Shem.** Suite for vn. and pf. by Bloch, comp. 1923, subtitled '3 pictures of Chassidic Life'. Baal Shem Tov (Master of the Good Name) founded the Jewish sect of Chassidism in 17th cent. Movements are *Vidui* (Contrition), *Nigun* (Improvisation), and *Simchas Torah* (Rejoicing). Version with orch., 1939.

**Babar le petit éléphant, Histoire de** (Story of Babar the little elephant). Narration for v. and pf. by Poulenc to text by Jean de Brunhof. Comp. 1940--5. Version with orch. by Francaix, 1962.

**Babbitt, Milton** *(Philadelphia, 1916).* Amer. composer and mathematician. Studied at Princeton Univ. and with Roger Sessions. On staff at Princeton since 1938, becoming Conant Prof. of Mus. His comps. developed from the 12-note system of Schoenberg and Webern, later employing elec. devices such as synthesizers and tape. Author of articles and monographs on Bartók qts., elec. mus., Varèse, and Schoenberg. Works incl.:

- **orch:** *Relata* I (1965), II (1968); *Concerti,* vn., orch., tape (1974--6).
- **chamber music:** *Composition for 4 instruments* (1948); Str. Qts.: No. 1 (1950), No. 2 (1954), No. 3 (1969--70), No. 4 (1970); *Woodwind Qt.* (1953).
- **piano:** 3 *Compositions* (1947); *Partitions* (1957); *Post-Partitions* (1966); *Reflections,* with tape (1974).
- **electronic:** *Composition for Synthesizer* (1961); *Philomel,* sop., recorded sop., and syn. (1964); *Correspondences,* string orch. and syn. (1967); *Phenomena,* sop. and tape (1974).

**Babell, William** *(b Canonbury, c.1690; d Canonbury, 1723).* Eng. organist, harpsichordist, violinist, and composer for his instrs. Noted for his virtuoso hpd. arrs. of operatic arias and for the embellishments in his sonatas.


**Baccaloni, Salvatore** *(b Rome, 1900; d NY, 1969).* It. operatic bass (Rome 1922; LaScala 1926; CG 1928; Chicago 1930; Glyndebourne 1936--9; NY Met. 1940) outstanding as Leporello, Don Pasquale, Osmin, and similar comic roles.

**Bacchanale** (Fr., from Lat. *Bacchanalia,* a feast of dancing and singing in honour of Bacchus, god of wine). An orgiastic comp., as in the Venusberg scene of Wagner's *Tannhäuser* and in Saint-Saëns's *Samson et Dalila*.

**Bacchetta** (It.). Stick. (1) Drumstick. (2) Baton. The plural is *bacchette*—*e.g.* *bacchette di legno,* wooden drumsticks; *bacchette di spugna,* sponge-headed drumsticks.

**Bacchus et Ariane** (Bacchus and Ariadne). Ballet in 2 acts with mus. by Roussel, choreog. Lifar, comp. 1930 and prod. Paris 1931. 2 orch. suites were extracted, the 2nd being the more popular.

**Baccusi, Ippolito** *(b Mantua, c.1550; d Verona, 1609).* It. madrigalist and church musician. Choirmaster, Verona Cath. from 1592. One of first composers to recommend instr. doubling of vocal parts.


Bach, Carl (Karl) Philipp Emanuel (b Weimar, 1714; d Hamburg, 1788). Ger. composer. 5th child and 3rd son of J. S. Bach. Intended for legal career but turned to mus. while at Frankfurt Univ. In 1738 became cembalist in Berlin at court of Frederick the Great, holding
this post until 1767, when he succeeded Telemann as dir. of church mus. at Hamburg. Applied unsuccessfully in 1750 to succeed his father at Leipzig. His achievement was to develop sonata-form and invest it with weight and imaginative quality, most evidently in his kbd. sonatas, of which there are over 200, but also in his sinfonias, concs. (over 50), and vn. sonatas. Also comp. 22 Passions, 2 oratorios, and many songs. Wrote celebrated treatise on klavier-playing.

Bach, Johann Christian (b Leipzig, 1735; d London, 1782). Ger. composer. 18th child and 11th (youngest) son of J. S. Bach. Known as 'the English Bach'. Learned klavier-playing from his half-brother C. P. E. Bach in Berlin. Went to Bologna in 1754 to study counterpoint with Padre Martin. After becoming a Roman Catholic was appointed organist Milan Cath. in 1760. His 3-act opera Artaserse was prod. at Turin in 1760, followed by Catone in Utica in Naples the same year and Alessandro nell'Indie in 1762. These events were regarded in Milan as unduly frivolous, and Bach accepted offer from Signora Mattei, dir., King's Th., London, to succeed Cocchi as composerto the opera. His first London opera, Orione, prod. 1763. On this occasion cls. were first used in an Eng. orch. Later the same year his Zanaida was an equal success, and he was appointed music-master to Queen Charlotte. In 1764, when the boy Mozart visited London, Bach perf. a sonata with him. Also in 1764 he inaugurated a series of concerts with Karl Friedrich Abel, who had been a pupil of J. S. Bach. These continued until 1782. His later operas met with less success. One of them, Carattaco, was on an Eng. subject which later attracted Elgar. On visits to Ger., Bach prod. his Temistocele in 1772 at Mannheim and his Lucio Silla, which Mozart had already set, in 1774. Comp. an opera for Paris, Amadis de Gaule, in 1779, and his last London opera, La Clemenza di Scipione, was successfully perf. in 1778. He died in debt, and was buried in a mass grave in St Pancras churchyard. Queen Charlotte helped to meet expenses arising from his debts and enabled his widow to return to Italy. His death went almost unnoticed by Londoners. There is a fine portrait of him by Gainsborough. Besides 11 operas, Bach wrote many instr. works---sinfonias, ovs., nearly 40 pf. concs., sonatas, qts., trios, marches, etc. Their felicitous scoring and melodic charm leave no doubt why Mozart admired Bach so much and why not only Mozart but also Haydn and Beethoven were fruitfully influenced by his work. Most of his church mus. was written before he left Italy.

Bach, Johann Christoph Friedrich (b Leipzig, 1732; d Bückeburg, 1795). Ger. composer. 16th child and 9th son of J. S. Bach. Attended Leipzig Univ. and in 1750 appointed Kammermusikus to the court at Bückeburg; Konzertmeister 1756. In 1778 visited his half-brother Emmanuel in Hamburg and his brother Johann Christian in London. Comp. incl. 14 symbs., 8 kbd. concs., sonatas, trios, oratorios, cantatas, secular songs.

Bach, Johann Sebastian (b Eisenach, 1685; d Leipzig, 1750). Ger. composer and organist. Son of Johann Ambrosius Bach, organist and town musician, J. S. Bach was orphaned at the age of 10 and went to live with his elder brother Johann Christoph at Ohrdruf where he had klavier and org. lessons. In 1700 was a chorister at St Michael's Church, Lüneburg, staying for 3 years, learning much from the organist-composer Georg Böhm. Organist at Arnstadt, 1703, and then Mühlhausen, 1707, when he married his cousin Maria Barbara Bach. In 1708 became organist in the Kapelle of the Duke of Saxe-Weimar, where he remained for 9 years, leaving in disappointment at not being appointed Kapellmeister in 1717. By this time he had comp. some of his finest org. works and church cantatas. In 1717 appointed Kapellmeister at the court of Anhalt-Cöthen where the prince's interest was not in religious works but in instr. comps. From this period date his vn. concs., sonatas, suites, and Brandenburg concs. Also comp. many of his best klavier works at Cöthen, probably for his children's instruction. In 1720 his wife died and in Dec. 1721 he married Anna Magdalena Wilcken, 20-year-old daughter of the court trumpeter. Now dissatisfied with life at Cöthen, where the ruler's new wife showed little interest in mus., Bach applied for the cantorship at St Thomas's, Leipzig, in Dec. 1722. He was not selected, but the chosen candidate, Graupner, withdrew and Bach was appointed in May 1723, having in the meantime cond. his St John Passion in
St Thomas's as evidence of his fitness for the post. Remained at St Thomas's for the rest of his life, not without several disputes with the authorities. During time there, comp. more than 250 church cantatas, the St Matthew Passion, Mass in B minor, Christmas Oratorio, Goldberg Variations, and many other works incl. his last, the unfinished Die Kunst der Fuge (Art of Fugue). In 1740 began to have trouble with his eyesight and in the last year of his life was almost totally blind. Bach was famous as an org. virtuoso. As a composer his reputation in his lifetime was restricted to a fairly narrow circle and his mus. was regarded by many as old-fashioned. His fame in no way approached that of, e.g., Telemann. His pubd. works today fill many vols., but in his lifetime fewer than a dozen of his comps. were printed, and for half a century after his death this position was only slightly improved until in 1801 the Well-Tempered Klavier was issued. The revival of interest in Bach's mus. may be dated from the Berlin perf. of the St Matthew Passion on 11 Mar. 1829, cond. Mendelssohn. Systematic publication of his works by the Bach Gesellschaft began in 1850 to mark the centenary of his death. (See Bach Revival.) ^Bach's supreme achievement was as a polyphonist. His N. Ger. Protestant religion was the root of all his art, allied to a tireless industry in the pursuit of every kind of refinement of his skill and technique. Sonata form was not yet developed enough for him to be interested in it, and he had no leaning towards the (to him) frivolities of opera. Although some of the forms in which he wrote—the church cantata, for example—were outdated before he died, he poured into them all the resources of his genius so that they have outlived most other examples. The dramatic and emotional force of his mus., as evidenced in the Passions, was remarkable in its day and has spoken to succeeding generations with increasing power. Suffice it to say that for many composers and countless listeners, Bach's mus. is supreme—^to quote Wagner: 'the most stupendous miracle in all music'.

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orch: Brandenburg Concertos Nos. 1--6 (BWV1046--51); 7 Concertos for hpd. and str. (BWV1052--9), No. 1 in D minor, No. 2 in E, No. 3 in D, No. 4 in A, No. 5 in F minor, No. 6 in F, No. 7 in G minor; 3 concs. for 2 hpd. and str. (BWV1060--2), No. 1 in C minor, No. 2 in C, No. 3 in C minor; 2 concs. for 3 hpd. and str. (BWV1063--4), No. 1 in D minor, No. 2 in C (No. 1 arr. for vn., fl., ob., No. 2 for 3 vn. or fl., ob., vn.); conc. for 4 hpd. and str. in A minor (BWV1065, transcr. of Vivaldi conc. Op. 3 No. 10); conc.for fl., vn., hpd., str. (BWV1044), hpd., ob., str. (BWV1059), vn., str. in A minor (BWV1041, same work as BWV1058), vn., str. in E (BWV1042, same work as BWV1054), 2 vn. and str. in D minor (BWV1043, same work as BWV1062), vn., ob., str., in D minor (BWV1060, reconstr. of hpd. conc.); 4 Suites (BWV1066--9), No. 1 in C, No. 2 in B minor, No. 3 in D, No. 4 in D.

chamber music: Die Kunst der Fuge (The Art of Fugue) (BWV1080); Das Musikalische Opfer (The Musical Offering) (BWV1079); 3 Partitas, solo vn. (BWV1002, 1004, 1006), No. 1 in B minor, No. 2 in D minor, No. 3 in E; 3 Sonatas, solo vn. (BWV1001, 1003, 1005), No. 1 in G minor, No. 2 in A minor, No. 3 in C; 6 Sonatas for vn. and clavier (BWV1014--9), No. 1 in B minor, No. 2 in A, No. 3 in E, No. 4 in C minor, No. 5 in F minor, No. 6 in G; 6 Sonatas for vn./fl. and clavier (BWV1020--5), No. 1 in G minor, No. 2 in G, No. 3 in F, No. 4 in E minor, No. 5 in C minor, No. 6 in A; 4 Sonatas for 2[vn./fl.], 2 ob. and hpd. (BWV1036--9), No. 1 in D minor, No. 2 in C, Nos. 3 and 4 in G; 6 Sonatas, for fl. and hpd. (BWV1030--5), No. 1 in B minor, No. 2 in Eb, No. 3 in A, No. 4 in C, No. 5 in E minor, No. 6 in E; 3 Sonatas for viola da gamba (vc.) and clavier (BWV1027--9), No. 1 in G (same as BWV1039), No. 2 in D, No. 3 in G minor; sonata for fl. in A minor (BWV1013); 6 Suites for vc. (BWV1007--12), No. 1 in G, No. 2 in D minor, No. 3 in C, No. 4 in Eb, No. 5 in C minor, No. 6 in D.

keyboard: Capriccio in Bb (on the departure of a beloved brother) (BWV992); Chromatic Fantasia and Fugue in D minor (BWV903); 16 concs. for solo hpd. (BWV792--87), Nos. 1, 2, 3, 4, 5, 7 and 9 transcr. of Vivaldi, No. 3 of Marcello, Nos. 14 and 15 of Telemann; 6 English Suites (BWV806--11), No. 1 in A, No. 2 in A minor, No. 3 in G minor, No. 4 in F, No. 5 in E minor, No. 6 in D minor; Fantasia in A minor (BWV922); Fantasia and Fugue in A minor (BWV904); 6 French Suites (BWV812--17), No. 1 in D minor, No. 2 in C minor, No. 3 in B minor, No. 4 in Eb, No. 5 in G, No. 6 in E; Fugue in C (BWV952);
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Goldberg Variations (BWV 988); 15 Inventions (2-part) (BWV 772--86); 15 Inventions (3-part) (BWV 787--801); Italian Concerto (BWV 971); 6 Partitas (BWV 825--30); 9 Preludes for W. F. Bach (BWV 924--32); 6 Preludes (BWV 933--8); 7 Toccatas (BWV 910--16), No. 1 in F♯ minor, No. 2 in C minor, No. 3 in D, No. 4 in D minor, No. 5 in E minor, No. 6 in G minor, No. 7 in G; Variations in the Italian Style (BWV 989); Das Wohltemperierte Klavier (The Well-Tempered Klavier), 48 preludes and fugues (BWV 846--93).

lute: Suites: in A (BWV 1007), in E minor (BWV 996), in E (BWV 1006a, transcr. from BWV 1006, vn. Partita No. 3), in C minor (BWV 997), in G minor (BWV 995).

organ: 6 concs. (BWV 592--7), all transcr. from other composers, incl. Vivaldi); 4 Duets (BWV 802--5); Fantasia and Fugue in C minor (BWV 537), in G minor (BWV 542); Fantasias, in C (BWV 573), in C minor (BWV 562), in G (BWV 572); Fugues, in C minor (BWV 574), in C minor (BWV 575), in G (BWV 577), in G minor (BWV 579); Passacaglia and Fugue in C minor (BWV 582); Prelude and Fugue: in A (BWV 536), in A minor (BWV 543), in A minor (BWV 551), in B minor (BWV 544), in C (BWV 551), in C (BWV 545), in C minor (BWV 546), in C minor (BWV 549), in D (BWV 532), in D minor (BWV 538), in D minor (BWV 539), in E minor (BWV 533), in E minor (Wedge) (BWV 548), in E flat (BWV 552), in F minor (BWV 534), in G (BWV 541), in G (BWV 550), in G minor (BWV 535), in G minor (BWV 542); 8 Preludes and Fugues (BWV 553--60), No. 1 in C, No. 2 in D minor, No. 3 in E minor, No. 4 in F, No. 5 in G, No. 6 in G minor, No. 7 in A minor, No. 8 in Bb; 6 Sonatas (BWV 525--30), No. 1 in Eb, No. 2 in C minor, No. 3 in D minor, No. 4 in E minor, No. 5 in C, No. 6 in G; Toccata, Adagio, and Fugue in C (BWV 564); Toccata and Fugue in D minor (Dorian) (BWV 538), in D minor (BWV 565), in E (BWV 566), in F (BWV 540); Trio in D minor (BWV 583), in G (BWV 586).

chorale preludes: Orgelbüchlein (Little Organ Book) (BWV 599--644), containing 46 items; also many others of which only a brief selection is given here: Ach, bleib bei uns (BWV 649), Allein Gott in der Höh' sei Ehr (BWV 711), An Wasserflüssen Babylon (BWV 653b), Christum wir sollen Loben schon (BWV 696), Ein' feste Burg (BWV 720), Herr Jesu Christ, dich zu uns wend (BWV 709), In dulci jubilo (BWV 729), Jesu, meine Freude (BWV 713), Jesus Christus, unser Heiland (BWV 688), Komm, Gott Schöpfer (BWV 667), Komm, heiliger Geist (BWV 652), Kommst du nun, Jesu (BWV 650), Liebster Jesu, wir sind hier (BWV 706), Meine Seele erhebet den Herren (BWV 648), Nun danket alle Gott (BWV 567), Nun komm, der Heiden Heiland (BWV 559), O Gott, du frommer Gott (BWV 567), O Lamm Gottes unschuldig (BWV 665), Schmücke dich, O liebe Seele (BWV 654), Vater unser in Himmelreich (BWV 682/3, 737), Vom Himmel hoch (BWV 700, 701 fuggheta, 738, 769 canonic variations), Wacht auf (BWV 645), Wer nur den lieben Gott (BWV 647, 690, 691), Wo soll ich fliehen hin (BWV 646).

cantatas: Merely a selection of these is given here, with dates of comp. where known: No. 4 Christ lag in Todesbanden (c.1707), No. 6 Bleib bei uns (1725), No. 10 Meine Seele erhebet den Herren (1724), rev. 1744--50, No. 11 Lobet Gott (c.1735), No. 12 Weinen, Klagen, Sorgen, Zagen (1714), No. 20 O Ewigkeit, du Donnerwort (1724), No. 23 Du wahrer Gott und Davids Sohn (1723), No. 28 Gottlob Nun geht das Jahr zu Ende (1725), No. 29 Wir danken dir, Gott (1731), No. 34 O ewiger Feuer (? after 1742), No. 40 Dazu ist erschien der Sohn Gottes (1723), No. 45 Est ist dir gesagt (1726), No. 51 Jauchzet Gott (1730), No. 60 O Ewigkeit, du Donnerwort (1723), No. 61 Nun komm, der Heiden Heiland (1714), No. 68 Also hat Gott die Welt geliebet (1725), No. 78 Jesu, der du meine Seele (1724), No. 80 Ein feste Burg ist unser Gott (1724), No. 82 Ich habe genug (1727), No. 93 Wer nur den lieben Gott (1724), No. 95 Christus der ist mein Leben (1723), No. 106 Gottes Zeit ist die allerbeste Zeit (c.1707), No. 140 Wacht auf (1731), No. 143 Lobe den herrn (1735), No. 147 Herz und Mund (10th movement is Jesu, bleibet meine Freude, Jesu, joy of man's desiring) (1723), No. 197 Gott ist unser Zuversicht (c.1728), No. 201 Der Streit zwischen Phoebus und Pan (?1729), No. 202 Weichet nur, betrübte Schatten (?1718--23), No. 208 Was mir behagt (1713), No. 209 Non sa che sia dolore (after sm1740), No. 211 Schweigt stille, plaudert nicht (Coffee cantata, 1732), No. 212 Der Herr hahn en neue Oberkeet (Peasant
Canons for 2, 3, 4, and 7 voices (BWV 1075, 1077, 1073, and 1078 respectively).


**songs and arias**: Notebook (No. 2) of *Anna Magdalena Bach* (BWV 508--18), contains 11 songs, the first being *Bist du bei mir* (With you beside me); *Aria, Gott lebet noch* (BWV 461); *Jesus ist das schönste Licht* (BWV 474); *Aria, Komm, süßer Tod* (BWV 478); *O Jesulein süß* (BWV 493); Song, *Vergiss mein nicht, mein allerliebster Gott* (BWV 505).

**Bach, Wilhelm Friedemann** (*b* Weimar, 1710; *d* Berlin, 1784). Ger. composer. 2nd child and eldest son of J. S. *Bach*. Possibly also favourite son, but one who sadly failed to justify parental hopes. First part of *The Well-Tempered Clavier* was written for his instruction. After Leipzig Univ., became a church organist in Dresden (he was regarded as one of the greatest organists of his day), and comp. many instr. works, such as kbd. concs. and sonatas. In 1746 resigned to become organist of the Liebfrauenkirche at Halle. In 1762 was invited to succeed Graupner at Darmstadt but does not seem to have taken up his duties. Left Halle in 1764. For the last 20 years of his life held no regular post, giving occasional org. recitals in Brunswick, Göttingen, and Berlin, and teaching. Befriended by his father's biographer, J. N. *Forkel*. Poverty led him to sell several of his father's MSS. and also to pass off some of his father's works as his own. In fact his own comps. have character and are today often played.


**Bach Bow**. A curved (convex) vn. bow invented by the violinist Emil *Telmányi* as particularly suitable for performing the contrapuntal solo vn. mus. of J. S. *Bach*.

**Bach Choir**. Formed permanently in London in 1876 following success of first 2 complete Brit. perfs. in Apr. and May 1876 of Bach's Mass in B minor by group of amateurs assembled in 1875 under the choral direction of Otto *Goldschmidt*, who remained cond. until 1885. His successors have been *Stanford*, Walford *Davies*, Hugh *Allen*, Vaughan *Williams*, Boult, Reginald *Jacques* and David *Willcocks*. Gives 2 annual perfs. of *St Matthew Passion*; many modern works in its repertory. Choirs in several other cities and towns use the title preceded by their name, e.g. Oxford Bach Choir, Newcastle Bach Choir.

**Bache, Walter** (*b* Birmingham, 1842; *d* London, 1888). Eng. pianist and cond. Studied in Leipzig; from 1862 to 1865 in Rome was a pupil of Liszt. In 1871 in Florence had lessons from Bülow. For many years dir. concerts devoted to Liszt's mus. at which several of Liszt's works (*Faust Symphony*, both pf. concs., *St Elizabeth* etc.) were f.p. in London. Prof. of pf. RAM. His brother Francis Edward (*b* Birmingham, 1833; *d* Birmingham, 1858) was a
composer and pianist of exceptional promise. Their sister Constance (b Birmingham, 1846; d Montreux, 1903) trans. Bülow's letters (1896).


Bach Gesellschaft (Bach Society). Ger. soc. founded 1850 to commemorate the centenary of the death of J. S. Bach by publishing complete critical edn. of his works based mainly on the coll. of his MSS. in Berlin. The project, urged by Robert Schumann in an article in the Neue Zeitschrift für Musik (xix, 87), was executed by Otto Jahn in assoc. with Schumann, Carl Friedrich Becker, Moritz Hauptmann, and the publishing firm of Breitkopf und Härtel. Issued 46 annual publications in 59 vols. between 1850 and 1900. The achievement was a vast feat of scholarship but, understandably, not without error. Some works definitely or probably not by Bach were incl. With publication of the concluding volume on 27 Jan. 1900 the Society was wound up and the Neue Bach Gesellschaft founded under the presidency of Herman Kretzschmar, Prof. at Leipzig Univ. Its objective was to publish Bach's mus. in practicable performing scores and to popularize it throughout Ger. by Bach fests. In 1904 the soc. began issue of a Jahrbuch (Yearbook), in which the latest Bach research is pubd., and in 1907 bought Bach's birthplace at Eisenach and made it a museum. A Bach Soc. was founded in London 1849 to collect a library of Bach's comps. either printed or in MS. Under its auspices took place the first Eng. perfms. of St Matthew Passion (Hanover Sq. Rooms, London, 6 Apr. 1854) and Christmas Oratorio (London, 13 June 1864). 11 movements from the Mass in B minor were perf. on 24 July 1860. Soc. dissolved in Mar. 1870 and library given to RAM.

Bachianas Brasileiras. 9 pieces by Villa-Lobos combining native Brazilian elements with the contrapuntal spirit of J. S. Bach's mus. They are: 1. for 8 vc. (1930); 2. for small orch. (1930); 3. for pf. and orch. (1938); 4. for pf. (1930-6) orch. 1941; 5. for v. and vcs. (1938); 6. for fl. and bn. (1938); 7. for orch. (1942); 8. for orch. (1945); 9. for str. or unacc. ch. (1944).

Bachmann, Anton (b Berlin, 1716; d Berlin, 1800). Ger. court musician who invented several improvements in construction of dbs. and vcs.


Bach Revival. In the half-century after J. S. Bach's death only a handful of his works were pubd., though these incl. C. P. E. Bach's edn. of the complete coll. of Vierstimmige Choralgesänge (Choral Songs for 4 Voices), issued by Breitkopf & Härtel (1784-7). Nevertheless, Mozart at the end of his life was a profound admirer of Bach, and at Bonn in 1780 Beethoven was instructed in the '48' preludes and fugues, then still in MS. The revival gathered momentum with publication in 1801 in 4 centres (Bonn, Zürich, Vienna, and Leipzig, with a London reprint of the Bonn edn.) of the Well-Tempered Klavier (Wohltemperierte Klavier) and the appearance in 1802 of Forkel's biography Über Johann Sebastian Bachs Leben. The Magnificat was pubd. in 1811, the St Matthew Passion in 1830, the Mass in B minor partially in 1833, fully in 1845, the St John Passion in 1830 (pf. score), vocal parts 1834; many cantatas, all the org. works, many works for klavier and much besides appeared between 1803 and 1850. In the matter of perf., the critic Johann Friedrich Rochlitz (1769-1842) stimulated interest by his articles in the Allgemeine musikalische Zeitung, which he founded in 1798, remaining ed. until 1818. Publication of the motets led to their perf. in the 1820s by the Berlin Singakademie under Carl Friedrich Zelter. At his house Mendelssohn and the Devrients met to study Bach's mus. On 11 Mar. 1829 Mendelssohn cond. the first perf. since Bach's day of the St Matthew Passion with the Singakademie. Two
further perfs. followed within 5 weeks. In 1833 the Singakademieperf. the *St John Passion* and a much-cut Mass in B minor. Other leading Ger. mus. centres, incl. Leipzig, followed Berlin's lead. In Eng., where it might have been thought that J. C. Bach would have encouraged study of his father's work, little was done until Samuel Wesley's concerts of J. S. Bach's mus. in 1808 and 1809. William Crotch also helped, but the main stimulus came from Mendelssohn's visits in 1829 and 1832, when he played Bach's org. works in St Paul's Cath. and elsewhere. In 1837 he had a section of the *St Matthew Passion* incl. in the Birmingham Fest. But it was not until the later 19th cent. that regular perfs. of Bach's mus. in Eng. began. Sterndale Bennett cond. first complete Eng. perf. of *St Matthew Passion* (in English) on 6 April 1854, in London. It was f.p. at Three Choirs Fest. 1871.

Bach Trumpet. High-pitched natural (i.e. unvalved) tpt. used in late 17th and 18th cents. J. S. Bach and Handel wrote ornate passages for it in certain comps. In the late 1880s valved versions were prod. on which such passages could be played, but virtuoso players today have recovered the art of playing the natural tpt. and need no such aids.

Back. The lower or rear part of the resonant box of str. instr. The strings are extended across the upper part, the belly or `table'. The back has no sound holes; its primary function is to be reverberated by the air waves generated by the belly as it vibrates under the str. Usually made of maple, pear, or other hard wood.


Backfall. (1) Part of an org., being the lever which connects the rods (stickers) to the kbd. (2) 17th-cent. Eng. term for a type of upper *appoggiatura* in lute and hpd. mus.

Backhaus (Bachaus), Wilhelm (*b* Leipzig, 1884; *d* Villach, Austria, 1969). Ger. pianist. Trained Leipzig Cons. and under d'Albert, etc. Made first concert tour age 16; later toured world. Prof. of pf., RMCM in 1905. Noted as Beethoven interpreter, recording most of the sonatas after his 80th birthday.

Bacon, Ernst (*b* Chicago, 1898). Amer. composer, cond., and critic. Works are mainly for v. with various accs. and incl. settings of Walt Whitman and Emily Dickinson. Also 4 sym., incl. 1 with narrator (No. 3, 1956), and 2-act `music play' *A Tree on the Plains* (1940, rev. 1962). Has written over 250 songs.


Badia, Carlo Agostino (*b* Venice, 1672; *d* Vienna, 1738). It. composer. First `official composer' to the Viennese court, 1694. Comp. 25 operas, 42 oratorios, and other works.

Badinage, Badinerie (Fr.). Playfulness. Used astitle of movement in 18th-cent. suite, e.g. *Badinerie* of J. S. Bach's Suite in B minor.
Badings, Henk (b Bandoeng, Java, 1907). Dutch composer. Began as engineer, but studied mus. with Pijper and joined staff of Rotterdam Cons. in 1934; co-dir., Amsterdam Lyceum 1937--41; dir., Hague Cons. 1941--5; dir., elec. mus. studio, Utrecht Univ., 1960--4; Prof. of comp., Musikhochschule, Stuttgart, 1962--72. Comps. incl. several operas and 14 sym., 25 concs., chamber mus., and elec. works. His Sonata No. 2 for 2 vn. (1963) is in 31; Dhnote scale and his ballet Genesis (1968) for 5 tone-generators.


Bagatelle (Fr., Ger.). Trifle. So a short unpretentious instr. comp., esp. for pf. (Beethoven wrote 26 bagatelles, of which Für Elise is one). Dvo; Akrák's Bagatelles Op. 47 (1878) are for 2 vn., vc., and harmonium (or pf.).

Bagpipe Family. Forms of the bagpipe have existed for at least 3,000 years and it is known to many races in Europe and Asia. Machaut (1300--77) mentions bagpipes in a description of one of his own polyphonic works. Its essentials are that (a) It is a reed-pipe instr. and (b) Interposed between the medium supplying the wind and the reed-pipe is a bagserving as a reservoir and so preventing any undesired breaking of the flow of sound by the player's necessity to take breath. Variable characteristics are: (c) The source of the wind-supply to the reservoir may be either by mouth or by a small bellows held under the arm. (d) The reed-pipe (Chanter) from which the various notes of the tune are obtained by means of a series of holes or keys may, or may not, be acc. by 1 or more other reed-pipes each confined to a single note (Drones), these being tuned to the Tonic or Tonic and Dominant of the key of the instr. (e) The reed may be either single, like that of the cl. family, or double like that of the ob. family; in practice the chanter reed is usually (perhaps always) double, while the drone reeds vary in different types of instr. The compass of nearly all bagpipes is limited to an octave but on some few types a 2nd octave can be obtained. Brit. forms of the instr. are: 1. Scottish Highland Bagpipe, or Great Pipe, mouth-blown and possessing a conical-bore chanter and 3 drones (2 tuned to a' and 1 to a). The tone is penetrating and best heard in the open air; the chanter scale is of D major but extends from a' with a Gnat. and with the C and F pitched between sharp and natural. 2. Scottish Lowland Bagpipe is much the same as the foregoing but bellows-blown. 3. Northumbrian Bagpipe is also bellows-blown but sweet and gentle in tone and normal as to scale (G major); it has usually 4 drones; its chanter pipes are end-stopped, so that when the player closes all the finger-holes at once sound from them ceases, making possible a characteristic crisp staccato. 4. Irish 'Union' Bagpipe (the assertion that the word is a corruption of Uillean is unfounded). This is bellows-blown and sweet in tone; it has 3 drones. Its scale is nearly chromatic. Foreign terms for the bagpipe are: Fr. musette; Ger. Dudelsack, Sackpfeife; It. piva, zampona; Sp. gaita.

Baguette (Fr.). Stick. In mus. usage (1) Drumstick (baguettes de bois, wooden drumsticks; baguettes d'éponge, sponge-headed drumsticks). (2) Stick of bow of vn., etc. (3) Conductor's baton.

Bahr-Mildenburg, Anna von. See Mildenburg, Anna von.


Baines, William (b Horbury, Yorks., 1899; d York, 1922). Eng. composer and pianist. Mainly self-taught. Worked as cinema pianist. Few works pubd. in his lifetime, but his mother gave his musical effects to Brit. Mus. in 1960. Wrote sym. (1917), vn. sonata (1917), str. qt. (1917--18), songs, and a large number of piano pieces, incl. sonatas, Paradise Gardens (1918--19), Coloured Leaves (1918--21), 7 Preludes (1918--19), Twilight Pieces (1921), and 8 Preludes (1921).

Bainton, Edgar (Leslie) (b London, 1880; d Sydney, N.S.W., 1956). Eng. composer. Studied RCM under Stanford and Wood and then lived as pianist and dir. of Cons. in Newcastle upon Tyne 1912--34, having been prof. of pf. and comp. there from 1901. Dir., State Cons., Sydney, N.S.W. (1934--47). Comps. in many genres.

orch: Sym.: No. 1 (1950), No. 2 (1952), No. 3 (1968--9); Sinfonietta (1949); pf. conc. (1949); Concerto for Orchestra (1953); Cassation (1956); 4 Essays (1958); Espressioni varianti, vn. and orch. (1959); Variations without a Theme (1962); Epiphany Music (1963); Sinfonia brevis (1968); Psychodram (1972); ob. conc. (1973).
instr: Colas Breugnon, fl., chamber orch. (1951); 4 Dialogues, ob., chamber orch. (1964); 4 Novelettes, chamber orch. (1967).


Baiser de la fée, Le (The Fairy's Kiss). Ballet in 1 act by Stravinsky, mus. based on pf. pieces and songs by Tchaikovsky with linking passages by Stravinsky in Tchaikovsky's


**Balakirev, Mily** *(Alexeyevich) (b Nizhny-Novgorod, 1837 (old style 1836); d St Petersburg, 1910)*. Russ. composer who made major contribution to development of nationalist school. Spent his formative years in the country home of Oulibichev, biographer of Mozart, where he studied in the library and had practical instruction with private orch. At 18 went to St Petersburg, where Glinka, impressed by his nationalist ideals, encouraged him to continue his own work. From 1861 Balakirev became centre of a group of nationally inclined composers known as 'the Five' (the others being Cui, Borodin, Mussorgsky, and Rimsky-Korsakov). In 1862 founded Free Sch. of Mus. At its sym. concerts Balakirev introduced many of the new works by his colleagues of 'the Five' and later those by Lyadov and Glazunov. Nervous breakdown led to his retirement from music 1871--6, during which period he worked as a railway official. From 1883 was mus. dir. to the Russ. court. Himself
a fine pianist, his *Islamey*, like his other pf. works, is a brilliant virtuoso showpiece. Prin. works:

**orch:** Syms., No. 1 in C (1893--?), No. 2 in D minor (1900--08); *Overture on Spanish Themes* (1857, rev. 1886), *Overture on 3 Russian Themes* (1863--4, rev. 1884), *Overture on Czech Themes* (1867, rev. 1905); sym.-poem *Tamara* (1867--82).

**piano:** Oriental fantasy, *Islamey* (1869, rev. 1902), 6 mazurkas, 3 scherzos, 3 nocturnes, 4 waltzes, *Spanish Serenade*. Also many songs.

**Balalaika**. Russ. guitar, triangular in shape with (normally) 3 str., and a fretted fingerboard. Exists in various sizes. Assoc. with it, in balalaika bands, are the *Domra*, a somewhat similar instr. and the *Gusli*.


**Balbi, Lodovico** (b Venice, 1545; d Venice, c.1604). It. church musician and composer in Verona, Padua, and Venice. Also comp. madrigals.

**Baldi, Antonio** (fl. 1722--35). It. counter-ten. who sang in London 1725--8 in operas by Handel (*Alessandro*, *Ottone*, *Scipione*, *Radamisto*, and *Serse*), and Bononcini.


**Balfe, Michael** (William) (b Dublin, 1808; d Rowney Abbey, Herts., 1870). Irish composer, violinist, and bar. Lived for a time in Paris and Berlin and prod. his operas there and in St


**Ball, (Sir) [fy65,3]George Thomas Thalben.** See *Thalben-Ball, George Thomas*.


**Ball, Ernest R. (*b* Cleveland, Ohio, 1878; *d* Santa Ana, Calif., 1927).** Amer. popular composer, 3 of whose songs were in the regular repertory of John McCormack, namely *Mother Machree, When Irish Eyes are Smiling*, and *Little Bit of Heaven*.

**Ballabile** (It.). In a dance style.

**Ballad.** (1) Properly a song to be danced to (It. *Ballare*, to dance) but from the 16th cent. or earlier the term has been applied to anything singable, simple, popular in style, and for solo v. (2) The word 'ballad' was in the 19th cent. also attached to the simpler type of 'drawing-room song'---sometimes called 'Shop Ballad', possibly to distinguish it from those hawked by the ballad-seller on broadsheets. Hence the Eng. 'Ballad Concerts' inaugurated by the mus. publisher, John Boosey, in 1867. (3) Self-contained narrative song, such as Loewe's Edward or Schubert's *Erlkönig*. Also applied to certain narrative operatic arias, e.g. Senta's ballad in Wagner's *Der fliegende Holländer*. (4) Term applied in jazz to sentimental song.

**Ballade** (Fr.). Ballad. A term given by Chopin to a long, dramatic type of pf. piece, the mus. equivalent of a poetical ballad of the heroic type. He wrote 4---G minor, Op. 23; F major, Op. 38; Ab major, Op. 47; and F minor, Op. 52. Brahms, Liszt, Grieg, Fauré, and others later used the title.

**Ballad Horn.** Type of Saxhorn. Different makers apply the name to different varieties, but generally understood as alto hn. in Eb or C with cup mouthpiece and 3 piston valves.

**Ballad Opera.** Opera with spoken dialogue and using popular tunes of the day provided with new words. Form originated in England with Allan Ramsay's *The Gentle Shepherd* (1725), but the success in 1728 of Gay's *The Beggar's Opera* started the vogue for this type of entertainment which lasted for nearly 30 years. Charles Coffey's *The Devil to pay* (1731) was adapted in Ger. in 1743 as *Der Teufel ist los* and est. the *Singspiel* tradition which culminated in Mozart's *Die Entführung aus dem Serail*. There are also wider definitions of the genre; and in the 20th cent. Vaughan Williams's *Hugh the Drover* (1914) is described as a 'romantic ballad opera' by the composer although it has no spoken dialogue and does not exclusively comprise traditional tunes.

**Ballata** (It.). One of poetic forms in It. secular songs of 14th and early 15th cents., the others being madrigal and caccia. Form comprised *ripresa* (refrain), two *piedi, volta*, and *ripresa*. Landini was prolific comp. of *ballate*. Was used by Dufay and then lost its appeal.

**Ballerina, Ballerino** (It.). Ballet dancer---female and male respectively, hence *prima ballerina*, the leading female dancer of the co., and *prima ballerina assoluta*, the undisputed leading female dancer of the co.
Ballet. Entertainment in which dancers, by use of mime, etc., perform to mus. to tell a story or to express a mood. The ballet was largely developed in the courts of Fr. and It. during the 16th and 17th cents. and especially in that of Louis XIV (reigned 1643--1715), where Lully was in charge of the mus. The ballets of this period were danced by the court itself and were very formal (gavottes, minuets, chaconnes, etc.), heavy dresses being worn, with wigs, high heels, and other trappings of court life. But the first ballet is generally held to have been the *Ballet comique de la Royne* given in Paris in 1581. Even in the days of the ballerina Camargo (1710--70), who introduced many innovations, dress was ample, skirts still falling below the knees; however, she introduced a more vigorous style involving high jumps. J. G Noverre (1727--1810) banished the conventions hitherto ruling as to the use of mythological subjects, set order of dances, elaborate dresses, etc, and thus made himself the founder of the dramatic ballet, or *ballet d'action*. He est. the 5-act ballet as an entertainment in its own right; collab. with Gluck and Mozart in operatic ballets, and wrote an important treatise on the ballet. Other great masters of this period were Dauberval (1742--1806), Gaetano Vestris (1729--1808), and Pierre Gardel (1758--1840). Vestris was the founder of a family of maîtres de ballet, active in 3 generations (1747--1825), and of several important ballerinas. The Italian choreographer Salvatore Vigano (1769--1819), with whom Beethoven wrote *Die Geschöpfe des Prometheus*, continued Noverre's work. By the end of the 18th cent. the ballet had almost discarded the last of its stately court influences and had developed gymnastic virtuosity, although movement was still mainly confined to the legs and feet. Dancing on the pointe (on the tips of the toes) came in only about 1814; it calls for arduous practice, requires special shoes, and carries a danger of dislocation; Marie Taglioni (career from 1822 to 1847) was its first notable exponent. The Romantic Movement introduced into the ballet an attempt at ethereal informality. Costumes grew shorter and the skin-tight *Maillot*, named after its Parisian inventor, was daringly introduced. From the mid-19th cent., spectacular ballets, of a realistic and topical character, became common, and much effective ballet mus. was written, esp. by Fr. composers: Adam's *Giselle* (1841) has remained a classic and the appearance of Delibes's *Coppélia* (1870) marks an epoch. Ballet as an integral part of opera was at its height of popularity in the first half of the 19th cent. Some of the operas of Rossini and Donizetti incl. ballets, and Verdi, bowing to the demands of Paris, where a ballet was *de rigueur* in opera, incl. ballets in many of his operas for that capital, even writing ballet mus. for *Otello* for its Paris prod. (1894). The high priest of ballet-in-opera was Meyerbeer, and even Wagner had to introduce ballet into Tannhäuser to placate his Parisian audiences (but enraged the blades of the Jockey Club by refusing to place it, as was customary, in the 2nd act, by which time they would have finished their coffee and cigars). The extent of the Parisian 'craze' can be judged from the fact that Berlioz's orchestration of Weber's *Invitation to the Dance* (*Aufforderung zum Tanz*, 1819) was commissioned for the 1841 prod. of Der Freischütz, and dances from Bizet's incidental mus. to L'Arllésienne were interpolated into Carmen. Fr. influence on the Russ. Imperial court ths. also created a tradition of ballet in St Petersburg and Moscow to which national traditions were added. Both cities had long had their royal schs. of ballet where technique was highly polished but there was little of mus. worth for them to dance until the masterpieces of Tchaikovsky: *Swan Lake* (1876), The *Sleeping Beauty* (1889), and *Nutcracker* (1892). The outstanding choreog. was Marius Petipa (*b* Marseilles, 1818; *d* Gurzuf, Crimea, 1910) who was principal ballet master in St Petersburg from 1862 to 1903. The 20th cent. saw reforms and revolutionary tendencies in the development of ballet which may be identified principally but not wholly with two individuals. The Amer. Isadora Duncan (1878--1927) was inspired by Gr. classicism and by the natural movements of the birds, the waves, etc., thereby rejecting many conventional choreographical formulae. She toured Russ. and was seen by the young dancer Mikhail Fokine (1880--1942) who was also working to free ballet from its 19th-cent. conventions, having been deeply impressed by the visit of Siamese dancers to Russ. in 1900. He achieved his ambition in collab. with the impresario and opera producer Serge Diaghilev (1872--1929). Taking advantage of the Franco-Russ. entente and realising that radical reforms would not be allowed in the imperial ths., Diaghilev est. his Russian Ballet (Ballets Russes) in Paris, 1909, bringing together choreogs. such as Fokine, and dancers such as Nijinsky, Pavlova, and Karsavina. Ballet scores were commissioned from...
'progressive' contemporary composers, e.g. Ravel (Daphnis et Chloé), Stravinsky (Fire-Bird, Petrushka, The Rite of Spring), Strauss (Josephslegende), and Debussy (Jeux). The artists Bakst and Picasso were among those commissioned to design scenery. Ballet mus. ceased to be wholly subservient to the dancers' demands. The impact of these Diaghilev prods. on Paris, London, Berlin, and other cities was electrifying and exercised considerable influence on all the arts. Diaghilev introduced 1-act ballets, making an evening from 2 or 3 short ballets. In this way there came about the ballet based on the Polovtsian Dances from Borodin's Prince Igor, the famous Spectre de la rose (to the Weber-Berlios Invitation to the Dance) and, as a vehicle for Nijinsky, a ballet to the mus. of Debussy's Prélude à l'après-midi d'un faune. Diaghilev frequently used re-workings of mus. not comp. for dancing as the basis of successful ballets, the most famous being Les Sylphides (1909), from Chopin pieces. Other composers treated in this way were Rossini, Cimarosa, Scarlatti, and Handel. Stravinsky was adept at these re-workings, as can be heard from Pulcinella (Pergolesi) and Le Baiser de la fée (Tchaikovsky). After the 1914--18 war, Stravinsky continued for a time to collaborate with Diaghilev but other composers who wrote ballets for him were Satie (Parade), Falla (Three-Cornered Hat) and Prokofiev (Chout, Le Pas d'acier, and L'Enfant prodigue). Most of the outstanding figures of ballet between 1918 and 1939 came from the Diaghilev co., Serge Lifar, Léonide Massine and George Balanchine among them. The virtuosity of dancers and the constantly developing art of choreogs. has successfully brought a vast range of non-ballet mus. into the ballet th. Examples of scores to which ballets have been devised incl. Strauss's Till Eulenspiegel, Tchaikovsky's 5th Sym., Brahms's 4th Sym., Berlioz's Symphonie fantastique, Elgar's Enigma Variations and Mahler's Das Lied von der Erde. Nevertheless the comp. of orig. ballet scores has prospered. Tchaikovsky's heir was undoubtedly Prokofiev, whose Cinderella and Romeo and Juliet, for the Bolshoy Ballet, are superb, and distinguished scores have been written for ballet by Bartók, Copland, Shostakovich, Henze, Hindemith, Britten, and others. In Brit. ballet was imported after the days of the masque, but the impetus provided by the Diaghilev co. led to the formation of the Camargo Soc. in 1930, of whom the leading lights were the economist Maynard Keynes (married to Lydia Lopokova), his doctor brother Geoffrey Keynes, and Ninette de Valois. Among its first prods. was Vaughan Williams's Job, the first large-scale modern ballet score (though it is designated 'a masque for dancing') by a Brit. composer. The Camargo Soc. became the Vic-Wells Ballet, under the aegis of Lilian Baylis at the Old Vic and SW, later the SW Ballet, and eventually the Royal Ballet (based on CG). Leading figures assoc. with Brit. ballet have incl. Constant Lambert, Frederick Ashton, John Cranko, Antony Tudor, Anton Dolin, Alicia Markova, Robert Helpmann, Marie Rambert, Margot Fonteyn, Rudolf Nureyev, and Kenneth MacMillan. Beside the Royal Ballet, leading cos. working regularly in Brit. are London Festival Ballet, Ballet Rambert, and the Northern Ballet Th. Orig. ballet scores by Brit. composers incl. Bliss's Checkmate and Miracle in the Gorbals, Britten's Prince of the Pagodas, Walton's The Quest, Arnold's Homage to the Queen and Solitaire, and Maxwell Davies's Salome. In Europe after Diaghilev, and contemporary with him, leading influences in varying degrees were the Paris-based Ballets Suédois, under Rolf de Maré (1886--1964), the Ger. choreog. Kurt Joos's Ballets Jooss, (for which the mus. was written by one composer, Frederick Cohen (1904--67)), Rudolf von Laban (1879--1958), Mary Wigman (1886--1973), Ida Rubinstein (c.1885--1960), Emile Jaques-Dalcroze (1865--1950) and Maud Allan (1883--1956). There has been a vigorous expansion of ballet and ballet potentialities in the USA. Ex-Diaghilev associates such as Balanchine worked there and other pioneers of ballet there incl. Ruth St Denis (1877--1968), Ted Shawn (1891--1972), and Adolph Bolm (1884--1951). Later the chief figures were Mary Wigman and especially Martha Graham (b 1894), Paul Taylor (b 1930), and Louis Horst (1884--1964) who was director of the Denishawn Sch. 1915--25 and mus. dir. for the Graham co.1926--48. Amer. composers have been prolific in writing mus. specifically for dancing and while ballet has invaded the popular Broadway musicals such as On Your Toes, Oklahoma!, and Kiss Me, Kate, avant-garde ballet developments have kept pace with those in music. The collab. between the composer John Cage and the choreog. Merce Cunningham (b 1919) pioneered new forms of presenting ballet as, to quote Cage, 'an activity of movement, sound, and light', using non-sequential, non-mimetic movement. The aleatory trend in mus.
has had its parallel in ballet, where all formal organization has been thrown overboard. Elec. scores have become commonplace, and slide and film projections are used. As mus. is now prod. without instr. or performers, ballet can be prod. without dancers, by means of electrocybernetic devices. Mention should also be made, if briefly, of the influence on ballet of jazz, Latin-Amer. mus., African tribal dances, and the stylized ballets of China and Japan.

Ballet de Cour (Fr.). Fr. Court ballet of the 17th cent. The Balet comique de la royne, comp. for the marriage festivities of the Duc de Joyeuse and the sister of the queen of Fr. in 1581 is considered the first of its kind. Numerous other ballets were comp. for the Fr. court up to the 1670s, when they were gradually superseded by Lully's operas.

Ballet Russe de Monte Carlo. Ballet co. formed in 1932, and orig. called Ballets Russes de Monte Carlo, in effort to continue Diaghilev's work. It was headed by Colonel Wassili de Basil and René Blum, with Fokine, Massine, and Balanchine as choreogs. Later de Basil split away from Blum and Massine and his co. disbanded in Paris in 1947, though it was revived for a year in London, 1951. The Blum-Massine co., under the name Ballet Russe de Monte Carlo, went to USA at outbreak of World War II where it toured N. Amer. until disbandment in 1962.

Ballets Russes (Russian Ballet). See under Ballet and Diaghilev.

Balletomane. 20th-cent. term meaning one who is extremely enthusiastic about ballet, hence also 'balletomania'.

Ballett (Ballet). A form of madrigal orig. so called because the performers also danced to the tune. Thought to have been invented by the It. 16th-cent. composer Gastoldi who in 1591 pubd. Balletti a cinque voci with instructions for dancing and instr. accs. In Eng. the ballet was popularized by Morley and Weelkes, whose first colls. were pubd. respectively in 1595 and 1598. Ballets differ from madrigals in their regular rhythm and (an indispensable feature) the singing of 'fal-lal-la' between the clauses.


orch: Voyage de mon oreille (1957); Fantasio (1957 nm, rev. 1976); Ceci et cela (1959--65); A cor et à cri (1962); Poème de la félicité (1978).


piano: Sonatas: Nos. 1--5 (1957--60).

organ: 4 Sonatas (1956).


Ballo (It.). Ball, dance; so tempo di ballo, which can mean (a) At a dancing speed, or (b) A dance-style movement.

Ballo in Maschera, Un (A Masked Ball). Opera in 3 acts by Verdi to lib. by Somma based on Scribe's Gustave III ou Le Bal masqué. Prod. Rome 1859, NY and London 1861. Events of the opera are based on assassination of King Gustavus III of Sweden in 1792. The Naples censor forbade regicide on the opera stage and ordered Verdi to adapt his mus. to a new lib. He refused, but Rome agreed to stage the opera if the locale was moved outside Europe. Verdi and Somma thereupon changed Sweden to Boston, Mass., before the War of Independence. In 1952 at CG the action was replaced in Sweden and the characters resumed their orig. (and historical) names. These, with the Boston version equivalents in brackets, are: Gustavus (Riccardo, Earl of Warwick); Count Ankarstroem (Renato); Mme Arvidson (Ulrica); Count Ribbing (Samuel); Count Horn (Tom). Only the heroine, Amelia, and the page Oscar were unaffected by the change. Other operas on this subject are Auber's Gustave III (Paris 1833), Gabussi's Clemenza di Valois (Venice 1841), and Mercadante's Il reggente (Turin 1843).

Balsam, Artur (b Warsaw, 1906). Polish-born pianist. Educated Łódz;aaaz Cons. and Berlin Hochschule. Début Łódz;aaaz 1918. Settled in USA, where he has taught at various academies. Distinguished chamber-mus. player.


Baltzar, Thomas (b Lübeck, c.1630; d London, 1663). Ger.-born violinist and the most accomplished up to his period heard in Eng., according to Evelyn and Anthony Wood. Appointed leader of band of Charles II, 1661. Some comps. survive.


Bamboo Pipe. Simple instr. of the recorder type, introduced into Amer. schs. in the 1920s and later into those of Brit., the players usually making their own instr. Vaughan Williams wrote a Suite (1939) for treble, alto, ten., and bass pipes.

Bamboula. (1) Primitive Negro tambourine in use in the West Indies. (2) Dance to which this is the acc.


Banalités (Banalities). Song-cycle by Poulenc to 5 poems by Guillaume Appollinaire, comp. 1940. Titles are: Chanson d'Orkenise, Hôtel, Fagnes de Wallonie, Voyage à Paris, Sanglots.
Banchieri, Adriano (b Bologna, 1568; d Bologna, 1634). It. composer, organist, and theorist. Org., S. Michele, Bosco, and of Monte Oliveto, where in 1613 he became abbot. His L'organo suonarino, pubd Venice 1605, contains first precise rules for accompanying from a figured bass. In Moderna practica musicale (Venice 1613) he discusses alterations necessary because of the influence of figured bass on ornaments in singing. Comp. much church mus., also 'Intermedi' for comedies. His La pazzia senile (1598), regarded as almost the first comic opera, is a sequence of madrigals, in the Vecchi manner, based on the commedia dell'arte character Pantaloon. He was pioneer of fantasies for instr. ens.

Band. A numerous body of instr. players, e.g. brass, dance, military, steel, and perc. bands. Rarely now applied to full sym. orch except affectionately (Hallé Band). Also applied to sections of the orch., e.g. str. band and, particularly, wind band. Thus when Berlioz in his Requiem and Walton in Belshazzar's Feast require extra brass 'bands', they mean brass sections, not a full complement à la Black Dyke Mills.

Bandoneon. Argentinian type of Accordion. Instead of a kbd. it has buttons producing single notes.

Bandora. Eng. wire-str. mus. instr. similar to lute invented by John Rose of Bridewell in 1561. A bass instr. with sonorous quality of sound, it was used to acc. the vn. by such composers as J. Mundy and Peerson and works for solo bandora survive. Orig. had 6 courses but a 7th was added in 17th cent. Name possibly derived from Sp. bandurria.

Bandurria. Sp. type of flat-backed guitar, known as early as 14th cent. as mandurria. 3-course (sometimes 4 or 5) instr. shaped like rebeck and played with plectrum.

Banfield, Raffaello de (b Newcastle upon Tyne, 1922). It. composer whose works incl. 2 operas based on stories by Tennessee Williams, Lord Byron's Love Letter and Orpheus Descending.


Banjo. Instr. of the same general type as the guitar, but the resonating body is of parchment strained over a metal hoop and it has an open back. There are from 4 to 9 str. (usually 5 or 6), passing over a low bridge and 'stopped' against a fingerboard, which is often without frets; one is a melody string (thumb string, or chanterelle), the others providing a simple chordal acc. Some examples have gut str. (played with the finger-tips) and others wire str. (played with a plectrum). Used by Gershwin in Porgy and Bess and by Delius in Koanga. The origin of this instr. is supposed to be Africa, and it was in use among the slaves of S. USA; then, in the 19th cent., it became the accepted instr. of 'Negro Minstrels' and in the 20th found a place in jazz bands. These last sometimes used a Tenor Banjo, with a different scheme of tuning (resembling that of the vn. family). The Zither Banjo is of small size and has wirestr.

Banjolin. Instrument of the banjo type, but with a short, fretted neck, like that of a mandoline. It has 4 single (or pairs of) str., played with a plectrum.


Bantock, (Sir) Granville (b Westbourne Park, London, 1868; d London, 1946). Eng. composer, cond., and educationist. Trained at RAM 1889--93, toured as cond. of a theatrical and became mus. dir. at New Brighton, nr. Liverpool, where he gave remarkable concerts of mus. by contemporary Brit. composers. Was among first Eng. champions of mus. of Sibelius, whose 3rd Sym. is ded. to him. From 1900 Prin. of Sch. of Mus. in Birmingham and from 1908 Prof. of Mus., Birmingham Univ.; in 1934 became Chairman of Corporation of TCL. Knighted 1930. His orch. mus. is extremely brilliantly scored in a romantic manner but has not held its place in the repertory apart from occasional perf.s of his ov. Pierrot of the Minute and his tone-poem after Browning Fifine at the Fair. Prolific composer of part-songs for competitive fests., and his most ambitious works were 2 unacc. choral syms. Atalanta in Calydon (Manchester 1912) and Vanity of Vanities (Liverpool 1914) and a 3-part setting for cont., ten., and bass soloists, ch., and orch. of Omar Khayyâm (1906, 1907, 1909). Other comps. incl.:

stage: Caedmar, opera (1893); The Pearl of Iran, opera (1894); Eugene Aram, unfinished opera (1896); Hippolytus, incid. mus. (1908); Electra, incid. mus. (1909); The Great God Pan, ballet (1915); Salome, incid. mus. (1918); The Seal-Woman, opera (1924); Macbeth, incid. mus. (1926).

orch: Elegiac Poem, vc. and orch. (1899); Helena Variations (1899); English Scenes (1900); Tone-poems: Dante (1901, rev. as Dante and Beatrice, 1910), Fifine at the Fair (1901), Hudibras (1902), The Witch of Atlas (1902), Lalla Rookh (1902); Sapphic Poem, vc. and orch. (1906); ov. The Pierrot of the Minute (1908); From the Scottish Highlands, str. (1913); Dramatic Poem, vc. and orch. (1914); Hebridean Symphony (1915); Pagan Symphony (1923--8); Celtic Symphony, str., 6 hps. (1940); Overture to a Greek Comedy (1941); The Funeral (1946).

chorus and orch: The Fire Worshippers, soloists, ch., and orch. (1892); The Blessed Damozel, reciter and orch. (1892); The Time Spirit, ch. and orch. (1902); Ferishtah's Fancies, v. and orch. (1905); Sappho, v. and orch. (1906); Sea Wanderers, ch. and orch. (1906); Omar Khayyâm, cont., ten., bass, ch., and orch.(1906--9); Song of Liberty, ch. and orch. (1914); Song of Songs, soloists, ch., and orch. (1922); Pagan Chants, v. and orch. (1917--26); The Pilgrim's Progress, soloists, ch., and orch. (1928); Prometheus Unbound, ch. and orch. (1936); Thomas the Rymer, v. and orch. (1946).

unacc. voices: Mass in Bb, male vv. (1903); Atalanta in Calydon, sym. for ch. (1911); Vanity of Vanities, sym. for ch. (1913); A Pageant of Human Life, sym. for ch. (1913); 7 Burdens of Isaiah, male vv. (1927); 5 Choral Songs and Dances from The Bacchae, female vv. (1945).

chamber music: Str. qt. (c.1899); Pibroch, vc., hp. (1917); va. sonata (1919); vc.sonata (1924); 3 vn. sonatas (1929, 1932, 1940); 2 vc.sonatas (1940, 1945). Also many pf. pieces, 40 song-cycles, nearly 50 solo songs, works for brass band.

Bar, Bar Line. The vertical line marked on a stave to denote the point of metrical division is actually the bar but in modern usage has come to be called the bar line, while the space between such lines is the bar itself. Thus, `3 beats to the bar'. In Amer. parlance, a bar is called a measure, and a bar means a bar line. 2 vertical lines close together are, in Eng., a double bar, not double bar line.

Barbarie, Orgue de. Small mechanical org. played by turning a handle, at one time commonly found in Eng. streets.
Barber, Samuel (b West Chester, Penn., 1910; d NY, 1981). Amer. composer. Played pf. and vc. at age 6. At 14 entered Curtis Institute, Philadelphia, as one of first charter students, studying comp. under Scalero, pf. under Isabelle Vengerova, and singing under Emilio de Gogorza. In 1928 formed a lasting and fruitful friendship with Gian Carlo Menotti. From 1933 his comps. began to be played, notably his setting of Arnold’s _Dover Beach_, in which he sang the bar. part, and his Vc. Sonata, in which he played the pf. In 1935 won a Pulitzer scholarship and in 1936 the Amer. Academy’s _Prix de Rome_. His first Sym. was given its f.p. in Rome that year. Toscanini cond. f.ps. of his _Adagio for Strings_ (orig. the slow movement of his str. qt.) and the first _Essay for Orchestra_ in 1938 and in subsequent years f.ps. of his works were given in NY, Boston, and Philadelphia under Walter, Koussevitzsky, Leinsdorf, Mitropoulos, Ormandy, and Mehta. His 4-act opera _Vanessa_, to lib. by Menotti, was perf. at the NY Met. in 1958 and another opera _Antony and Cleopatra_ was commissioned for the opening of the new Metropolitan in the Lincoln Center, NY, in Sept. 1966. Barber's mus. is in the European traditional line rather than specifically 'American'. Conservative in idiom, it is melodic, elegant, and brilliant. His lyricism is best heard in _Knoxville: Summer of 1915_, for sop. and orch., and his romanticism in _Dover Beach_, the Vc. Sonata, and the Sym. No. 1. His Pf. Sonata, first played by Horowitz, is a bravura work. The operas met with a poor initial response, but the concs. and songs are highly effective. Prin. works:


**ballets:** _Medea_ (1946), _Souvenirs_ (1952).

**orch:** Sym. No. 1 (1936), No. 2 (1944), _Overture to School for Scandal_ (1933); _Music for a Scene from Shelley_ (1937), _Essay No. 1_ (1937), No. 2 (1942), No. 3 (1978); _Adagio for Strings_ (1938) (orch. from Str. Qt. Op. 11).

**vocal and choral:** _Dover Beach_ (bar. with str. qt. or str. orch.) (1933), _Knoxville: Summer of 1915_, sop. and orch. (1947), _Prayers of Kierkegaard_ (1954), _Andromache’s Farewell_ (1962), and many solo songs, incl. _Hermit Songs_ (1953) and _The Lovers_, song-cycle of 9 poems of Neruda (1971).

**concertos:** Vn. (1940), Vc. (1945), Pf. (1962), _Capricorn Concerto_ (for chamber orch.) (1944).

**chamber music:** Cello Sonata (1932), _Excursions_ for Pf. (1944), Piano Sonata (1949), String Quartet (1936), _Summer Music_ (woodwind quintet) (1956).

Barber of Bagdad, The (Cornelius). See _Barbier von Bagdad, Der._

Barber of Seville, The (Rossini; also Paisiello). See _Barbiere di Siviglia, Il._

**Barber's Shop Music.** One of the regular haunts of mus. in the 16th and 17th cents. was the barber's shop. Here customers awaiting their turn foundsome simple instr. on which they could strum. The barbers themselves, waiting between customers, took up the instr. and thus came to possess some repute as performers. In Eng. lit. of the 16th and 17th cents. allusions to barbers as musicians are numerous. The mus. proclivities of barbers ceased in Eng. in the earlier part of the 18th cent. The tradition was maintained longer in Amer. where ‘barber-shop harmony’, implying a rather banal style of close harmony singing, has enjoyed a 20th-cent. revival.

**Barbican.** District in City of London where arts and conference centre is situated. Arts centre, opened in 1982 at a cost of £143 million, includes concert-hall, theatre and studios, lending and reference library, art gallery, sculpture court, and cinema. Guildhall School of Music and Drama housed on the site since 1977.

**Barbier von Bagdad, Der** (The Barber of Bagdad). Comedy-opera in 2 acts by Cornelius to his own lib. based on _1001 Nights_. (Prod. Weimar, under Liszt, 1 perf. 1858; NY and
Barbiere di Siviglia, II (The Barber of Seville). 2-act opera buffa by Rossini, to lib. by Sterbini based on Beaumarchais. To differentiate it from Paisiello's opera of the same name it was called Almaviva, ossia L'innuto precauzione (Almaviva, or the Useless Precaution) at its f.p. (Rome 1816). Perf. London 1818, NY 1819. The famous ov. had already been used by Rossini for 2 other operas (Aureliano in Palmira and Elisabetta, Regina d'Inghilterra). Paisiello's opera is in 4 acts to a lib. by Petrosellini. Prod. St Petersburg 1782, London 1789. Several modern revivals. Operas on this subject were also comp. by Elsperger (1783), Benda (1785), Schulz (1786), Morlacchi (1816), and Graffigna (1879).


Barcarolle (Fr. from It.; Ger. Barkarole). Boat song or an instr. comp. with a steady rhythm (in compound duple or compound quadruple time) reminiscent of songs of the Venetian gondoliers or barcaruoli.

Barcarolle from Les Contes d'Hoffmann. Retrieved by Offenbach from his much earlier opera, Die Rheinnixen, 1864 (a failure). In this it figured as a Goblin's Song.


Bardi, Count Giovanni (b Florence, 1534; d Rome, 1612). It. nobleman whose palace in Florence a group of poets and musicians met regularly in the later years of the 16th cent.,
this giving rise to what are considered to have been the first operatic perfs. He wrote at least 2 libs. and comp. madrigals. See Camerata.


Bargiel, Woldemar (b Berlin, 1828; d Berlin, 1897). Ger. pianist, composer, and teacher, stepbrother of Clara Schumann. Prof. of pf., Cologne Cons. 1858--74, when he went to Berlin as prof. of pf. at Hochschule. Comp. sym., chamber mus., and pf. pieces, much influenced by Schumann.


Bariolage (Fr.). Rapid alternation of open and stopped str. in vn.-playing. The word means 'odd mixture of colours'.

Baritone. Male v. roughly midway in compass between ten. and bass and sometimes combining elements of both. Normal range from A--f#. But in It. and Fr. opera bars. are sometimes required to sing up to ab'. The bass-bar. (e.g. Wagner's Wotan and Hans Sachs) has a range Ab--f'.

Baritone Horn. See Saxhorn.


Barlow, David (Frederick) (b Rothwell, Northants., 1927; d Newcastle upon Tyne, 1975). Eng. composer and teacher. Studied Cambridge Univ., RCM with Jacob, and in Paris with Boulanger. Senior lecturer Newcastle upon Tyne Univ. from 1968. Comps. include 2 syms.,
prelude The Tempest, church operas David and Bathsheba (1969) and Judas (1974), and chamber mus.


Barlow, Wayne (b Elyria, Ohio, 1912). Amer. composer and author. Studied Eastman Sch. of Mus. 1930--7, having comp. lessons from Howard Hanson, among others. In 1935 studied comp. with Schoenberg at Univ. of Southern California. Taught at Eastman from 1937, becoming dir. of elec. mus. studio. Comps. incl. religious choral works, orch. works (Sinfonietta, sax. conc.), and works incorporating pre-recorded tape (Sonic Pictures, 1971; Psalm 97, 1971; Dialogues, 1969; and Moonflight, 1970).

Bärmann, Heinrich Joseph (b Potsdam, 1784; d Munich, 1847). Ger. clarinettist for whom Weber's cl. works were comp. Prin. cl. of Munich Court Orch. Comp. especially for combinations incl. his instr. His son Karl (b Munich, 1811; d Munich, 1885), composer and clarinettist, toured with him and succeeded him in court orch. Wrote Clarinet Method. Karl's son, also Karl (b Munich, 1839; d Boston, Mass., 1913) was pianist and pupil of Liszt. Settled Boston 1881.

Barnard, Charlotte Alington (Claribel) (b Louth, Lincs., 1830; d Dover, 1869). Eng. composer of songs, pubd. under her pseudonym, popular in their day but now represented solely by Come back to Erin (1866).

Barnard's Collection. Valuable and distinguished coll. of mus. in use in Brit. cath. services in the 17th cent., made by the Rev. John Barnard, a canon of St Paul's Cath. during Charles I's reign. Mus. is in 10 parts for each side of the ch., and incl. works by Tallis, Byrd, Gibbons, Morley, Weelkes, and others.

Barnby, (Sir) Joseph (b York, 1838; d London, 1896). Eng. organist, cond., and composer, whose finest service to mus. was during his period as organist at St Anne's, Soho, 1863--71, when he gave yearly perf. of Bach's St John Passion. Cond. f.ps. in England of Dvo;Akrák's Stabat Mater (1883) and Wagner's Parsifal (in concert version, 1884). Precentor, Eton College, 1875. Prin., GSM, 1892--6. Knighted 1892. Among his many comp., sacred and secular, the chief survivor has been the part-song Sweet and Low.

Barn Dance. Amer. rural meeting where dances are performed, perhaps taking its name from the festivities usual in the building of a new barn. But in Britain the name was applied in the late 1880s to a particular dance also known as the Military Schottische.

Baroque (Fr.). Bizarre. Term applied to the ornate architecture of Ger. and Austria during the 17th and 18th cent. and borrowed to describe comparable mus. developments from about 1600 to the deaths of Bach and Handel in 1750 and 1759 respectively. It was a period in which harmonic complexity grew alongside emphasis on contrast. So, in opera, interest was transferred from recit. to aria, and in church mus. the contrasts of solo vv., ch., and orch. were developed to a high degree. In instr. mus. the period saw the emergence of the sonata, the suite, and particularly the concerto grosso, as in the mus. of Corelli, Vivaldi, Handel, and Bach. Most baroque mus. uses continuo. By 'baroque organ' is meant the 18th-cent. type of instr., more brilliant in tone and flexible than its 19th-cent. counterpart. Note that 18th-cent. writers used 'baroque' in a pejorative sense to mean 'coarse' or 'old-fashioned in taste'.

Barraqué, Jean (b Puteaux, Seine, 1928; d Paris, 1973). Fr. composer. Studied with Messiaen 1948--51. Member of French Radio's Groupe de Recherches musicales 1951--3. Serialist composer, developing 'proliferating series' (e.g. 2 series producing a 3rd). Complex polyphonic writing is combined with irregular rhythms. Opposed to aleatory methods. Works incl. Pf. Sonata (1952), Cl. Conc. (1968), and group of works comp. after 1956 part of, or related to, large-scale dramatic cycle The Death of Virgil.


Barré (Fr.). Barred. Method of playing a chord on the guitar, etc., with one finger laid rigidly (like a bar) across all the str. raising their pitch equally.

Barrel Organ. Popular misusage has conferred this term on the street piano. The real barrel org., formerly used in churches, was a genuine automatic pipe-org. in which projections on a hand-rotated barrel brought the required notes into play. It was restricted to a no. of pre-determined tunes, like a musical box.

Barrett, Thomas A. See Stuart, Leslie.

Barri, Odoardo (really Edward Slater) (b Dublin, 1844; d London, 1920). Irish composer of Eng. drawing-room songs (e.g. The Boys of the Old Brigade, 1874).


Barrios, Angel (b Granada, 1882; d Madrid, 1964). Sp. violinist; composer for orch. and the stage, also of guitar mus.

Barry, John (b York, 1933). Eng. composer of film mus. Studied with Francis Jackson (York Minster) and Bill Russo, Amer. arranger and composer. Has had much success with scores for films and TV.


Barstow, Josephine (Clare) (b Sheffield, 1940). Eng. sop. Studied Birmingham Univ. and London Opera Centre. Début Opera for All, 1964. Has sung at CG and with ENO, WNO, and Scottish Opera as well as overseas. CG début 1969. Created Denise and Gayle in...
Bartered Bride, The (Prodaná Neveː; stá; Ger. Die verkaufte Braut). Opera in 3 acts by Smetana to lib. by Karel Sabina. (Prod. Prague 1866; Chicago 1893; London 1895; NY Met. 1909). 1st version was in 2 acts, with ov. and 20 nos. (1863--6), rev. with ballet added 1866; further rev. 1869; 3 acts, with additions, 1870; fifth and final vers., with recitatives replacing spokendialogue, 1870.

Barth, Christian Samuel (b Glauchau, Saxony, 1735; d Copenhagen, 1809). Ger. oboist, who comp. concs. for the instr. Studied Leipzig under J. S. Bach and became oboist in orchs. at Weimar, Hanover, Kassel, and Copenhagen. His son, Friedrich Philipp Karl August (b Kassel, 1774; d Copenhagen, 1804) was also an oboist and wrote concs. for ob., fl., and 2 hn.

Barth, Hans (b Leipzig, 1897; d Jacksonville, Florida, 1956). Ger.-born pianist and composer. Taken to USA at age 10. Became known as recitalist, etc., and held various teaching positions. Comps. incl. opera, 2 sym., etc., some employing microtones. Invented quarter-tone pf. for which he wrote 2 concs., 10 Études, and quintet.


Barthélemon, François Hippolyte (b Bordeaux, 1741; d London, 1808). Fr. violinist and composer. Settled London 1764 as orch. leader at the opera and remained there with exception of continental tours and residence in Dublin 1771--3. Comps. incl. 6 sym., concs., and several operas (The Judgment of Paris 1768, Belphegor 1778, etc.), and ballets. Also wrote well-known tune to Bishop Ken's Morning Hymn ('Awake my soul and with the sun'). Particularly admired for his playing of Corelli's vn. sonatas.

Bartlett (Bartlett), John (fl. 1606--10). Eng. lutenist and composer of songs of the ayre type. Coll. pubd. 1606.

Bartlett, Ethel (b Epping Forest, 1896; d S. Barbara, Calif., 1978). Eng. pianist. Trained at RAM. Married fellow-student Rae Robertson and with him est. int. reputation in interpretation of mus. for 2 pf. Settled in USA and in later years was teacher. Pianist with Barbirolli (vc.) in his recitals in 1920s.

Bartók, Béla (b Nagyszentimiklós, Hungary (now Romania), 1881; d NY, 1945). Hung. composer, pianist, and folklorist. Parents were musical and mother gave him his first pf. lessons. In 1894 at Bratislava (then Pozsony) studied with the cond. Laszlo Erkel until 1899 when he entered Budapest Royal Acad. of Mus. In 1902 heard a perf. of Strauss's Also sprach Zarathustra which stimulated his powers of comp. to such a degree that he wrote hisnationalistic tone-poem Kossuth in 1903. By this time was travelling abroad as solo pianist in mus. by Liszt and other kbd. virtuosi. In 1905 began systematic exploration of Hungarian peasant mus. and in 1906, with his fellow-composer Kodály, pubd. a coll. of 20 folk-songs. In 1907 became prof. of pf. at the Budapest RAM. For the next decade, while his mus. was badly received in his own country, continued systematic coll. of Magyár folk-songs. In 1917 his ballet The Wooden Prince was successfully prod. in Budapest and led to thestaging in the following year of his 1-act opera Duke Bluebeard's Castle (1911). In 1922 and 1923 his first 2 vn. sonatas had their f.ps. in London, and in 1923 comp. the Dance Suite to celebrate the 50th anniv. of the union of Buda and Pest. During the 1920s resumed career as pianist, composing several works for his own use. In 1934 was given a salaried post in the Hung. Acad. of Sciences in order that he could prepare his folk-song coll. for publication. In
the spring of 1940, in view of political developments in Hungary, emigrated to USA. This was not a happy time for him; his health began to fail, his mus. was infrequently perf., and there was little demand for his services as a pianist. Nevertheless the Koussevitzky Foundation commissioned the Concerto for Orchestra, Yehudi Menuhin a solo vn. sonata, and William Primrose a va. conc. (left unfinished but completed by Tibor Seryl). He died from leukaemia. Bartók's mus. is a highly individual blend of elements transformed from his own aspirations: Liszt, Strauss, Debussy, folk-mus., and Stravinsky. Perhaps his greatest achievement lies in his 6 str. qts. in which formal symmetry and thematic unity were successfully related. But the melodic fertility and rhythmical vitality of all his mus. have ensured its consistent success since his death. Prin. comps.:


**orch:** Kossuth, sym.-poem (1903); Rhapsody, pf. and orch., Op. 1 (1904); Suite No. 1, Op. 3 (1905, rev. c.1920), No. 2 (small orch.), Op. 4 (1905--7, rev. 1920, 1943); Vn. Conc. No. 1. (1907--8, 1st movt. rev. as No. 1 of 2 Portraits), No.2 (1937--8); 2 Portraits, Op. 5 (No. 1 1907--8, No. 2 orch. 1911); 2 Pictures, Op. 10 (1910); Romanian Dance, Op. 11 (1911); 4 Pieces, Op. 12 (1912, orchd. 1921); Suite (3 dances), The Wooden Prince (1921--4); Suite, The Miraculous Mandarin (1919, 1927); Dance Suite (1923); Pf. Conc. No. 1 (1926), No. 2 (1930--1), No. 3 (1945); Rhapsody, vn. and orch., No. 1 (1928), No. 2 (1928, rev. 1944); Transylvanian Dances (1931); Hungarian Sketches (1931); Hungarian Peasant Songs, editionsof Italian kbd. mus., etc. Music for Strings, Percussion and Celesta (1936); Divertimento , str. (1939); 2-pf. Conc. (arr. of Sonata for 2 pf. and perc.) (1940); Concerto for Orchestra (1942--3, rev. 1945); Va. Conc. (completed from draft by Seryl) (1945).

**voice(s) and orch:** 3 Village Scenes, women's vv. (1926); Cantata Profana (The 9 Enchanted Stags), ten., bar., double ch., and orch. (1930); 5 Hungarian Folk Songs, low v. (1933).

**chorus:** Evening, male vv. (1903); 4 Old Hungarian Folk Songs, male vv. (1910, rev. 1912); 5 Slovak Folk Songs, male vv. (1917); 5 Hungarian Folk Songs (1930); 5 Székely Songs, male vv. (1932); 27 Traditional Choruses, children's and women's vv. (1939); From Olden Times, male vv. (1935).

**chamber:** Pf. Qt. (1898); Pf. Quintet (1903--4, rev.? 1920); Str. Qt. No. 1, Op. 7 (1908), No. 2, Op. 17 (1915--17), No. 3 (1927), No. 4 (1928), No. 5 (1934), No. 6 (1939); Vn. Sonatas, No. 1 (1921), No. 2 (1922); Rhapsody No. 1, vn. and pf. (1928, also orch. vers.), No. 2 (1928, rev. 1945, also orch. vers.); Rhapsody, vc. and pf. (1928); 44 Duos, 2 vn. (1931); Sonata for 2 pf. and 2 perc. (1937, orch. 1940); Sonata for unacc. vn. (1944); Contrasts, vn., cl., and pf. (1938).

**piano:** 3 Klavierstücke, Op. 13 (1897); Scherzo (Fantasie), Op. 18 (1897); Scherzo in Bb minor (1900); 12 Variations (1900--1); 4 Pieces (1903); Rhapsody, Op. 1 (1904, also orch. vers.); 14 Bagatelles, Op. 6 (1908); 10 Easy Pieces (1908); 85 Pieces for Children (1908--9, rev. 1945); 2 Romanian Dances, Op. 8a (1909--10, No. 1 orch. 1911); 7 Sketches, Op. 9b (1908--10); 4 Dirges, Op. 9a (1909--10, No. 2 orch. as No. 3 of Hungarian Sketches, 1931); 3 Burlesques, Op. 5c (1908--11, No. 2 orch. as No. 4 of Hungarian Sketches, 1931); Allegrobarbaro (1911); Sonatina (1915, orch. as Transylvanian Dances, 1931); Romanian Dances (1915, orch. 1917); Suite, Op. 14 (1916); 3 Hungarian Folk Tunes (c.1914--18); 15 Hungarian Peasant Songs (1914--18, Nos. 6--12, 14--15 orch. 1933); 3 Studies, Op. 18 (1918); 8 Improvisations on Hungarian Peasant Songs, Op. 20 (1920); Dance Suite (1925, arr. of orch. work); Sonata (1926); Out of Doors (1926); 9 Little Pieces (1926); Mikrokosmos, 6 vols. containing 153 'progressive pieces' (1926, 1932--9). Also many Solo Songs, editionsof Italian kbd. mus., etc.

- 64. Introduced several 20th cent. operas to lt. repertory. Amer. début Chicago 1956. Prin. cond. Chicago Lyric Opera from 1964 (art. dir. from 1975).


Baryton. Str. instr. rather like viola da gamba but with sympathetic str. There are many works by Haydn for it, because his patron, Prince Nikolaus Esterházy, played it. Use revived in 2nd half of 20th cent.

Barzun, Jacques (b Créteil, Val-de-Marne, 1907). Fr.-born historian, critic, and musicologist. Settled in USA 1919. Lecturer at Columbia Univ., NY, 1927, Prof. 1945, Provost 1958--67. Authority on Berlioz, about whom he has written extensively.

Baskische Trommel (Ger.). Basque drum, i.e. tambourine.

Basques. Various Basque dances. Pas de Basque (Fr.) is sometimes a general term with the same meaning, but it may indicate a particular dance of the Basque peasantry---one with very varied rhythms.

Bass. (1) Lowest male voice---see basso. (2) Lowest note or part in a chord. (3) Lowest regions of mus. pitch. (4) Lowest of a family of instr., as shown in entries below. (5) Colloquialism for (in sym. orchs.) the db., and (in military and brass bands) the bombardon.

Bassanello. Obsolete woodwind instr., first mentioned in 1577, related to shawm. Made in 3 sizes, bass, tenor, and alto. 7 finger-holes and reed set on a crook. Legend that it was invented by the composer Giovanni Bassano or Bassani is suspect.


Bass-bar. In a bowed instr. the strip of wood glued under the belly along the line of the lowest str. and supporting one foot of the bridge.

Bass-baritone. See Baritone.

Bass Clarinet. One of cl. family, pitched in Bb, an octave below the sop. cl. In Eng. and Fr. instrs. its range extends to Eb (sounding Db). Earliest extant examples made in 1793. Meyerbeer wrote for it, later Wagner, Mahler, Schoenberg, and Stravinsky. See Clarinet.

Bass Clef. Sometimes called the F clef: the F below middle C as the top line but one of the staff.
Bass Drum. Large drum of indefinite low pitch. In most orchs. is mounted on a large, wheeled rack so that drum can be tilted at any desired angle.

Basse chantante (Fr.). Basso cantante (It.). Lyric bass, sometimes of bar. quality.

Basse chiffrée, basse continue (Fr.). Figured bass. See Basso continuo.

Basse danse (Fr.). An early dance type which became extinct in the 16th cent. when supplanted by the Pavan. It was probably the ancestor of other dances which survived it (see also Branle). The first word meaning 'low', it has been supposed that the name indicated humble origin, or (more plausibly) that it arose from the fact that the feet were generally kept low, i.e. were glided, not lifted (see Haute Danse). The time is generally simple duple, but sometimes triple, and occasionally a mixture of the 2. Sometimes themus. falls into 3 parts: (a) Basse Danse, (b) Retour de Basse Danse (Return of the Basse Dance), and (c) Tordion (or Tordion). Attaingnant pubd. colls. of basses danses in 1529 and 1530.

Basse d'harmonie (Fr.). Ophicleide.

Basset Horn. Alto cl. in F, whole tone higher than Eb alto cl., with a total possible compass of 4 complete octaves. Invented c.1765 and used by Mozart in Requiem, Die Zauberflöte, and La Clemenza di Tito. He first used it 1781 in the Serenade in Bb (K 361). Beethoven (Prometheus) and Mendelssohn (Scottish Symphony) wrote for it, but after 1850 it was replaced by the Eb alto cl. Richard Strauss revived it in his operas Elektra (1906--8) and Daphne (1936--7), and for his 2 wind sonatinas comp. 1943 and 1945. A transposing instr. in F. Name is said to derive from a Bavarian term for small bass, and the basset-hound was named after the sound it makes. The It. term corno di bassetto was adopted by Bernard Shaw as his pseudonym when writing mus. criticism.

Bassettflöte (Ger.). A 17th- and 18th-cent. name for a recorder of low pitch. Sometimes called Bassflöte.

Bassett Nicolo. An alto reed-cap shawm in F with extension keys and a 9-note range.

Bassflöte (Flicorno basso). Large size of It. variety of saxhorn or flügelhorn called Flicorno. Others are Flicorno basso grave and Flicorno contrabasso.

Bass Horn. Obsolete brass instr. made in 3 sizes, alto, bass, and db., but only the bass was much used; now supplanted by bass tuba.

Bass Oboe. Term used to denote baritone oboe.

Bass-Saite (Ger.). Bass string. Lowest str. on any (bowed or plucked) instr.

Bass Saxhorn. One of brass wind instr. made by Sax. In Bb, Eb, and double Bb.

Bass Staff. See Great Staff.


Bass Tuba. Brass instr. of the tuba family of which there are the following: Eb bass tuba or Eb bombardon; F bass tuba; and Bb bass tuba or Bb bombardon. Vaughan Williams wrote a conc. for bass tuba. See Tuba.

Bass Viol. Member of the viol group of str. instr. Often called viola da gamba, ‘leg viol’, because it is held as the vc. is.

Basso (It.; plural bassi). Low male v., bass, normally ranging from E--e; My/f; My.

Basso continuo (It.). Continuous bass. Figured bass from which in concerted mus. of the 17th and 18th cents. the cembalist or organist played. Doubled the lowest v. part. Term often shortened to continuo. To ‘play the continuo’ does not mean to play a particular instr., but to play this variety of bass.

Basson (Fr.). Bassoon.

Basson russe (Fr.). Russian bassoon, a variety of bass horn.

Bassoon (It. fagotto). Bass member of the double reed (ob.) family, pitched in C, with range from Bb; My upwards for about 3; FD octaves. Made of wood and with conical bore. Dates from 1660s. Modern instrs. made by Heckel (Ger.), Buffet-Crampon (Fr.), and Fox (Amer.). Often used for comic effect but its capacity for melancholy has not been overlooked by composers. Also an org. reed stop of 8’ length and pitch.

Bassoon, Double. See Double Bassoon.

Bassoon, Russian. See Basson russe.

Basso ostinato (It.). Obstinate bass, i.e. Ground bass.

Basso profondo. Bass v. of exceptionally low range.

Bastardella, La. See Aguiari, Lucrezia.


Bastien und Bastienne. Singspiel in 1 act by the 12-year-old Mozart to lib. by Friedrich Wilhelm Weiskern, after Favart's parody on Rousseau's Le Devin du village (1752). (Prod. in the garden- th. of Mesmer, the introducer of mesmerism, Vienna, 1768; not again perf. until Berlin 1890; London 1894; NY 1916.)

Bat, The (Strauss). See Fledermaus, Die.

Bataille, Gabriel (b ?Brie, c.1575; d Paris, 1630). Fr. lutenist at court of Louis XIII. Comp. ballets, lute pieces, and chansons with lute acc.

Bateson, Thomas (b. c.1570; d Dublin, 1630). Eng. organist and composer of madrigals. Organist of Chester Cath. and Christ Church Cath., Dublin. Pubd. 2 sets of madrigals, 1604 (29 items) and 1618 (30). Contrib. to The Triumphs of Oriana.


Baton (Fr.). The stick used by conds. for beating time and securing expressive playing. The accurate orig. of its use is undiscoverable, but it is said that in the 15th cent. in the Sistine Choir at Rome the maestro di cappella beat time with a roll of paper called 'sol-fa'. Lully's death is alleged to have been the result of an injury to his foot caused by accidentally striking it with a heavier-than-usual cane he was using to thump out the beat on the floor. During the 18th cent. perfs. were dir. from the kbd. and early in the 19th cent. by the first violinist waving his bow at his colleagues when he was not playing. The use of a baton began in Ger. in the 19th cent. Beethoven appears to have cond. with a baton and so did Mendelssohn. Then followed the virtuoso conds. such as Wagner and Bülow. The length of the stick varies, some conds. (e.g. Richter and Boult) using along baton. Generally, however, a light, short baton is preferred with which the cond. can indicate more than merely the beats of the bar; hence 'stick technique'. Some conds. abjure the baton and use their hands only (and, of course, their eyes).

Battaglia di Legnano, La (The Battle of Legnano). Opera in 3 acts by Verdi, his 13th, to lib. by S. Cammarano. (Prod. Rome 1849; Cardiff 1960.)


Batterie (Fr.). Battery. (1) The perc. instr. (2) Any rhythmic formula for the drums such as those used in the army for signalling. (3) Striking instead of plucking str. of guitar.


Battistini, Mattia (b Rome, 1856; d Rieti, 1928). It. bel canto operatic bar. of great dramatic force and vocal agility. His v. could encompass a high Anat. and Massenet re-wrote the ten. role in Werther for him. Début Rome 1878, London 1883. Repertory of over 80 operas. Never sang in USA. Kept his vocal powers till he was over 70.

Battle Hymn of the Republic. Poem by Julia Ward Howe (1819--1910) written 1862, first line being 'Mine eyes have seen the glory of the coming of the Lord', sung to the tune of John Brown's Body. Last verse beginning 'He is coming like the glory of the morning on the wave' is not in orig., authorship being unknown.

Battle of Prague. Pf. piece, with ad lib vn., vc., and drum, by Franz Kotzwara. Comp. 1788, it was long a favourite in Eng.

Battle Symphony (or Battle of Victoria, or Wellington's Victory). Eng. title for Beethoven's Wellingtons Sieg, oder die Schlacht bei Vittoria, Op. 91, a piece of programme-mus. illustrating the Eng. defeat of Napoleon's troops at Vitoria in Sp. in 1812. Comp. 1813 for perf. by Beethoven's friend Maelzel's panharmonicon but actually perf. by a live orch. at 2 Viennese concerts in Dec. 1813 in aid of Austrian soldiers wounded in the Battle of Hanau. The tunes Rule, Britannia!, Malbrouck s'en va-t-en guerre, and God Save the King are incorporated, and the work was ded. to the Prince Regent. 'Vittoria' in the title was Beethoven's mistake for Victoria. The work was the cause of a rift with Maelzel.


Battre (Fr.). To beat: battre à deux temps, to beat 2 in a measure.

Battuta, A (It.). To the beat---same as A tempo, i.e. return to normal speed (after a rallentando or accelerando).


Bauer, Harold (b New Malden, Surrey, 1873; d Miami, 1951). Eng.-born pianist. From age 9 made frequent public appearances as violinist; then, 1892, as pianist (London newspaper notices show him within 3 weeks in that year as leader of str. qt., solo violinist, and pf. recitalist). After study with Paderewski appeared as pianist throughout Europe and USA, settling in NY. US début Boston 1900. Known principally as Beethoven interpreter, but did much for Fr. pf. mus. (Debussy, Ravel, Franck).


Bavarian Radio Symphony Orchestra. Founded in Munich 1949, with Eugen Jochum as cond. until 1961. Rafael Kubelik was cond. from 1961 to 1981; Colin Davis prin. cond. from 1984. Has toured frequently and made many recordings.

Bax, (Sir) Arnold (Edward Trevor) (b Streatham, London, 1883; d Cork, 1953). Eng. composer who was Master of the King's (Queen's) Musick 1942–53. Studied RAM, 1900–5. Knighted 1937. Was himself a brilliant pianist and wrote fluently and perceptively for the kbd. Felt a special sympathy with Irish subjects, particularly Yeats's poetry, and with the Irish land and seascapes, hence the intensely picturesque and romantic flavour of his mus. Also much influenced by Russ. mus. after his visit to Russ. in 1910. Only stage works were for ballet, incl. The Truth About the Russian Dancers (1920), a play by Barrie in which the central non-speaking part of the ballerina was created and choreog. by Karsavina when prod. 1920 by Gerald du Maurier, with Paul Nash décor. Although a prolific composer, Bax's mus. has never est. itself in the forefront. His sym., luxuriantly scored and full of romantic melody, contain too much good mus. ever to deserve total neglect, but are only intermittently perf. in the concert-hall, the public seeming to prefer the more concise tone-poems. The chamber mus. is less diffuse in form and is beautifully written for the instr., while there are also some exquisite short choral pieces. Bax's autobiography, Farewell, My Youth (1943), is one of the best books by a composer. Prin. works:

orch: Sym.: No. 1 in Eb (1921), No. 2 in E minor and C (1924–5), No. 3 in C (1929), No. 4 in Eb (1930–1), No. 5 in E minor (1931–2), No. 6 in C minor (1934), No. 7 in Ab (1939); Symphonic Variations (1905–6); In the Faery Hills (1909); The Garden of Fand (1913); The Happy Forest (1914–21); Spring Fire (1913); Symphonic Variations, pf. and orch. (1917); Tintagel (1917–19); November Woods (1917); Phantasy, viola, orch. (1920); Summer Music (1920); Northern Ballad No. 1 (1927), No. 2 (1933–4); Overture to a Picaresque Comedy (1930); Winter Legends, pf., orch. (1929–30); The Tale the Pine Trees knew (1931); vc. conc. (1932); London Pageant (1937–8); vn. conc. (1938); concertante for pf.(left-hand) (1948–9); Coronation March (1953).

voice(s) and orch: Fatherland, ten., ch., orch. (1907); Enchanted Summer (1910); 6 Songs from The Bard of the Dimbovitza, mez., orch. (1914); Of a Rose I Sing (1920); To The Name Above Every Name (1923); St Patrick's Breastplate (1923); Walsingham, ten., ch., orch. (1926); The Morning Watch (1935–6).

unacc. voices: Mater Ora Filium (1921); This World's Joie (1922); The Boar's Head (1923); I sing of a maiden (1923); 5 Greek Folk Songs (1944); What is it like to be young and fair? (Garland for the Queen) (1953).

chamber music: Str. Qts.: No. 1 in G (1916), No. 2 (1924–5), No. 3 in F (1936); Pf. trio (1904); Str. quintet in G (1906–7); Pf. Quintet in G minor (1915); Ballade, vn., pf. (1916); Folk Tale, vc., pf. (1916); Elegiac Trio, fl., va., harp (1916); harp quintet (1919); va. sonata (1922); ob. quintet (1922); Nonet, fl., ob., cl., harp, str. quintet (1930); vc. sonatina (1933); cl. sonata (1934); Trio, pf., vn., va. (1946); Legend-sonata, vc., pf. (1943); Vn. sonatas: No. 1 (1910, rev. 1915), No. 2 in D (1915).

piano: Valse de Concert (1904); Moy Mell (2 pf.) (1908–17); 2 Russian Tone-Pictures (1911); Toccata (1913); The Maiden with the Daffodil (1915); In a Vodka Shop (1915); A Mountain Mood (1915); Dream in Exile (1916); Romance (1918); On a May Evening (1918); What the Minstrel told us (1919); Lullaby, A Hill Tune, Country Tune (1920);
Parting studio opera prod. was of Gounod's No. interruptions) since Vienna Court Opera, as a staple element of broadcasting was recognized by the appointment in May 1920 of a Mus. Controller, the first being Percy Pitt. In 1924 the BBC, amid opposition and
concert, Victor Hely-Hutchinson. Wingrave in Cardiff). The BBC Symphony Chorus was formed in 1930 by the controller of the BBC, formed 1930 with 114 (later 119) players on permanent contract. Has given f.ps. of many works by Brit. composers. Guest cond.s have incl. the world's leading exponents, notably Tosca-nini. Chief cond.s since inception: Adrian Boult 1931--50; Malcolm Sargent 1950--7; Rudolf Schwarz 1957--62; Antal Dorati 1962--6; Colin Davis 1967--71; Pierre Boulez 1971--75; Rudolf Kempe 1975--6; Gennady Rozhdestvensky 1978--81; John Pritchard from 1981. Other BBC sym. orchs. are the Philharmonic (based in Manchester), Scottish (based in Glasgow), and Welsh (based in Cardiff). The BBC Symphony Chorus was formed 1928 as National Chorus (at its 1st concert, 23 Nov. 1928, Bantock cond. f.p. of his Pilgrim's Progress). Name changed to BBC Chorus 1932, to BBC Choral Society 1935, to present title 1977. Up to 1976, ch. master was dir. of BBC Singers, but in that year separate appointment (Brian Wright) was made.

B Dur (Ger.). The key of Bb major (not B major). See B.

Be (Ger.). The flat sign b.

Amer. pianist and composer. Her performing career was cut short by her marriage in
1885, after which she concentrated on comp., but she resumed it in 1910 when her husband died. Wrote numerous songs, pf. conc. (1899), vn. sonata, Mass in Eb (1891), *Gaelic Symphony* (1896), *The Canticle of the Sun* (1925), *Christ in the Universe* (1931), and opera *Cabildo* (1932).

**Beach, John Parsons** (*b* Gloversville, NY, 1877; *d* Pasadena, Calif., 1953). Amer. composer, regarded as one of the first modernists. Graduated New Eng. Cons. and spent 7 years in Paris from 1910. Comps. incl. 2 short stage works, 2 ballets, orch. and chamber mus.


'Bear' Symphony (*L'Ours*). Nickname for Haydn's Sym. No. 82 in C (Hob.I: 82), 1786, first of Paris syms., because the bagpipe-like theme of the finale suggests the perf. of a bear-leader, or because of a 'growling' theme in the same movement.


**Bearded Gamba**. See *Gamba* (organ stop).

**Beat**. (1) Unit of measurement of rhythmic pulse of mus. (i.e. waltz has 3 beats to the measure), as indicated in time signature. In 4 :4 time each quarter-note (crotchet) is one beat, but in more complicated signatures much depends on the tempo selected. E.g. in 12/8 timethere are 12 beats to a measure if taken very slowly, or else one for each dotted crotchet. (2) The cond.'s action corresponding to the required rhythmic pulse. (3) When 2 notes near to each other in vibration frequency are heard together their vibrations necessarily coincide at regular intervals and thus reinforce each other. This periodical reinforcement is known as a beat and is made use of in pf.-tuning. (4) Name given variously to ornament in early mus., sometimes applied to a *mordent* and sometimes to *acciaccatura*. Still other references imply a 'reversed shake' by this term. (5) Term in jazz, basically meaning the rhythmical pulse of the mus., but also meaning jazz in a generic sense, e.g. 'the beat is black' = Negro jazz.


Beatles, The. Vocal and instr. Eng. pop group (guitars and drums) who attained worldwide popularity and critical acclaim during 1960s, chiefly insongs by 2 of the members, John Lennon (b Liverpool, 1940; d NY, 1980) and Paul McCartney (b Liverpool, 1942). Formed and named in Liverpool c.1957 by Lennon, with McCartney and George Harrison (b Liverpool, 1943). Played at Casbah and Cavern Clubs, Liverpool, until invited to Hamburg, 1960, where 2 extra members were Stuart Sutcliffe (electric bass guitar) and Pete Best (drums). Sutcliffe died 1962. Best was replaced by Ringo Starr (orig. Richard Starkey, b Liverpool, 1940). Group's nat. popularity as qt. (Lennon, McCartney, Harrison, and Starr) began 1962 under management of Brian Epstein (b Liverpool, 1935; d London, 1967), followed by highly successful tours of USA and elsewhere. Term 'Beatlemania' coined to describe adulation accorded them, not only by the young. Among songs written by Lennon and McCartney were Please, please me, She loves you, Yesterday, Eleanor Rigby, Yellow submarine, and Hey Jude. Each of group became M.B.E., 1965. Group made several films; record sales were phenomenal. Ceased performing together 1969, partnership being later legally dissolved. McCartney formed new group called 'Wings', Lennon settled in USA where he was shot dead, Harrison continued to record, performing only rarely, and Starr continued to record and to perform in films.


Beaumarchais, Pierre Augustin Caron de (b Paris, 1732; d Paris, 1799). Fr. playwright and musician. An accomplished flautist and harpist, his mus. fame rests, however, on his authorship of the plays Le Barbier de Séville (1772, perf. 1775) and its sequels La Folle Journée, ou Le Mariage de Figaro (1781, perf. 1784), and La Mère Coupable (perf. 1792). The first play was originally intended as a comic opera, with mus. by Beaumarchais adapted from Sp. airs. Librettist of Tarare, opera in 5 acts by Salieri (1787). The Barber of Seville was set as an opera by Paisiello (1782) and Rossini (1816) and also by F. L. Benda (1776) and Isouard (c.1796), The Marriage of Figaro by Mozart (1786), and La Mère Coupable by Milhaud (1964--5).


Beaux Arts Trio. Amer. pf. trio who gave their f.p. at Berkshire Mus. Fest., 1955, and since then have won international reputation, esp. in Haydn, Beethoven, and Schubert. Original members were Menahem Pressler, pf. (b Magdeburg, 1923), Daniel Guilet, vn., and Bernard Greenhouse, vc. (b Newark, NJ, 1916). Guilet was succeeded in 1966 by Isadore Cohen (b NY, 1922). Pressler studied with Egon Petri. Prof. of mus., Indiana Univ. since 1958. Cohen was member of Juilliard Quartet 1958--66. Greenhouse studied with Casals.

Bebend (Ger.). Trembling, i.e. Tremolo.

Be-Bop. Jazz development of the 1940s, primarily for small groups of instrumentalists, such as a rhythm section of 4 or 5 players with some solo instr. Scat singing was a feature. Be-bop used highly complex chord sequences often at very fast tempi. Specially assoc. with the
alto saxophonist Charlie Parker. It had a marked effect on the jazz techniques of drumming and pf.-playing.

**Bebung (Ger.).** Trembling. A tremolo effect obtained by a rapid shaking movement of the finger on a str. of a bowed instr. or on a key of a clavichord (see also *Bebend*).

**Bec (Fr.), becco (It.).** Mouthpiece of cl. *Flûte à bec* is Fr. for recorder.

**Bécarre (Fr.).** The natural sign.

**Bechstein, Friedrich Wilhelm Carl** (*b* Gotha, 1826; *d* Berlin, 1900). Ger. pf. manufacturer. After working in pf. factories in Ger., Fr., and Eng., founded his own firm in Berlin, 1853. Branches were est. in Fr., London (1879), and Russ. London recital hall built in 1901 was named Bechstein Hall, though re-named Wigmore Hall in 1917 after the street in which it stands.

**Beck.** Short for *Becken*, cymbals.


**Beck, Karl** (*b* 1814; *d* Vienna, 1879). Austrian ten. who created the role of Lohengrin, Weimar, 1850.

**Becken (Ger.).** Cymbals.


**Becker, Hugo** (*b* Strasbourg, 1863; *d* Geiselgasteig, 1941). Ger. cellist, student of (among others) Piatti. Member of Heermann Qt. 1890--1906. Taught during that time at Frankfurt Cons. From 1910 prin. vc. teacher, Berlin Hochschule. Cellist in trios with Schnabel and Flesch, and Ysaÿe and Busoni. Comp. vc. conc. (1898) and short pieces.

**Becker, John Joseph** (*b* Henderson, Kentucky, 1886; *d* Wilmette, Illinois, 1961). Amer. composer. Mus.B. degree from Wisconsin Cons., Milwaukee. Prof. of comp., North Texas College, 1906--14; dir. of mus., Univ. of Notre Dame, 1918--28; chairman of fine arts dept., St Thomas College, St Paul, 1928--33. While at St Paul his romantic-impressionist style as composer changed into more radical and dissonant idiom after assoc. with Cowell, Ives, Ruggles, and Riegger. Several of his later works carry message of social protest. From 1943, dir. of mus. and composer in residence, Barat College, Lake Forest, Ill. Comp. 7 syms. between 1915 and 1954, the last being unfinished; 2pf. concs., va. conc., hn. conc.; 7 Soundpieces for various chamber combinations; The Snow Goose (orch.); 1-act opera Deirdre of the Sorrows (1945).

**Beckus the Dandipratt.** Concert-ov. by Malcolm *Arnold*, pubd. 1948. A dandipratt is an urchin.


music theatre: The Rime of the Ancient Mariner (school opera, 1975--6); The Ragnarok (1982--3) (school opera, part of trilogy with The Death of Baldur (1979) and Indiof's Saga (1980)).

orch: This One for You (1965); Gastrula (1968); Star's End, rock instr. and orch. (1974); Sym. for 12 mus. (1981); Sun Paints Rainbows on the Vast Waves (1982); The Valley-Sleeper, The Children, Snakes and the Giant (1982).

chorus and orch: Dream of the 7 Lost Stars (1964--5); Star Clusters, Nebulae, and Places in Devon (1971); 12 Hours of Sunset (1974); The Odyssey, sop., girls' vv., instr., elec. (1976); Song of the White Horse (1977); The Way of Truth, ch., elec. (1978).


instr: 18 Bricks Left on April 21st, 2 electric guitars (1967); Piano Piece I (1966), II (1968); 'You Asked for It', acoustic guitar (1969); Spillihpernak, va. (1972); wind sextet (1981); SPNM Birthday Piece, str. qt. (1983).

voice and acc: O Now the Drenched Land Wakes, bar. and pf. duet; Come In Here, Child, sop. and amplified pf. (1968); Because He Liked to be at Home, ten. (also plays recorder) and harp (1974); On the Beach at Night, 2 ten., pf., chamber org. (1978).


Bédos de Celles, Dom Francis (b Caux, 1709; d Saint-Denis, 1779). Fr. Benedictine, org. builder and author of important book, L'Art du facteur d'orgues (The Art of the Organ-builder, 1766--8).


Beecham, (Sir) Thomas (b St Helens, 1879; d London, 1961). Eng. cond. and impresario. First appearance was as cond. of Hallé Orch. at St Helens, 1899. Educated Rossall School and Wadham College, Oxford. Early ambition to be composer, but took up cond. instead.
Come to the fore about 1905 when he founded New Sym. Orch. In 1910, with backing of his father, the industrialist Sir Joseph Beecham, staged season of opera at CG at which Strauss's Elektra had first Eng. perf., also Delius's A Village Romeo and Juliet. Thereafter there was hardly a feature of Eng. mus. life with which Beecham was not closely, often controversially, and always artistically involved. Assoc. with most leading Brit. orchs. Founded LPO 1932, and RPO 1946. In decade preceding World War II was art. dir. of Royal Opera House, CG. Cond. many Amer. orchs. Ardent champion of Delius, about whom he wrote a book, and notable interpreter of Mozart, Haydn, Sibelius, Strauss, and Fr. composers of 19th cent. Thrice married. Knighted 1915, 2nd baronet 1916, C.H. 1957.

Beecke, Ignatz von (b Wimpfen, 1733; d Wallerstein, 1803). Ger. army officer and Kapellmeister. Pupil of Gluck. His pf.-playing was excellent and, with Schubart, developed new techniques. Played Mozart's conc. for 2 pf. with the composer at Frankfurt, 1790.

Friend of Gluck. Comp. operas, oratorio, syms., concs., and pf. sonatas.

Beer Barrel Polka ("Roll out the barrel"). Tune composed by Jaromír Vejvoda (b 1902) and pubd. in Prague, 1934. as Lost Love (:ákSkoda Lásky). Acquired Eng. title when pubd. in NY, 1939. Became very popular with Servicemen in 2nd World War.

Beer, Jakob Liebmann. Real name of Giacomo Meyerbeer.


Beethoven, Ludwig van (b Bonn, 1770; d Vienna, 1827). Ger. composer and pianist who radically transformed every mus. form in which he worked. His paternal family were of Flemish stock, his grandfather having emigrated to Bonn where he became Court Singer to the Elector. Beethoven's father also became Court Singer, but was a coarse, drunkenman, hopeful of exploiting his 2nd child Ludwig's mus. talents. Beethoven's early mus. education came from his father and several mediocre teachers. In 1779 he became a pupil of Christian Gottlob Neefe and his ass. as court organist in 1784. In 1786 he visited Vienna and may have extemporized for Mozart. On return to Bonn he found an understanding patron in Count Waldstein. For 4 years he was a violist in the court th. orch. in addition to other duties. In 1792 Haydn, visiting Bonn, saw some of Beethoven's early comp. and invited him to study with him in Vienna. There, despite his brusque and often uncouth manner, he was patronized by the aristocracy and lived for 2 years (1794--6) in the home of Prince Lichnowsky. His fame was entirely that of a virtuoso improviser at the kbd. Lessons from Haydn proved unsatisfactory and Beethoven went for theory to Schenk and later to Albrechtsberger and Salieri. His Op. 1, 3 pf. trios, was pubd. 1795 and had immediate success. Apart from occasional visits to the countryside Beethoven passed the rest of his life in Vienna. For 30 years he prod. mus. of all kinds in a steady flow. His first public appearance in Vienna was as soloist in his Bb major pf. conc. in 1795. His 3rd Symphony (the Eroica), besides being a work of revolutionary import because it greatly extended the possibilities of symphonic form, was significant because it was originally ded. to Napoleon Bonaparte. Beethoven erased the dedication when he heard that Napoleon had proclaimed himself emperor. In 1805 his only opera Fidelio, originally called Leonore, was performed but withdrawn for rev. after 3 perfs. and given the following year in a 2-act version. His 5th
and 6th (*Pastoral*) Sym. were f.p. at the same concert in 1808 and the 7th appeared in 1813, the year before the successful prod. of the further rev. *Fidelio*. In 1817 and 1818 he began work on his 9th Sym., which departed from all precedent by including a choral finale for solo vv., ch., and orch., and the *Missa Solemnis*. These were perf. in 1824. From 1824 to 1826 he comp. the last 5 of his 17 str. qts. Beethoven's mus. may have sometimes been misunderstood in his lifetime but it was never neglected. However, his personal eccentricities and unpredictability were to grow, principally because of his discovery in 1798 that he was going deaf. It was not until 1819 that conversation with him was possible only by writing in a notebook, but in the intervening 20 years his affliction, though it varied in intensity, steadily worsened. Perhaps this is also why he never married, though he loved several women, and one in particular, the still unidentified 'Immortal Beloved' (Maynard Solomon, in his *Beethoven, 1977*, gives convincing but not incontrovertible reasons for believing that she was Antonie Brentano, wife of a Frankfurt merchant. She lived from 1780 to 1869. Beethoven dedicated the *Diabelli Variations* to her.) An indication of the esteem in which Beethoven was held is that in 1815 Vienna conferred its honorary freedom on him. When he died, his funeral at Währing was a nat. occasion. His grave is now in the Central Friedhof, Vienna. Beethoven's significance in the history and development of mus. is immense. He emancipated and democratized the art, composing out of spiritual inner necessity rather than as provider of virtuoso display material. He was not a quicker facile worker--his sketchbooks show how he laboriously developed an idea from sometimes banal beginnings to the final version. His mastery of structure and of key relationships was the basis on which he worked a revolution in the handling of sonata-form. It is to Beethoven that we owe the full emergence of the symphony as a repository for a composer's most important ideas. He expanded the coda from a formal conclusion to a climactic splendour; he transformed them inuen into the tempestuous, exultant scherzo; he was the first to use 'motto-themes' as a consistent formal device. In his slow movements, mus. expressed a mystical exaltation which even Mozart had never approached. In the str. qt. and the pf. sonata also, Beethoven extended the medium to a vastly increased technical and expressive degree (though in the case of the pf. it was not until his last sonatas that his technical use of the instr. went beyond that of his predecessors). It is probably true to say that today his mus. is the most frequently performed of any composer's. Among the most important of his many comps. are:


piano sonatas (32 in number): Nos. 1, 2 and 3, Op. 2, No. 1 in F minor, No. 2 in A major, No. 3 in C major (1794--5); No. 4, Op. 7, in E minor (1796); Nos. 5, 6 and 7, Op. 10, No. 1 in C minor, No. 2 in F major, No. 3 in D major (1798); No. 8, Op. 13, Pathétique in C minor (1799); Nos. 9 and 10, Op. 14, No. 1 in E major, No. 2 in G major (1799); No. 11, Op. 22, in B minor (1800); No. 12, Op. 26, in A flat (1800--1); Nos. 13 and 14, Op. 27, No. 1 in E flat, No. 2 in C# minor (Moonlight), both described as quasi una fantasia (1800--1); No. 15, Op. 28, in D major (Pastorale) (1801); Nos. 16, 17 and 18, Op. 31, No. 1 in G major, No. 2 in D minor, No. 3 in E flat (1801--2); Nos. 19 and 20, Op. 49, No. 1 in G minor, No. 2 in G major (1802); No. 21, Op. 53, in C major (Waldstein) (1804); No. 22, Op. 54, in F major (1804); No. 23, Op. 57, in F minor (Appassionata) (1804--5); No. 24, Op. 78, in F# major (1809); No. 25, Op. 79, Sonatina in G major (1809); No. 26, Op. 81a, in E flat (Lebewohl, usually known as Les Adieux) (1809--10); No. 27, Op. 90 in E minor (1814); No. 28, Op. 101, in A major (1816); No. 29, Op. 106, in B flat (Hammerklavier) (1817--18); No. 30, Op. 109, in E major (1820); No. 31, Op. 110, in A flat (1821); No. 32, Op. 111, in C minor (1821--2).


Miscellaneous: Serenade in D major, Op. 25, fl., vn., va. (1801); Sextet in Eb, Op. 81b, 2 hn., str. (1795); Trio in B flat, Op. 11, pf., cl. or vn., vc. (1797); Sonata in F major, Op. 17, hn., pf. (1800); Variations for vc. and pf.: in G major, WoO 45, on 'See the conqu'ring hero comes' from Judas Maccabaeus (1766), in F major, Op. 66, on 'Ein Mädchen oder Weibchen' from Die Zauberflöte (1796), and in Eb, WoO 46, on 'Bei Männern, welche Liebe fühlen' from Die Zauberflöte (1801).

orchestral (excl. Symphonies): Overtures: Coriolan, Op. 62 (1807); Die Weihe des Hauses (Consecration of the House), Op. 124 (1822); Leonora No. 1, Op. 138 (1805); Leonora No. 2 (1805), Leonora No. 3 (1806); Fidelio (1814). For details see under Fidelio; Overture and 9 items of incidental mus. for Egmont (Goethe), Op. 84 (1809--10); Overture and 8 items of incidental mus. for Die Ruinen von Athen (Kotzebue), Op. 113 (1811); Overture and 9 items
of incidental mus. for *König Stephan* (Kotzebue), Op. 117 (1811); Ov. in C (*Namensfeier*), Op. 115 (1814--15); Ov., introduction, and 16 Nos. for ballet *Die Geschöpfe des Prometheus*, Op. 43 (1800--1).

**opera:** *Fidelio*, Op. 72 (1805, rev. 1806 and 1814).

**choral:** *Cantata on the death of the Emperor Joseph II* (1790); *Cantata on the accession of Emperor Leopold II* (1790); *Christus am Ölberge*, oratorio, Op. 85 (1803); *Mass in C* major, Op. 86 (1807); *Mass in D* major (*Missa Solemnis*), Op. 123 (1819--22); *Choral Fantasia* (pf., ch., and orch.), Op. 80 (1808); *Meeresstille und Glückliche Fahrt* (*Calm Sea and Prosperous Voyage*), Op. 112 (1814--15); *Der glorreiche Augenblick* (*The Glorious Moment*), cantata, Op. 136 (1814).

**solo voice:** (Songs, etc.): Scena and aria *'Ah! Perfido'*, sop. and orch., Op. 65 (comp. 1796); *Adelaide*, Op. 46 (1795); *An die Hoffnung*, Op. 32 (1805); *An die ferne Geliebte* (*To the distant beloved*), song-cyle for ten. and pf. (words by A. Jeitteles), Op. 98 (1816); 25 Scot. songs, with acc. for pf. trio, Op. 108 (1815--16); 12 Scot. songs, with acc. for pf. trio, Op. 108 (1815--16); 12 Scottish songs (pubd. 1841).

**Beggar's Opera, The.** First and most popular of ballad operas. In 3 acts, arr. and adapted by Christoph Pepusch to a lib. by John Gay (London, Jan. 1728; NY Dec. 1750). Its 69 tunes are mostly derived from popular ballads of the day. The plot deals with London low life, the 'hero' being the highwayman Macheath and the heroine Polly, and is a satire on contemporary politics and on It. operatic conventions. 20th-cent. vogue dates from London revival at Lyric, Hammersmith, in version re-orchestrated and re-harmonized by Frederic Austin which ran from June 1920 for 1,463 perf.s. Other versions by E. J. Dent (Birmingham 1944), Britten (Cambridge 1948), Bliss (film, 1953), and Muldowney (1982). Milhaud's 3-act *L'Opéra des gueux* (1937) is an arr. of *The Beggar's Opera*. The Gay-Pepusch sequel *Polly*, dating from 1729, was banned by the Lord Chamberlain for nearly 50 years. See also *Weill, Kurt*.

**Beggar Student, The** (Millöcker). See *Bettelstudent, Der*.


**Begleiten** (Ger.). To accompany. Hence *Begleitung*, accompaniment; *Begleitend*, accompanying.

**Beherrsch der Geister, Der** (Weber). See *Ruler of the Spirits, The*.


**Beier, Franz** (*b* Berlin, 1857; *d* Kassel, 1914). German opera composer. Held several posts as Kapellmeister and ch. master. Operas incl. *Der Posaunist von Speikingen* (Kassel 1889) and *Der Gaunerkönig* (Kassel 1890).

Beisser (Ger.). Biter i.e. Mordent.

Beklemmt, beklommen (Ger.). Oppressed, heavy of heart. Most famous use of this instruction is by Beethoven in middle section of cavatina of Str. Qt. in Bb major, Op. 130, where mus. modulates into Cb.

Belaieff. See Belyayev, Mitrofan.

Bel Canto (It.). Beautiful singing, beautiful song. A term covering the remarkable qualities of the great 18th-cent. and early 19th-cent. It. singers, and suggesting rather perf. in the lyrical style, in which tone is made to tell, than in the declamatory style. Beauty of tone and legato phrasing, with faultless technique, were the prin. ingredients.

Belcke, Christian Gottlieb (b Lucka, Altenberg, 1796; d Lucka, 1875). Ger. flautist, for many years in Leipzig Gewandhaus Orch. Comp. fl. concs. and fantasias.

Belcke, Friedrich August (b Lucka, Altenberg, 1795; d Lucka, 1874). Ger. trombonist of great virtuosity. Member of Berlin royal band 1816--58. Comp. concs. and études for tb.


Bell. (1) This popular and ubiquitous mus. instr. varies in weight from over 100 tons to a fraction of an ounce. For public bells the most usual bell metal is a bronze of 13 parts copper to 4 parts tin: the shape and proportions are the result of very intricate calculations in order to secure good tone and tuning---the latter not only of the Strike Note with its attendant overtones but also of the deep tone which persists after these have died away, i.e. the Hum Note, which should be an octave below the Strike Note. There are 2 chief ways of sounding ordinary church bells, Chiming (the clapper moved mechanically just sufficiently to strike the side of the bell) and Ringing (in which the bell is swung round full circle). A Ring of churchbells may consist of any number from 5 to 12. With 5 bells 120 variations of order, or Changes, are possible; with 12 bells they number almost 480 millions. Change Ringing by hand-ropes, a characteristic British practice, is still a popular hobby. Various standard Changes are described by various traditional names, as 'Grandsire Triples', 'Bob Major', or 'Oxford Treble Bob'. Dorothy L. Sayers's detective story The Nine Tailors (1934) hinges on bell-ringing most ingeniously. On the continent of Europe 'rings' are unknown but the Carillon is there an ancient institution---esp. in Belgium and Holland. This consists of a series of anything up to 70 bells played by skilful artists from a manual and pedal console somewhat similar to that of an organ but more cumbrous. Tunes and simple accompanying harmonies can be perf. At the hours and their halves and quarters the carillon is set in operation by clockwork. There are now some carillons in Britain and in the USA. (2) Tubular Bells are often used in the orch. and are also now used (electrically operated from a kbd.) in church towers. They are cylindrical metal tubes of different lengths, suspended in a frame and played by being struck with a hammer. (3) Handbells are small bells with handles: they are arr. in pitch order on a table and played by several performers, each in charge of several bells. They are used for the practice of change ringers and also as an
entertainment. (4) A term to describe the open end of a wind instr. from which the sound comes.


Bell Anthem. Purcell's Rejoice in the Lord alway (1684--5). The name (which dates from the composer's lifetime) alludes to the pealing scale passages of the instr. introduction.


Belletti, Giovanni Battista (b Sarzana, 1813; d Sarzana, 1890). It. bar. assoc. with Jenny Lind. Studied Bologna. Début in Stockholm 1839 in Rossini's Il barbiere di Siviglia. Sang with Lind in Donizetti, Meyerbeer, and Rossini operas in Sweden, Eng. (1848 début), and USA. In the USA his tours with Lind were arr. by Barnum. Retired 1862.


Bell'haver, Vincenzo (b Venice, 1530; d Venice, 1587). It. organist and composer. 2nd organist of St Mark's, Venice, 1586, succeeding Andrea Gabrieli. Comp. madrigals, his 2nd book being pubd. in Venice, 1575.


Bellincioni, Gemma (b Monza, 1864; d Naples, 1950). It. sop. who created Santuzza in Cavalleria rusticana (1890) and title-role in Fedora (1898). Début in Naples, 1879. Was first It. Salome. Wife of ten. Roberto Stagno, the first Turiddù, who was also her teacher.

Bellini, Vincenzo (b Catania, Sicily, 1801; d Puteaux, nr. Paris, 1835). It. composer. Educated San Sebastiano Cons., Naples, where he studied under Zingarelli. Perf. of his first opera, Adelson e Salvini, at cons. in 1825 led to commission for opera for San Carlo, Naples; and this in its turn led to a commission from La Scala, Milan, which resulted in Il pirata, a vehicle for the expressive lyrical style of the ten. Rubini. This opera was then prod. in Paris and initiated Bellini's fame outside It. Another success was his setting of Vaccari's version of the Romeo and Juliet story, I Capuleti e i Montecchi, prod. Venice 1830 with Pasta in the travesti role of Romeo. Recent revivals have shown this to be one of Bellini's masterpieces. However, its popularity was eclipsed by La Sonnambula (Milan 1831), in which Malibran appeared throughout Europe. Less than a year later came Norma; its sop. title-role was first sung by Pasta and succeeding exponents have included Grisi, Tietjens, Lilli Lehmann, Callas, and Sutherland. His last opera, I Puritani, was written for Paris (on the advice of Rossini) where its first cast in 1835 was led by Grisi, Rubini, Tamburini, and Lablache. Seven of his operas have libretti by Felice Romani. Bellini's vocal style requires
superb legato allied to great florid agility. His long elegant melodies, of which Casta diva from Norma is a supreme example, were admired by, and influenced, Berlioz. Wagner, too, was attracted by Bellini's operas and noted the close alliance between mus. and lib. For a period, Bellini was out of fashion, being regarded as merely a composer of display pieces, but a new generation of great singers has restored them to favour, revealing their dramatic force and melodic beauty. Operas: Adelson e Salvini (Naples 1825); Bianca e Fernando (Naples 1826; rev. as Bianca e Fernando, Genoa 1828); Il pirata (Milan 1827); La straniera (Milan 1829); Zaïra (Parma 1829); I Capuleti e i Montecchi (Venice 1830); La sonnambula (Milan 1831); Norma (Milan 1831); Beatrice di Tenda (Venice 1833); I puritani (Paris 1835). He also comp. songs and instr. works, incl. an ob. conc.

Bell Lyra. Portable form of glockenspiel. It is mounted on a rod held perpendicularly in the left hand whilst the right hand holds the beater.

Bellman, Carl Michael (b Stockholm, 1740; d Stockholm, 1795). Swed. poet and composer. His series of lyrics, ‘Fredmans Epistlar’ and ‘Sanger’, are set mostly to the then fashionable popular Fr. melodies.

Belloni, Gioseffo (b Lodi, c.1575; d after 1606). It. composer of church mus., some of it pubd. at Augsburg c.1610.

Bellows and Tongs. One of the burlesque means of mus.-making common in the 18th cent. Presumably the sound evoked was merely that of adroit rhythmic tapping.

Bell Rondo (It. Rondo allacampanella). Finale of vn. conc. in B minor by Paganini, containing bell-like effect. Liszt twice used same theme, in his Grande Fantaisie de bravoure sur ‘La Clochette’ (1832) and in La campanella (from the 6 Transcendental studies of execution based on Paganini, 1838).


Bells of Aberdovey. This is not a Welsh folk-song, as claimed in many books of such songs, but appears to be the comp. of Dibdin. He pubd. it in 1785, when it was sung in his Drury Lane opera Liberty Hall, and it appeared many times subsequently in vols. of his songs, not figuring in any of the numerous Welsh colls. before 1844.

Bells of Corneville (Planquette). See Cloches de Corneville.

Bells of Zlonice, The. A sym. in C minor by Dvořák, comp. 1865. Orig. his Op. 3, it was lost and not recovered until 1923. Pubd. 1961, it is the longest of his orch. works (c. 55 mins.).

Belly. The upper surface of a str. instr., over which the str. are stretched. Also the soundboard of pf.


Belshazzar's Feast. (1) Cantata by Walton for bar., ch., and orch. to text compiled from biblical sources by O. Sitwell, comp. 1929--31; f.p. Leeds Fest., 1931, cond. Sargent. (2) Incidental mus. by Sibelius for play by Hjalmar Procopé, from which he provided 4-movement suite for small orch. (1906).
Belyayev, Mitrofan (Petrovich) (b St Petersburg, 1836; d St Petersburg, 1904). Russ. mus. publisher. Son of wealthy timber merchant, but trained as musician. Enthusiastic sponsor of 'new' nationalist school of Russian composers. Founded his publishing house at Leipzig, 1885, and sponsored concerts in St Petersburg. Russian composers gathered at his St Petersburg house every Friday from 1891, hence 16 pieces for str. qt. known as 'Les Vendredis' (Fridays) written in his honour in collab. by Borodin, Rimsky-Korsakov, Glazunov, Lyadov, and others. Firm moved to Bonn, then to Frankfurt. Absorbed by C. F. Peters, 1971.

Bemberg, Hermann-Emmanuel (b Paris, 1859; d Berne, 1931). Fr. composer, pupil at Paris Cons. of Dubois and Massenet. His 4-act opera Elaine was a success at CG (with Melba in the cast) in 1892 and NY 1894. Other works incl. comic opera Le Baiser de Suzon (1888), cantata La Mort de Jeanne d'Arc (1886), and many songs.

Bénol (Fr.), bemolle (It.). Flat (b).


Benatzky, Ralph (b Moravské-Budejovice, 1884; d Zürich, 1957). Cz. composer of nearly 100 operettas, many film scores, and songs. Lived for some years in USA. Wrote title-song and much of the score of White Horse Inn (Im weissen Rössl, Berlin 1930).

Benda, Bohem. mus. family active in the 18th cent., 4 of them being the sons of a weaver and peripatetic musician. 3 of these were: (1) Frantis^,ek (Franz) (b Staré-Beñátky, 1709; d Potsdam, 1786). Chorister in Prague, then became violinist and moved to Dresden. In 1732 obtained a place at the Berlin court of Crown Prince of Prussia, later Frederick the Great. In 1771 became Frederick's Konzertmeister, accompanying him in fl. conc. Works incl. trio sonatas, vn.conc., 6 vn. sonatas, and 2 books of vn. études. (2) Ji;Akri Antonin (Georg) (b Jungbunzlau, 1722; d Köstritz, Thuringia, 1795). Skilled oboist and kbd.-player. Went to Berlin in 1740 for lessons from his brother ((1) above). Violinist in royalband from 1742. Became Kapellmeister to Duke of Gotha in 1748. Spent 2 years in It. after 1764; on return wrote his Ariadne auf Naxos (1774) which earned him the claim to have invented melodrama. Another melodrama, Medea, followed, also Romeo und Julie (1776). Retired 1778. (3) Josef (b Staré-Beñátky, 1724; d Berlin, 1804). Violinist, succeeded his brother Frantis^,ek as leader of Frederick the Great's orch. Several sons of the above also achieved mus. distinction, usually in Prussian court bands. Ji;Akri's son, Friedrich Ludwig (b Gotha, 1752; d Königsberg, 1792) comp. an oratorio, church cantatas, 3 operas incl. Der Barbier von Sevilla (1776) and 3 vn. concs. Frantis^,ek's eldest son, Friedrich Wilhelm Heinrich (b Potsdam, 1745; d Potsdam, 1814) was a fine violinist, playing in the Berlin court band from 1782, and comp. 2 operas, Alceste (1785) and Orpheus (1785), an operetta, Das Blumenmädchen, a cantata Pygmalion, and instr. works.

Bender, Paul (b Driedorf, 1875; d Munich, 1947). Ger. bass. Début Breslau 1900; but after his début there in 1903 closely assoc. with Munich Opera.CG début 1914 (Amfortas in first Eng. stage perf. of Parsifal). Distinguished exponent of roles of Wotan, Sachs, Osmin, and Baron Ochs and of ballads of J. Loewe. Became teacher at Munich Mus. Sch.

Bendl, Karel (b Prague, 1838; d Prague, 1897). Boh. composer of nationalist works in the model of Smetana. Operas incl. Lejla, Bretislav and Jikta, and The Montenegrins (Cernohorci). Also comp. sacred and secular choral works.
Benedicite. (1) The Song of the Three Holy Children (Shadrach, Meshach, and Abednego) while in Nebuchadnezzar's fiery furnace. It is not in the Hebrew version of the book of Daniel, but comes from the Septuagint, or early Gr. translation of the Old Testament. It is one of the canticles of the Anglican service. (2) Work by Vaughan Williams, for sop., ch., and orch. Comp. 1929 (prod. Leith Hill Fest. 1930); combines text of the canticle with a poem by J. Austin (1613--69).

Benedict, (Sir) Julius (b Stuttgart, 1804; d London, 1885). Ger.-born composer and cond., naturalized Eng. Son of a banker, he had lessons from Hummel who introduced him to Weber, in whose house he lived as pupil and protégé 1821--4 and by whom he was taken to meet Beethoven in 1823. Appointed cond., Vienna Kärntnerthor Th. 1823--5. Went to work at San Carlo, Naples, 1825, where several of his operas were perf., and to Paris in 1834, where the singer Malibran suggested he should visit London. From 1835 lived in Eng. He cond. opera seasons at Lyceum, Drury Lane, and Her Majesty's Th. In 1848 cond. Elijah when Jenny Lind first sang in oratorio and later dir. most of her Amer. concerts. Cond., Norwich Fest., 1845--78, Liverpool Phil. Soc. 1867--79. Of his operas, oratorios, cantatas, sym.s., and concs., only the opera The Lily of Killarney (1862) is still occasionally perf. Knighted 1871. Wrote important biog. of Weber (1881).

Benedictus. (1) In the R.C. Mass, the Benedictus qui venit, i.e. simply the words 'Blessed is he that cometh in the name of the the Lord', which complete the Sanctus section of the Mass. (2) The song of Zacharias (Luke I. 68 et seq.). 'Blessed be the Lord God of Israel', which is sung daily at Lauds in R.C. churches and in the Eng. Prayer Book occurs in the Order for Morning Prayer.

Beneplacito, Beneplacimento (It.). Good pleasure. Preceded by the words A suo (Atone's) this has the same sense as Ad libitum.

Benet, John. See Bennet, John.


Benjamin, Arthur (b Sydney, N.S.W., 1893; d London, 1960). Australian composer and pianist. Studied RCM (comp. with Stanford after 1911). Prof. of pf.at Sydney Cons. 1919--21, then returned to Eng. in similar post at RCM. Comps. incl. sym., vn. conc., ob. conc., film mus., the 2-pf. piece Jamaican Rumba (1938), and 4 operas, The Devil Take Her (1931), Prima Donna (1933 prod. 1949), A Tale of Two Cities (1949--50, prod. 1957), and Tartuffe (1959--60, prod. 1964).

orch: *Altitude*, brass band (1977); *Ringed by the Flat Horizon* (1979–80); *At First Flight*, chamber orch. (1982).


piano: Pf. sonata (1977–8); *Sortilèges* (1981); *Meditation on Haydn's Name* (1982).


Bennet, John (fl. late 16th–early 17th cent.). Eng. (probably Lancastrian) composer of madrigals, whose first book, pubd. 1599, refers in preface to his youth. Remembered for *All creatures now are merry-minded*, his contribution to The *Triumphs of Oriana*, in which it is No. 4, and *Weep, O mine eyes*. Not to be confused with John Benet (fl. ?c.1420–50), Eng. composer of sacred mus. in style of Dunstable.


Bennett, Richard Rodney (b Broadstairs, 1936). Eng. composer and pianist. Studied RAM 1953–6 with Lennox Berkeley and Howard Ferguson, then with Boulez in Paris for 2 years.

A fluent composer, absorbing influences of jazz, atonality, and traditional harmony and structures, he has had success in many spheres incl. films, for which he has comp. over 35 scores (*Far From the Madding Crowd* a notable example). Prof. of comp., RAM, 1963–5. C.B.E. 1977. Settled in NY, 1979. Prin. works incl.:

operas: *The Ledge* (1961); *The Mines of Sulphur* (1963–5); *Penny for a Song* (1966); *Victory* (1968–9)


orch: *Nocturnes* (1962); *Aubade* (1964); Sym.: No. 1 (1965), No. 2 (1967); *Suite* for small orch. (1966); *Concerto for Orchestra* (1973); *Zodiac* (1976); *Serenade* (1976); *Commedia III* for 10 instr. (1973); *Music for Strings* (1977); *Anniversaries* (1982).


chamber music: *Winter Music*, fl. and pf. (1960); ob. sonata (1962); solo vn. sonatas: No. 1 (1955), No. 2 (1964); Str. Qts.: No. 1 (1952), No. 2 (1953), No. 3 (1960), No. 4 (1964); wind quintet (1967–8); 5 *Impromptus* for guitar (1968); *Commedia II*, fl., vc., pf. (1972); IV, brass quintet (1973); *Scena II*, solo vc. (1973); Ob. Qt. (1975); *Travel Notes, Book 1*, str. qt. (1975); *Travel Notes, Book 2*, wind qt. (1976); *Scena III*, cl. (1977); hn. sonata (1978); vn. sonata (1979); *Metamorphoses*, str. octet (1980); 6 *Tunes for the Instruction of Singing Birds*, fl. (1981); *Music for String Quartet* (1981); sonatina for cl. (1981); *After Syrinx*, ob. and pf. (1982).

piano: Sonata (1954); Fantasy (1962); 5 Studies (1962-4); Capriccio, 4 hands (1968); Scena I (1973); 4-Piece Suite, 2 pianos (1974); Kandinsky Variations, 2 pf. (1977); Improptu (1981); Noctuary (1981).


Bennett, Robert Russell (b Kansas City, 1894; d NY, 1981). Amer. composer and arranger. Taught by his parents and later studied comp. with Carl Busch. In late 1920s studied for 4 years in Paris with Nadia Boulanger. At 16 began to earn living by orchestrating and arranging scores for Broadway mus. comedies and the list of works to which he has applied his talent proves his success. It incl. Rose-Marie (1924), Showboat (1927), On Your Toes (1936), Oklahoma! (1943), Carmen Jones (1943), Carousel (1945), AnnieGet Your Gun (1946), South Pacific (1948), Kiss Me Kate (1948), The King and I (1951), My Fair Lady (1956), and The Sound of Music (1959). But perhaps his most famous arr. is the symphonic suite from Gershwin's Porgy and Bess. His own comps. incl. Abraham Lincoln Symphony (1931), Hollywood for orch. (1937), Concerto Grosso for wind (1957), and Sym. (1963). In 1935 he comp. a 3-act opera, Maria Malibran.

Bennett, (Sir) William Sterndale (b Sheffield, 1816; d London, 1875). Eng. composer, pianist, and teacher. Chorister at King's, Cambridge, at 7 and went 2 years later to newly founded RAM in London. Learned vn., pf., and comp. (with Crotch). Later was taught by Cipriani Potter. A pf. conc. written when he was 16 was heard a year later by Mendelssohn, who invited him to Ger. For 3 more years stayed at the RAM, composing 5 syms. and 3 more pf. concs. In one of these was soloist at a Phil. Soc. concert at the age of 19. In 1836 visited Leipzig where he became a friend of Schumann, who praised his work highly. Played his own cons. at Gewandhaus concerts. After marriage in 1844, career restricted to Eng., where he took on several demanding executive and admin. duties such as cond. of Phil. Soc. (1856-66), founder of Bach Soc., and, also in 1856, prof. of mus., Cambridge Univ. In 1866 became prin., RAM. Knighted 1871. Whether Schumann's praise was extravagant is difficult to judge, since little of Sterndale Bennett's instr. music is now played. Undoubtedly his powers as a composer were lessened by the load of official work he undertook. In his lifetime his most popular works were the pastoral cantata The May Queen (LeedsFest. 1858) and the oratorio The Woman of Samaria (Birmingham Fest. 1867). Other works incl. ov. The Naiads. Schumann's Symphonic Studies are ded. to him. Conducted f. Eng. p. of Bach's StMatthew Passion, 1854.

Benoit, Peter (Léopold Léonard) (b Harlebeke, Flanders, 1834; d Antwerp, 1901). Belg. composer, one of the chief promoters of the Flemish mus. movement, in the interests of which he founded a sch. of mus. at Antwerp, 1867, remaining dir. until his death. Wrote articles and pamphlets, and comp. choral works to libs. in the Flemish language. Amongst works are a Rubens Cantata (Flanderens Kunstroem) (1877), calling for huge resources, incl. bells of Antwerp Cath.


Bentzon, Niels (Viggo) (b Copenhagen, 1919). Danish composer. Studied Royal Danish Cons. Comp. several ballets, an opera Faust III, 5 pf. concs., many pf. sonatas, 13 sym., 2 vn. concs., vc. conc., 9 str. qts., Symphonic Variations, fl. conc. Some of works use 12-note system, and he is also influenced by jazz.


Bequadro (It.). The natural sign, (nat.).


Berceuse (from Fr. Bercer, to rock to sleep). A lullaby or an instr. comp. (in compound duple time) suggesting such. The popular pf. piece of this name, and in this style, by Chopin, is his Op. 57 in Db major (1844).

Berceuse de Jocelyn. See Godard, Benjamin.


Bereite Vor (Ger.). Make ready, prepare (an organ stop).


Berezovsky, Nikolay (also spelt Berezowsky) (b St Petersburg, 1900; d NY, 1953). Russ.-born violinist in Moscow and then in NY P.O. 1923—9. Cond., composer of 4 sym., concs. for vn., va., and vc., and chamber mus.

Berg, Alban (b Vienna, 1885; d Vienna, 1935). Austrian composer whose output, though small, is among the most influential and important of the 20th cent. One of 4 children of a well-to-do family, had little formal mus. education but comp. romantic songs when he was 15. In 1904 began private comp. lessons with Schoenberg and decided to devote his life to mus., giving up a job in the Civil Service. With his friend and fellow-pupil Webern, entered the avant-garde artistic life of Vienna—the Sezession artists, the poet Peter Altenberg, the painter Kokoschka—-but the dominating figure was Mahler. Some of his songs were perf. at a concert by Schoenberg pupils in Vienna, Nov. 1907, the pf. variations a year later, and the str. qt. in 1911. When 2 of the 5 Altenberglieder with orch. were perf. in Vienna in Mar. 1913, cond. Schoenberg, the concert was interrupted until order was restored. In May 1914 Berg attended a perf. of Büchner's play Wozzeck and determined to make an opera of it. Military service delayed work, but the mus. was eventually finished in 1922 and was perf. in Berlin, Dec. 1925. It caused a furore but its success with the public was never in doubt, despite critical polemics. In the next decade Berg's powers were at their height and he comp. the Chamber Conc. (1925), the Lyric Suite for str. qt. (1926), and the concert aria Der Wein (1929). In 1929 began adaptation of 2 Wedekind plays as an opera lib. called Lulu. By 1934 he had completed the mus. in short score and begun full instrumentation. In the spring of 1935 began vn. conc. commissioned by Louis Krasner. Impelled by news of the death of the beautiful 18-year-old Manon Gropius, daughter of Mahler's widow by her 2nd marriage,
worked unwontedly quickly and finished the conc. in Aug. 1935, dedicating it `to the memory of an angel'. 4 months later he too died, through blood poisoning from an insect-bite. It has recently been established that several of Berg's works, incl. the Lyric Suite, Lulu, and the Violin Concerto, contain mus. cryptograms referring to his love for Frau Hanna Fuchs. Berg has become, to the general public, the most acceptable of the so-called '12-note' or 'dodecaphonic' composers, probably because he never was an orthodox atonalist. His work is nearer to the Mahler idiom than to the Schoenbergian. In Wozzeck atonality is very freely used and applied to a highly formal structure, each scene being in a particular mus. form (variations, passacaglia, fugue, etc.). From the Lyric Suite onwards, Berg used 12-note procedures nearer to, but still significantly different from, the Schoenberg method. Technical methods notwithstanding, however, it is the emotional content of Berg's mus. which has awoken a ready response in listeners, particularly the Vn. Conc., which quotes the Bach chorale Es ist genug at its climax. Prin. comps.:

**operas:** Wozzeck (1917--22); Lulu (1929--35); Act 3 realized from short score by Cerha (1978--9).

**orch:** Three Pieces, Op. 6 (1913--14); 3 movements from Lyric Suite arr. for str.orch. (1928); Chamber Concerto for pf., vn., and 14 windinstr. (1923--5); Vn. Conc. (1935).

**voice and orch:** 7 Early Songs (1905--8, orch. 1928), 5 Altenberglieder (1912), 3 Fragments from Wozzeck, Op. 7 (f.p. Frankfurt 1924), Der Wein (1929), Lulu-Symphonie (1934).

**chamber music:** Variations on an Original Theme for pf. (1908), Pf. Sonata (1907--8), Str. Qt., Op. 3 (1910), 4 Pieces for cl. and pf. (1913), Lyric Suite for str. qt. (1925--6), Adagio from Chamber Concerto arr. for vn., cl., and pf. (1935).

**songs:** 7 Early Songs (1905--8), 4 Songs, Op. 2 (1909--10), and about 70 early songs.


Bergamasque (Fr.), Bergamasca (It.), Bergomask (Eng.). Tune and chord sequence from Bergamo, It., found as groundbass in 16th and 17th cents. Also a peasant's dance from Bergamo. Composers have used the term with little significance, e.g. Debussy's Suite Bergamasque (1890, rev. 1905) for pf.


**Berger, Jean** (b Hamm, 1909). Ger. (naturalized Amer.) composer long resident in Fr., then in USA. Studied at Heidelberg and Vienna Univs. 1928--32. From 1932 to 1946 was choral cond. and accompanist. Works incl. Brazilian Psalm for ch. (1941), Vision of Peace for ch.

Bergerette (from Fr. berger, shepherd). A shepherd's song or dance or simple comp. supposed to be in the style of such. Popular in Fr. in 18th cent.


Bergmann, Carl (b Ebersbach, 1821; d NY, 1876). Ger. cond. and cellist. Emigrated to NY 1850 and joined orch. of Ger. émigré musicians. Cond. in Boston, Mass., 1852--4. In 1855 he cond. for NY Phil., alternating with associates until 1866 when he became sole cond. until his death. Prominent champion in USA of Wagner and Liszt.


Bergonzzi, Carlo (b Cremona, c.1683; d Cremona, 1747). It. maker of vns. in style of his master, Stradivarius; succeeded by his son and nephews.


Berio, Luciano (b Oneglia, now Imperia, It., 1925). It. composer. Studied with Ghedini at Milan Acad. until 1951, then serial techniques with Dallapiccola at Tanglewood. In 1955 with Maderna founded elec. studio at It. Radio, remaining until 1961. Went to USA 1963, teaching in California and from 1965 at Juilliard Sch., returning to It. in 1971. Comps. are influenced by serialism, elec. devices, and indeterminacy. Has developed individually the 'collage' technique,borrowing extracts from other composers or imitating stylistic characteristics. Examples are Sinfonia, in which Berio quotes material from Mahler's 2nd
Sym., Wagner's *Das Rheingold*, Ravel's *La Valse*, and Strauss's *Der Rosenkavalier*, and *Laborintus II*, where street cries and interjections are blended with references to madrigals and 19th-century to jazz. Another collage is *Recital I (for Cathy)*, one of several works (e.g. *Epifanie* and *Sequenza 3*) written for his former wife, the sop. Cathy Berberian. His *Sequenza* series for various instr. is largely aleatory. In *Circles* the singer may perform either the notated pitches or the approximations: the choice is hers. While in Milan in his youth Berio cond. a small touring opera co. and has remained enthusiastic about the th., though his works for it have so far been extremely unconventional. Prin. works:


**orch:** *Nones* (1954--5); *Allietujah I* (1955--7), II (1956--8); *Divertimento* (collab. Maderna) (1957); *Quaderni I--III* from *Epifanie* (1959--63); *Chemins IIB* (1969); *Bewegung I* (1971); *Still* (1973); *Eindricke* (1973--4); *Encore* (1978); *Entrata* (1980); *Suite da 'La vera storia'* (1981); *Accordo*, for 4 wind bands (1981).

**chamber orch:** *Variazioni* (1954--5); *Différences* (1958--9); *Tempi Concertati* (1958--9); *Linea* (1973--4).

**solo instr. and orch:** *Corale on Sequenza VIII*, vn., 2 hns.,str. (1981); 2-pf. conc. (1972--3); *'Points on the Curve to Find[],[]'*; pf. and 23 instr. (1973--4); *Il Ritorno degli Snovidenia*, vc. and 30 instr. (1976--7); Pf. conc. (1977); *Chemins I* (from Sequenza II), harp and orch. (1965); *Chemins II* (from Sequenza VI) va. and 9 instr. (1967--8); *Chemins IIIC*, bass cl. and orch. (1972); *Chemins III* (from Chemins II), va. and orch. (1968--9); *Chemins IV* (from Sequenza VII), ob. and str. (1975); *Serenata*, fl. and 14 instr. (1957); *Concertino*, cl., vn., harp, celesta, and str. (1950); *Voci*, va. and orch. (1984).


**instr:** *Opus Number Zoo*, 5wind instr. (1950--1); Str. Qt. (1956); *Sincronie*, str. qt. (1963--4); *Autre Fois*, lullaby canon for Stravinsky (1971); 2 Pieces, vn. and pf. (1951); *Gesti*, fl. (1966); *Duetti per due violini* (1979--82).

**piano:** *Memory*, 2 pf. (1970); 5 *Variations* (1952--3); *Rounds* (1967) for hpd. (1965); *Wasserklavier* (1965); *Erdenklavier* (1968).


**electronic:** *Mutations* (1954); *Perspectives* (1956); *Moments* (1957); *Theme* (homage to Joyce) with v. of C. Berberian (1958); *Visage*, with v. of C. Berberian (1961); *Chants parallèles* (1975).

Bériot, Charles Auguste de (b Louvain, 1802; d Brussels, 1870). Belg. violinistand composer, also mechanic, landscape painter, and sculptor. Married the singer Malibran in 1836. Prof., Brussels Cons. 1843, retiring 1852 when sight failed. Wrote 10 vn. concs., a no. of pieces for 2 vn., etc., and also a *Violin School* which enjoyed much popularity.
Bériot, Charles Wilfrid de (b Paris, 1833; d Sceaux-en-Gatinais, 1914). Son of C. A. de Bériot. Pianist (pupil of Thalberg) and, as Prof., Paris Cons., teacher of Granados, Ravel, and others. Comp. 4 pf. concs.


**orch:** *Mont Juic* (suite in collab. with Britten, 1937); *Serenade for Strings* (1939); Sym., No. 1 (1940), No. 2 (1956--8, rev. 1976); No. 3 (1969), No. 4 (1976--8); *Divertimento* (1943); *Nocturne* (1946); *Sinfonietta* (1950); *Suite from Nelson* (1955); *Suite, A Winter's Tale* (1960); *Partita* (1965); *Windsor Variations* (1969); *Antiphon*, str. (1973); *Voices of the Night* (1973); *Suite for Strings* (1974).

**concertos:** *Introduction and Allegro*, 2 pf. (1938); vc. (1939, f.p. 1983); pf. (1947); 2 pf. (1948); fl. (1952); 5 *Pieces*, vn. and orch. (1961); vn. and chamber orch. (1961); *Dialogue*, vc. and chamber orch. (1970); *Sinfonia concertante* for ob. (1973); guitar (1974).

**voice(s) and orch:** *Domini est Terra* (1937); 4 *Poems of St Teresa of Avila*, cont. and str. (1947); *Stabat Mater* (1947); *Colonus' Praise* (1949); *Batter my Heart* (1962); *Signs in the Dark*, ch. and str. (1967); *Magnificat* (1968); 4 *Ronsard Sonnets*, Set 2, ten. and orch. (1963, also with chamber orch.).

**choral:** *Gibbons Variations* (1951); *Crux fidelis* (1955); *Salve Regina* (1955); *Missa brevis* (1960); *Justorum Animae* (1963); *Mass* for 5 vv. (1964); 3 *Latin Motets* (1972); *Hymn for Shakespeare's Birthday* (1972); *Herrick Songs* (1974); *The Lord is My Shepherd* (1975); *The Hill of the Graces* (1975); *Judica Me* (1978); *Ubi Caritas* (1978); *Magnificat and Nunc Dimittis* (1980).

**voice and piano** (or other instr.): *How Love Came In* (1935); 5 *Songs* (1939--40); 5 *De La Mare Songs* (1946); *The Lowlands of Holland* (1947); 3 *Greek Songs* (1951); 4 *Ronsard Sonnets* Set 1, 2 ten. (1952, rev. 1977); 5 *Poems of W. H. Auden* (1958); *Autumn's Legacy* (1962); *Songs of the Half Light* (with guitar) (1964); *Chinese Songs* (1971); 5 *Housman Songs* (1978); *Una and the Lion*, cantata for sop., recorders, hpd., viola da gamba (1979); *Sonnet*, high v. and pf. (1982).

**chamber music:** Str. Qts., No. 1 (1935), No. 2 (1942), No. 3 (1970); recorder sonata (1940); vn. sonatina (1942); str. trio (1943); va. sonata (1945); *Elegy and Toccata*, vn. and pf. (1950); hn. trio (1954); sextet for cl., hn., str. (1955); guitar sonatina (1957); ob. sonatina (1962); *Diversions*, ob., cl., bn., hn., vn., va., vc., pf. (1964); ob. qt. (1967); *Introduction and Allegro*, db. and pf. (1971); *Duo*, vc. and pf. (1971); *In Memoriam Igor Stravinsky*, str. qt. (1971); pf. and wind quintet (1975); fl. sonata (1978).

**piano:** 5 *Short Pieces* (1936); 3 *Pieces* for 2 pf. (1938--40); 3 *Impromptus* (1935); 4 *Concert Studies, Set 1* (1940); sonata (1945); 6 *Preludes* (1945); 3 *Mazurkas and Scherzo* (1949); sonatina, pf. duet (1954); *Concert Study* in E (1955); sonatina, 2 pf. (1959); *Improvisation on a theme of Falla* (1960); 4 *Concert Studies, Set 2* (1972); *Prelude and Capriccio* (1978); *Bagatelle*, 2 pf. (1981); *Mazurka* (1982).


**oratorio:** *Or Shall We Die?*, sop., bar., ch., and orch. (1982).


Berlin, Irving (orig. Israel Baline) (*b* Tyumen, Russia, 1888). Russ.-born Amer. composer of highly successful popular mus.---an instinctive composer, since his technical knowledge was rudimentary. Among his songs, many for films and mus. comedies, are *Alexander's Ragtime Band* (1911), *God Bless America*, *Easter Parade*, *White Christmas*, *Putting on my Top Hat*, *This is the Army*, *What'll I do?*, and *Always* (1925). Wrote the words (lyrics) for almost all his songs.

Berlin Philharmonic Orchestra. One of the world's major orchs., founded 1882. Among prin. cond. have been Franz Wüllner, Karl Klindworth, Hans von Bülow, Richard Strauss, Artur Nikisch (1895--1922), Wilhelm Furtwängler (1922--45), Leo Borchard (1945), Sergiu Celibidache (1945--51), and Herbert von Karajan (from 1954). The Philharmonic Hall was destroyed during 1939--45 war and replaced by a fine modern hall in 1963.

Berlioz, Herman (*b* Leipzig, 1910). Ger. composer. Studied Leipzig Cons. 1928--32 and in 1933 went to Paris where he studied pf. with Cortot and comp. with Nadia Boulanger, 1934--8. Escaped to USA, 1940, and entered Seminary College of Jewish Mus., NY, 1953--60. Early works influenced by Schoenberg and Hindemith but experiences as a refugee from Nazis led to his concentration on Jewish sacred and secular mus.

Berlioz, (Louis) Hector (*b* La Côte-St André, Grenoble, 1803; *d* Paris, 1869). Fr. composer, cond., and critic. His life, especially as related by himself in his marvellous *Memoirs*, reads like a novel. Son of a provincial doctor, he showed early liking for mus., learning the fl. and flageolet, and later the guitar, but never the pf. Intended for a medical career, in 1821 went to Paris medical sch. In 1822 applied for mus. lessons and began to compose an opera. An oratorio followed in 1823, when he became a private pupil of Le Sueur. In 1826 entered Paris Cons. to study with Reicha and LeSueur, 1826--8. In 1827 saw Kemble's co. in *Hamlet* at the Odéon and was stricken `like a thunderbolt' with a passion both for Shakespeare and for the Irish actress who played Ophelia, Harriet Smithson. In the first 5 months of 1830, comp. the *Symphonie fantastique*, sub-titled `Episodes in the life of an artist' and dealing autobiographically with his passion for Miss Smithson. It was perf. on 5 Dec. In Dec. 1832 at last met Miss Smithson and married her 10 months later. Over the next decade some of his greatest works were comp., incl. *Harold in Italy*, the *Symphonie funèbre et triomphale*, the dramatic sym. *Roméo et Juliette*, the *Grand Messe des morts* (*Requiem*) and the opera *Benvenuto Cellini*. Though some of these works were commissions (and Paganini gave him 20,000 francs for *Harold in Italy*, although he never played the va. solo), Berlioz supplemented his income by writing mus. criticism, a chore he detested but accomplished brilliantly. In 1841 his marriage broke up and he formed a liaison with the singer Marie Recio. They toured Ger. in 1843, and in the ensuing years he travelled frequently, visiting Russia and also paying 4 visits to London. Dramatic cantata *La Damnation de Faust* was a failure in Paris, 1846, and *Te Deum*, comp. 1849--50, was not perf. until 1855. From 1856 to 1858 engaged on enormous opera *Les Troyens*, for which he wrote the lib., basing it on Virgil's *Aeneid*. This work, Berlioz's masterpiece, was on too large a scale and efforts to have it staged at the Opéra failed. Eventually, having divided it into 2 parts, *La Prise de Troie* and *Les Troyens à Carthage*, he saw the 2nd part prod. at the Théâtre-Lyrique, Paris, in Nov. 1863. It was withdrawn after 22 perf.s., a failure which broke Berlioz's spirit. In 1860--2 completed his last work, the comic opera *Béatrice et Bénédicte*, based on Shakespeare. For nearly 100 years after his death, Berlioz's true qualities were obscured by
his image as the 'Romantic artist' par excellence. His extravagances in his scores, no longer very remarkable but ahead of their time, diverted critical attention, even among his admirers, from the classical purity of his melody and the Beethovenian grandeur of his command of dramatic contrasts. Today, the opera Les Troyens, the Grand’ Messe des morts and the Nuits d’été (forerunner of Mahler’s song-cycles with orch.) are recognized for their poetry and originality. Principal compositions:

**stage:** Les Francs-Juges, Op. 3 (1826, rev. 1829, 1833); Benvenuto Cellini, Op. 23 (1834--7); Les Troyens (1856--8); Béatrice et Bénédic平t (1860--2); Lélio (monodrama, 1831). **orch:** Ovs.: Waverley, Op. 1 bis (1827--8); Les Francs-Juges, Op. 3 (1826); Le ROI Lear, Op. 4 (1831); Le Corsaire, Op. 21 (1831); Rob Roy (1832); Le Carnaval romain, Op. 9 (1844); Harold en Italie, for va. and orch., Op. 16 (1834); Symphonie fantastique Op. 14 (1830); Rêverie et caprice, for vn. and orch., Op. 8 (1839); Symphonie funèbre et triomphale (ch. ad lib.), Op. 15 (1840).

**voices and orch:** Grand’ Messe des morts (Requiem), Op. 5 (1837); La Mort de Cléopâtre (1829); Roméo et Juliette, dramatic sym., Op. 17 (1838--9); La Damnation de Faust, Op. 24 (1828--46); L’Enfance du Christ, oratorio, Op. 25 (1850--4); Te Deum, Op. 22 (1849--50); Les Nuits d’été (with pf. or orch.), Op. 7 (1840--1, pf.; 1843--56, orch.).


Bernac, Pierre (really Pierre Bertin) (b Paris, 1899; d Avignon, 1979). Fr. bar., distinguished as recitalist and teacher (Gérard Souzay among his pupils). Gave first recital 1925. Frequently assoc. with composer Poulenc, his accompanist in concerts throughout Europe and USA. Several Poulenc song-cycles written for him, incl. Tel jour, telle nuit.


Bernasconi, Antonia (b Stuttgart, 1706; d Munich, 1784). It. operatic sop. for whom Gluck is said to have written Alceste, in which she sang in Vienna 1767. Sang Aspasia in the child Mozart’s Mitridate in Milan 1770--1. Also sang in London 1778 and again in Vienna 1781.

Berners, Lord (Gerald Hugh Tyrwhitt-Wilson) (b Arley Park, Bridgnorth, Shropshire, 1883; d Faringdon, Berks., 1950). Eng. composer, also painter, author, and diplomat. Studied music in Dresden and Vienna but pursued career as diplomat 1909--20, mainly in Rome. Early works pubd. under name Gerald Tyrwhitt. Had advice and lessons in Rome from Casella and Stravinsky. Marked gift for mus. satire and parody, as exemplified in his 3 Little Funeral Marches for pf. (1916), Fragments psychologiques for pf. (1915), 3 Orchestral Pieces (1916), Fantaisie espagnole for orch. (1918--19), and Valses bourgeoises, 2 pf. (1919). Set Mérimée's Le Carrosse du Saint-Sacrement as 1-act opera (prod. Paris 1924). His best-known work is the ballet The Triumph of Neptune (London, 3 Dec. 1926), some of which was orch. by Walton. Other ballets were LunaPark (1930 Cochran revue), A Wedding Bouquet (London 1936), which has choral parts to words by Gertrude Stein, Cupid and Psyche (1939), and Les Sirènes (1946). Also wrote L'Uomo dai Baffi, for solo woodwind, pf., str. (1918), 3 Songs in the German manner (1920), 3 Chansons (1919--20), 3 Sea Shanties (1921), and pf. piece Portsmouth Point (1920). Succeeded to barony 1918. Autobiography First Childhood highly recommended. Comp. mus. for film Nicholas Nickleby (1946), and other film scores.

Bernhard, Christoph (b ?Kolberg, 1628; d Dresden, 1692). Ger. singer and composer. Went to Dresden, with recommendation to Schütz, where his fine ten. v. induced the Kurfürst to send him to It. for further tuition. In Rome, became friend of Carissimi. Later returned to Dresden, worked in Hamburg 1664--74, returned to Dresden 1674, becoming Kapellmeister 1681. Church comp. show mastery of counterpoint, notably hymn Prudentia prudentiana, 1669.


Bernstein, Leonard (b Lawrence, Mass., 1918). Amer. composer, cond., and pianist. Educated Boston Latin Sch. and at Harvard Univ. 1935--9. In 1939 entered Curtis Institute, Philadelphia, studying cond. with Reiner. Already his outstanding talent had led a friend to say 'Lenny is doomed to success'. In summers of 1940--3 studied at Tanglewood summer sch., Boston, becoming ass. to Koussevitzky and was also noticed by Rodzinski, who invited him to become ass. cond. of NY Phil. Sym. Orch. 1943--4; début Nov. 1943, deputizing for Bruno Walter. Cond. NY City Center Orch., 1945--8, presenting adventurous programmes. Taught at Tanglewood 1951--5 in orch. and cond. dept.; part-time prof. of mus., Brandeis Univ. 1951--5. Career as opera cond. began at Tanglewood, 1946, in Amer. première of Britten's Peter Grimes. Cond. his own Trouble in Tahiti at Brandeis, 1952, and Cherubini's Medea (with Callas) at La Scala, Milan, 1953, returning there to cond. La Sonnambula for Callas. Début NY Met. 1964, Vienna 1966. In 1957--8 appointed joint prin. cond. (with Mitropoulos) of NY P.O., becoming sole cond. 1958--69, the first Amer.-born holder of the post. Guest cond. many of world's leading orchs., notably Vienna P.O., Israel P.O., and LSO. In 1969 was made 'laureate conductor for life' of NY P.O. Bernstein's outstanding quality as a musician is his catholic taste. Hence his comps. are markedly eclectic, bearing influences of Gershwin, Jewish ritual mus., Mahler, Stravinsky, Villa-Lobos, and Copland. (In 1941 he worked for a popular mus. publisher, making arrs. and jazz transcrs.). His first sym., Jeremiah (1941--44) won 1944 NY Music Critics' Award and in that year his ballet Fancy Free was perf. in NY. Later the same year his musical On the Town began a long run. Other musicals have been Wonderful Town (1953), Candide (1956), and the very successful West Side Story (1957). His most famous film mus. was for On the Waterfront (1954), from which he arr. a suite. He has comp. 2 other sym., The Age of Anxiety, for pf. and orch. (1947--9), and Kaddish, for female narrator, sop., ch., boys' ch., and orch. (1961--3). Also notable are Chichester Psalms (1965) and his Mass (1970--) described as 'theatre piece for singers, players, and dancers' to lib. by himself and Stephen Schwartz. He is also an outstanding TV mus. educator and a persuasive writer.


Bersaghorn or Bersaglieri Bugle. Bugle with a single valve, lowering the pitch by a 4th. Made in different sizes: sop. in B♭, cont. in E♭, ten. in B♭, bar. in B♭, and bass in F. Became popular with bugle bands during 1914--18 war. Presumably of It. origin (Bersaglieri = a sharpshooter corps of It. army).

Berté, Heinrich (b Galgóc, 1857; d Vienna, 1924). Hung. composer of ballets, notably Der Karneval in Venedig (Vienna, 1900), and operettas of which the best-known is Das Dreimäderlhaus (1916, Vienna) based on Schubert melodies and depicting (mainly fictitious) scenes from Schubert's life. Amer. version arr. Romberg prod. in 1921 as Blossom Time and Eng. version arr. G. H. Clutsam as Lilac Time (1922).

Bertin, Louise Angélique (b Les Roches, 1805; d Paris, 1877). Fr. cont., pianist, and composer of operas Le loup-garou (Paris 1827), Faust (1831), and L'Esmeralda (1836, for which Hugo adapted lib.).


Bertini, Henri Jérôme (b London, 1798; d Meylan, Grenoble, 1876). Eng.-born composer for pf., and especially of pf. studies which have long been used by teachers. Worked in Paris 1821--59.

Berton, Henri Montan (b Paris, 1767; d Paris, 1844). Fr. violinist, composer, and teacher. Violinist in Opéra orch. from 1782. Prof. of harmony Paris Cons., 1795--1818, when he succeeded Méhul as prof. of comp. Cond., Opéra-Comique 1807--9. Besides sacred mus. and instr. works, comp. over 40 operas (some in co-operation with Méhul, Spontini, Paër, and Boieldieu) of which best-known were Les Rigueurs du cloître (1790), a 'rescue opera' which was an exemplar for Fidelio, and Montano et Stéphanie (1799). Wrote pamphlets attacking Rossini.

Bertoni, Ferdinando Gasparo (b Salò, Venice, 1725; d Desenzano, Brescia, 1813). It. composer, pupil of Padre Martini. Organist St Mark's Venice, 1752--85. Comp. Orfeo (1776) to same lib. as Gluck. Several visits to London to conduct his own operas (of which he wrote about 50). Became cond. at St Mark's 1785 on death of Galuppi.

Bertrand, Antoine de (b c.1540; d Toulouse, c.1580). Fr. composer. Comp. notable 4-part settings of Ronsard Sonnets, using half-modal, half-tonal harmonic idioms.

Berutti, Arturo (b San Juan, 1862; d Buenos Aires, 1938). Arg. composer. Studied with Reinecke at Leipzig, then in Paris and Milan. From 1896 worked in Buenos Aires,
composing instr. works and operas of strong nat. character. Operas incl. *Taras Bulba* (1895) and *Pampa* (1897).

Berwald, Franz (Adolf) (*b* Stockholm, 1796; *d* Stockholm, 1868). Swed. composer (mainly self-taught), and violinist. Studied in Berlin where he comp. opera *Der Verräter*. Lived for time in Vienna, where opera *Estrella di Soria* was comp., also orch. works. Returned to Sweden, where his work was unfavourably received, so went back to Vienna, where Jenny Lind sang in his opera *Ein Ländlisches Verlobungsfest in Schweden* (A Swedish country betrothal, 1847). His chamber mus. is rewarding, also his 4 sym., of which only No. 1 in G minor (*Sérieuse*) was perf. in his lifetime. No. 3 in C major (*Singulière*) (1845) has become relatively popular. The best-known of his operas is the last, *Queen of Golconda*, 1864. Also wrote vn. conc. (1820), pf. conc. (1855), 3 str. qts. (1818, 1849, 1849), 2 pf. quintets (1853, c. 1850--7), and Septet in Bb (?1828).

**Bes** (Ger.). The note Bb.

Bésard, Jean Baptiste (*b* Besan;Alcon, 1567; *d* ?S. Ger., after 1617). Fr. amateur composer and lutenist. Worked variously in Rome, Cologne, and Augsburg. Author of books on medicine, history, and philosophy. Pubd. 2 vols. of lute mus., incl. own comps., 1603 and 1617.


Besozzi. It. family of orch. musicians specializing in woodwind, particularly ob. Headed by Alessandro (*b* Parma, 1702; *d* Turin, 1793) who comp. several trio sonatas, etc. Second generation settled in Paris where the last member, Louis Désiré (*b* Versailles, 1814) died in 1879.

Besson, Gustave Auguste (*b* Paris, 1820; *d* Paris, 1875). Fr. maker of mus. instr. Prod. a new cornet when only 18. Many inventions to improve valve-mechanism of cornet, most successful being 'prototype system' of construction with conical steel mandrels. Also invented db. cl., and family of 'cornophones' to reinforce orch. hns. Branch factory opened London 1851.

Best, William Thomas (*b* Carlisle, 1826; *d* Liverpool, 1897). Eng. organist, recognized as the greatest concert organist of his time, the chief centre of his activities being St George's Hall, Liverpool, 1855--94. Assoc. for 21 years with Handel fests. in London. Arr. many works for his instr. Ed. Bach's org. works, and wrote books on organ-playing. Gave first recital on Royal Albert Hall organ, 1871.

**Bestimmt** (Ger.). (1) Decided (in style). (2, applied to a particular line in the score) Prominent.

Besuch der Alten Dame, Der (Einem). See *Visit of the Old Lady, The*.


Bethlehem, Penn. Known for its fests., which began in 1742 with Moravian settlers. Since 1900 fest. has been given by Bethlehem Bach Choir, with orch. recruited from leading Amer. orch. musicians.

**Betonung** (Ger.). Accentuation.
Betrothal in a Nunnery (Prokofiev). See Duenna, The.


Beweglich (Ger.). Agile. So Beweglichkeit, agility.

Bewegt. (1) Moved, i.e. speeded. (2) Moved, i.e. emotionally. Bewegter. Quicker.

Bewegung. (1) Rate of motion, speed. (2) Emotion. (3) Commotion.

Beydts, Louis (b Bordeaux, 1895; d Caudéran, 1953). Fr. composer of operettas and instr. mus. Wrote mus. for film La Kermesse Heroïque.


Bezekirsky, Vasily (b Moscow, 1835; d Moscow, 1919). Russ. violinist and composer. Many tours abroad as soloist. Leader, Imperial Th., Moscow, orch. 1871--91. Prof. of vn., Moscow Cons. of Phil. Soc. 1882--1902. Comp. orch. works incl. vn. conc. and wrote cadenzas for concs. of Beethoven and Brahms.


Bianca (It.). White. Half-note or minim.

Bianca und Giuseppe. Opera in 4 acts by Kittl (prod. 1848) memorable only because lib. is by Wagner, who adapted König's novel for his own use in 1836 but did not set it.

Bianchi, Francesco (b Cremona, 1752; d Hammersmith, 1810). It. composer of over 80 operas and oratorios. Worked at It. Opera in Paris under Piccinni, 1775. From 1785 to 1797 was 2nd organist at St Mark's, Venice. Went to London 1794. Wrote opera Inez de Castro for It. début of Elizabeth Billington. Cond. in Dublin, 1797--801. Among operas are Semiramide (1790), Acis and Galatea (1792), and Alzira (1801). Took own life.


Bibelorgel, Bibelregal (Ger.). A type of Regal, a reed org. which came into use in the 15th cent. and remained popular into the 17th. In appearance it was a small, portable, single-manual org. of small compass, but the pipes (all short) were at first all reed-pipes, the reeds being of that type called 'Beating Reeds' (see Reed): later flue pipes were sometimes added. The Bible Regal folded in 2 like a book.

Biber, Heinrich Ignaz Franz von (b Wartenberg, Bohemia, 1644; d Salzburg, 1704). Ger.-Bohemian violinist and composer, becoming Kapellmeister at Salzburg, 1684. Prolific composer for vn., also wrote operas, chamber mus., tpt. conc., and 'Nightwatchman' Serenade (for 2 vn., 2 va., and continuo).

Biblical Songs. 10 settings for v. and pf. by Dvo;Akrák, comp. 1894 as his Op. 99, of passages from the Psalms. Nos. 1 and 5 orch. Dvo;Akrák.


Bicinium (Lat.). A 2-v. song.

Biene, August van (b Holland, 1850; d Eng., 1913). Dutch cellist. Went to London as child and played in streets; discovered by Costa. Comp. popular The Broken Melody and played it (in mus. halls, etc.) over 6,000 times.


Bigophone, Bigotphone. Improved mirliton introduced by Bigot, a Frenchman, in the 1880s. Often made up to resemble the various brass instr.

Bihári, János (b Nagyabony, 1764; d Pest, 1827). Hung. violinist and composer credited with composing the Rákóczi March, although version of the tune already existed.

Bilitis, Chansons de (Debussy). See Chansons de Bilitis.


Billroth, Theodor (b Bergen, Isle of Rügen, 1829; d Abazzia, 1894). Prussian surgeon and amateur musician, famous as close friend of Brahms in Vienna from 1867. Many of Brahms's chamber works received private f.ps. at his soirées. Correspondence with Brahms pubd.


Billy the Kid. Ballet in 1 act, mus. by Copland, to lib. by Kirstein, choreog. Loring; comp. for Ballet Caravan 1938 (Chicago). Subject was 'Wild West' gunman (William Bonney). Concert Suite for orch., and pf. suite, 1938.

Binary Form. Literally, a form in 2 sections. Simple binary form, as in an 18th-cent. kbd. suite, has no strong contrast of material. The first section opens in the Tonic key and then (subject to an exception shortly to be mentioned) modulates, as it ends, into the key of the Dominant. The 2nd section then opens in that 2nd key and, before it ends, modulates back to the 1st. There are, then, 2 distinct main cadences, or points of rest, the 1st in the Dominant and the 2nd in the Tonic. The exception just referred to occurs if the piece is in a minor key, when the 1st sections sometimes ends in the relative major. This form is unsuitable for very long pieces, since the variety offered to the listener is almost entirely confined to details of treatment and the element of key, the thematic material employed throughout being the same. Since the deaths of Bach and Handel, this form has been little used. It developed into compound binary form, another name for Sonata form.

Binchois, Gilles de Bins (b ?Mons, c.1400; d Soignies, 1460). Franco-Flemish composer and organist. Regarded as one of major composers of early part of 15th cent. Probably trained as chorister and thought to have been soldier in service of Earl of Suffolk in Eng. occupation army in France. In 1420s joined Burgundian court chapel. Provost of collegiate church of StVincent, Soignies, from 1452. Most of his surviving secular songs are rondeaux. Church mus. incl. a *Te Deum*, several settings of the *Magnificat*, *Credo*, and *Gloria*, but no complete *Mass* survives.

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Binge, Ronald (b Derby, 1910; d Ringwood, Hants, 1979). Eng. composer of light orch. works such as *Elizabethan Serenade*, *Spitfire*, *Thames Rhapsody*, also alto sax. conc. and film mus. Began career as cinema organist. Became arr. in 1935 for Mantovani, whose post-1945 'singing strings' style was his creation.

Biniou (Fr.). Bagpipe.
Binkerd, Gordon Ware (b Lynch, Nebraska, 1916). Amer. composer; studied at Eastman Sch. 1940--1 and Harvard Univ. 1946--9 (comp. with W. Piston). Prof. of comp., Illinois Univ., 1949--71. Comps. incl. 3 sym., 2 str. qts., and a song-cycle and choral work, both to words by Hardy.

Binns, Malcolm (b Gedling, Nottingham, 1936). Eng. pianist. Studied RCM. Londondébut 1957. Prof. of pf., RCM, 1962--9. Specialist in perf. of works on instr. of the period in which they were composed.

Biondi, Giovanni Battista (b Cesena, fl. 1605--30). It. Minorite friar known to have worked in Bologna and in Brisighella, near Faenza. Comp. 19 vols. of motets, masses, psalms, etc. pubd. in Venice 1606--30.


Bird Organ (or Serinette). Simple form of the 'Orgue deBarbarie', intended by reiteration of a short tune to teach captive birds to sing. (Serin, Fr. = the domestic canary.)


Birmingham. City in West Midlands, Eng., with splendid mus. tradition. Fest. was held there triennially, with occasional breaks, from 1768 to 1912. Costa cond., 1849--82; Mendelssohn's Elijah f.p. 1846 and Gounod's Rédemption 1882. Richter became cond. 1885. Byrd's Mass in 5 parts was revived 1900. Most significant fest. f.p.s. were of Elgar works: The Dream of Gerontius (1900), The Apostles (1903), The Kingdom (1906), The Music Makers (1912). Sibelius cond. f.p. in England of his 4th Sym., 1912. CBSO was founded 1920 with Appleby Matthews as cond. (though first concert cond. Elgar). Conds. since then have been Boult 1924--30, Heward 1930--43, Weldon 1943--51, Schwarz 1951--7, Panufnik 1957--9, Rignold 1960--8, Frémaux 1969--78, Rattle from 1980. Birmingham Sch. of Mus. developed slowly until appointment of Bantock as prin., 1900. Orig. part of Birmingham and Midland Institute and formally constituted in 1886 but now part of City of Birmingham Polytechnic and in new building since 1973. Pupils have incl. Julius Harrison, Frank Mullings, and Clarence Raybould. Other prns. have been A. K. Blackall (1934--45), Christopher Edmunds (1945--57), Steuart Wilson (1957--60), Gordon Clinton (1960--73), and L. Carus from 1973. At univ., Peyton Chair of Mus. was founded 1905 with Elgar as first prof. Succeeded by Bantock (1908), other incumbents being V. Hely-Hutchinson, J. A. Westrup, A. Lewis, and I. Keys.

Birtwistle, Harrison (Paul) (b Accrington, 1934). Eng. composer. As clarinettist, entered RCM 1952, studying comp. with Richard Hall. While still a student was one of Manchester New Music Group (with A. Goehr, P. Maxwell Davies and J. Ogdon), performing avant-garde works. Leaving RCM 1960, spent a year at RAM. From 1962 to 1965 was dir. of mus., Cranborne Chase Sch. In USA 1966--8, first year as visiting fellow, Princeton Univ. With Maxwell Davies formed Pierrot Players in London for perf. of new chamber mus. involving theatrical elements (named after Pierrot Lunaire). Received commissions for works from many organizations and rapidly moved into forefront of Eng. composers of his generation. Music marked by genuine lyrical impulse built on dramatic use of ostinato and repeated thematic fragments. A strong poetic feeling pervades all his work. Prin. comps.: opera and dramatic: Punch and Judy (1966--7); Down by the Greenwood Side (1968--9); The Mask of Orpheus, (1973--5, 1981--4); Bow Down (1977); Yan Tan Tethera,

orch: Chorales (1960--3); 3 Movements with Fanfares (1964); Nomos (1967--8); An Imaginary Landscape (1971); The Triumph of Time (1972); Melencolia I (1976); Still Movement, 13 solo str. (1984).

instrumental (without v.): Refrains and Choruses, wind quintet (1957); The World is Discovered, chamber ens. (1960); Tragoedia, wind quintet, hp., str. qt. (1965); Verses for Ensembles, wind quintet, brass, perc. (1969); Some Petals from the Garland, chamber ens. (1969); Medusa, ens. (1969--70, rev. 1980); Dinah and Nick's Love Song, 3 sop. sax., hp., or 3 cor. ang., hp. (1972); Tombeau, in mem. Igor Stravinsky, fl., cl., hp., str. qt. (1972); Chorales from a Toyshop (1974); Silbury Air, chamber ens. (1977); Carmen Arcadiae Mechanicae Perpetuum, chamber ens. (1977); For O, For O, the Hobby Horse is Forgot, 6 perc. players (1976); Pulse Sampler, ob. and claves (1981).


unacc. voices: Description of the Passing of a Year, ch. (1963); On the Sheer Threshold of the Night, 4 solo vv. and 12-part ch. (1980).

electronic: 4 Interludes from a Tragedy, cl. and tape (1968--9); Chronometer, 8-track tape (1971--2).


Bis (Fr.). Twice. (1, at a concert) 'Encore'!. (2, in a score) Repeat the passage.

Bisbigliando (It. 'Whispering'). Effect used on harp. Constantly repeated notes are played pianissimo in upper and middle registers. Involves both hands playing adjacent strings set to same pitch with the pedals.

Biscroma (It.). The 32nd note or demisemiquaver.


Bisset, 12-str. guitar, invented 1770 by Vanhecke, with 6 str. over the finger-board and the rest sympathetic.

Bist du bei mir (With you beside me). Aria by J.|S. Bach from Anna Magdalena Bach notebook (1725) written on 2 staves only, with v. part and unfigured bass.

Bitonality. The use of 2 keys simultaneously, as in the works of Stravinsky, Vaughan Williams, Holst, and many other 20th-cent. composers. See Tonality and Polytonality.

Bittner, Julius (b Vienna, 1874; d Vienna, 1939). Austrian composer. Trained as lawyer, but turned to mus. and comp. operas, songs, chamber mus., etc., as well as editing a mus. journal. Operas incl. *Das höllisch Gold* (1916) and *Das Veilchen* (1934).

Bizet, (Alexandre Césare Léopold), known as Georges (b Paris, 1838; d Bougival, 1875). Fr. composer. Studied Paris Cons., pupil of Halévy (whose daughter he married). Won Grand Prix de Rome 1857, in which year his *Docteur Miracle* was perf. In Rome comp. an opéra-bouffe *Don Procopio* (prod. Monte Carlo 1906) and a choral sym. *Vasco da Gama*, also his *Te Deum* (1858). On return to Paris comp. several operas, none of which had much success. They were *Les Pécheurs de perles* (The Pearl Fishers) (1863), *La Jolie Fille de Perth* (The Fair Maid of Perth) (1866), and *Djamileh* (1871). In the early 1860s, comp. a 5-act opera *Ivan IV* which he later abandoned, using some of the mus. in other works, but which was prod. in a mutilated edn. after World War II as *Ivan le Terrible*. Other operas which exist either in incomplete or fragmentary form are *La Coupe du Roi de Thule* (1868), *Grisélidis* (1870–1), which incl. mus. later used in *L'Arlesienne* and *Carmen* (Flower Song), and *Don Rodrigue* (1873). Had more success in his lifetime with non-operatic works such as *Souvenirs de Rome* (perf. 1869, pubd. 1880 as suite *Roma*), the *Petite Suite, Jeux d'enfants* (1871), and incidental music to *L'Arlesienne* (1872). In 1873 began work on an opéra-comique *Carmen*, prod. Paris 1875 and coolly received, though it has since become one of the most popular operas ever written. A brilliant pianist, Bizet also comp. for that instr. and his songs and church mus. are of high quality. A Sym. in C, 1855, of felicitous youthful charm, was disinterred in 1933 and f.p. in Basle cond. Weingartner, 26 Feb. 1935. If Bizet's fame rests largely on *Carmen*, all his pubd. work has colour, melody, and brilliant aptness of orchestration. But in practically all of Bizet's work, incl. *Carmen*, there are musicological pitfalls for the unwary writer who has not consulted the work of authorities such as Winton Dean concerning spurious edns., additions, and interpolations. Prin. works:

**operas:** Le *Docteur Miracle* (1856); *Don Procopio* (1858–9); *La Prêtesse* (?1861); *Ivan IV* (?1862–3, rev. 1864–5); *Les Pécheurs de perles* (The Pearl Fishers) (1863); *La jolie fille de Perth* (The Fair Maid of Perth) (1866); *Djamileh* (1871); *Carmen* (1873–4).

**incidental music:** L' *Arlesienne* (play by A. Daudet) (1872).

**orch:** Overture (c. 1855); Sym. in C (1855); Scherzo et Marche funèbre (1860–1); *Roma*, sym. (1860–8, rev. 1871); *Marche funèbre* (1868–9); *Petite Suite* (1871, orch. of Nos.2, 3, 6, 11, and 12 from *Jeux d'Enfants*, pf. duet 1871); L' *Arléniene*, Suite No. 1 (1872. Suite No. 2 is by Guiraud); *Patrie*, ov. (1873).

**choral:** Valse in G, 4 vv., orch. (1855); *La Chanson du Rouet*, solo v., 4 vv., pf. (1857); *Clovis et Clotilde*, cantata (1857); *Te Deum*, sop., ten., 4 vv., orch. (1858); *Vasco de Gama*, ode-symphony (1859–60); *La Mort s'avance* (1869).

**piano:** *Grande Valse de Concert* in Eb, Nocturne in F (1854); 3 *Esquisses Musicales* (1858); *Chants du Rhin* (1865); *Variations Chromatiques de Concert* (1868); Nocturne in D (1868); *Jeux d'Enfants* (Children's Games), 12 pieces, pf. duet (1871).

**songs:** *Vieille Chanson* (1865); Après l'hiver (1866); *Feuilles d'Album*, 6 songs (1866); *Chants des Pyrénées*, 6 folk-songs (1867); *Berceuse* (1868); *La Coccinelle* (1868); *Absence* (1872); *Chant d'Amour* (1872); Sérénade: O, quand je dors (1870); 12 extracts from unperf. stage works all fitted with new words (pubd. 1886).


Blacher, Boris (b Niu-chang, China, 1903; d Berlin, 1975). Ger. composer. Studied mus. in Irkutsk, Siberia, and at Charbin, China, where he worked in the opera house, 1919. Moving to Berlin 1922, studied architecture and mathematics, and comp., after 1924, with Friedrich Koch. Taught at Dresden Cons. 1938–9. In 1945 became prof. of comp., Berlin Hochschule and dir., 1953–70. Prolific composer in many forms, Blacher's mus. is basically tonal, though he has used the 12-note method, and he developed (in Ornamente, Op. 37; for pf., 1950) a rhythmical process called 'variable metres' whereby systematic changes of metre are planned according to mathematical relationships. Employed jazz styles in early works and elec. devices in later ones (after 1962). Works incl.:

- Operas: [fy75,1]Fürstin Tarakanowa (1940; also orch. suite); Romeo und Julia (1943); Die Flut (1946); Die Nachtenschwalbe (1947); Preussisches Märchen (1949); Rosamunde Floris (1960); Zwischenfälle bei einer Notlandung, 'reportage' for elec. instr. and singers (1965); 200,000 Taler (1969); Yvonne, Prinzessin von Bergund (1972); Das Geheimnis des entwendeten Briefes (1974).
- Ballets: Harlekinade (1939); Das Zauberbuch von Erzerum (on themes of Flotow) (1941; rev. as Der erste Ball, 1950); Chiarina (1946); Lysistrata (1950; also orch. suite); Hamlet (1949; also orch. suite); Der Mohr von Venedig (based on Othello) (1955); Demeter (1963); Tristan (1965; also orch. suite).
- Orches: Kleine Marschmusik (1932); Kurmusik (1933); Divertimento, str. (1935); Divertimento, wind (1936); Geigenmusik, vn., orch. (1936); Concertante Musik (1937); Sym. (1938); Hamlet, sym.-poem (1940); Conc. for str. (1940); Partita, str., perc. (1945); Variations on a Theme of Paganini (1947); Pf. Conc. No. 1 (1947), No. 2 (1952); Vn. Conc. (1948); Conc. for cl., bn., hn., tpt., hp., str. (1950); 2 Inventions (1954); Va. Cons. (1954); Fantasy (1955); Homage to Mozart (1956); Music for Cleveland (1957); Variations on a Theme of Clementi, pf., orch. (1961); Konzertstück, wind quintet, str. (1963); Vc. Conc. (1964); Collage (1968); Conc. for tpt. and str. (1970); Cl. Cons. (1971); Stars and Strings, jazz ens., str. (1972); Poème (1974); Pentagramm, str. (1974).

voice\n
s | smand instr: Jazz-Koloraturen, sop., alto sax., bn.(1929); Francesca da Rimini, sop., vn. (1954); 13 Ways of Looking at a Blackbird, sop. or ten., str. (1957); 3(6;px) oder For Seven, sop., perc., db. (1973).

Chamber Music: Str. qts., No. 1 (1930), No. 2 (1940), No. 3 (1944), No. 4 (Epitaph) (1951), No. 5 (Variationem über einem divergierenden c-moll-Dreiklang) (1967); vc. sonata (1940);
vn. sonata (1941); solo vn. sonata (1951); 4 Studies for hpd. (1967); pf. trio (1970); quintet, fl., ob., trb. trio (1973); Tchaikovsky-Variations, vc., pf. (1974).

piano: 2 sonatinas (1940); 3 Pieces (1943); Ornamente (1950); sonata (1951); 24 Preludes (1974).

elec: Multiple Raumperspektiven, pf., elec. (1962); Glissierende Deviationen, tape (1962); Der Astronaut, tape (1963); Elektronisches Scherzo, tape (1965); Ariadne, duodrama, 2 speakers, elec. (1971).


Black Dyke Mills Band. Brass band, founded 1855, in connexion with mills of same name in village of Queensbury, Yorkshire. Has always held high place in band world, frequently winning Brit. nat. championships and other prizes, and touring both sides of the Atlantic.


Black Key Étude. No. 5 (in Gb major) of Chopin's 12 Grandes Études for pf. (Op.10; pubd. 1833). The right hand confines itself to the black keys.


Bladder-Pipe. Instr. similar to bagpipe which existed from 13th to 16th cents. and was sometimes called Platerspil. Attempted to combine bagpipe's continuous air flow with a means of stopping and starting more easily, thus making some kind of tonguing and articulation possible. This it did by using elastic animal bladder which expelled air down the pipe by its own elasticity instead of, as in the bagpipe, by arm pressure on animal skin.

Blades, James (b Peterborough, 1901). Eng. percussion-player. Prof. of timp. and perc. RAM. Former member, ECO, Melos Ens., etc. Author of books on perc. instr. and technique. O.B.E. 1972.


Blagrove, Richard (Manning) (b Nottingham, 1826; d London, 1895). Brother of Henry Blagrove. Noted va. player, and propagandist, as composer and executant, for the concertina.
Blake, David (Leonard) (b London, 1936). Eng. composer. Studied Cambridge Univ. and Ger. Acad. of Arts, Berlin, with Eisler. Lecturer in mus., York Univ., 1964--71, senior lecturer from 1971, prof. from 1981. Also cond. and pianist with his ensemble Lumina. Early works in tonal idioms influenced by Bartók and Mahler, later adopted 12-note system, but later evolved a freer, more relaxed style, the vn. conc. being deeply romantic in style and spirit. Prin. works:


Blake Watkins, Michael. See Watkins, Michael Blake.

Blanche (Fr.). White. The half-note or minim.

Blanik (Smetana). See Mâ Vlast.

Blasinstrumente (Ger.). Blowing instruments, i.e. wind instr.

Blasis, Carlo de (b Naples, 1797; d Cernobbio, L. Como, 1878). It. ballet dancer and choreog. on whose system classical training is still based. Dir., Royal Acad. of Dance, Milan, 1837-53. Worked in London and Paris. Created 90 ballets, some with own mus. Father was composer and sister operatic sop.

Blasmusik (Ger.). Blowing mus., i.e. mus. of wind instr.


Blavet, Michel (b Besan; Alcon, 1700; d Paris, 1768). Fr. flautist and composer of operas, fl. sonatas, and ballets. Probable that several of Leclair's fl. sonatas were written for him.

Blech (Ger.). Sheet metal, i.e. the Brass. Blechmusik, brass band.


Blech, Leo (b Aachen, 1871; d Berlin, 1958). Ger. cond. and composer. Studied Berlin Hochschule, 1890. First cond. posts in Aachen and Prague; from 1906 Kapellmeister, Royal Berlin Opera, becoming Generalmusikdirektor 1913--23, working for much of that period with R. Strauss, of whose operas he cond. several f.ps. in Berlin. Brief spell in Vienna, then

'Bleeding chunks'. Phrase sometimes used by writers on mus. when referring to operatic extracts played out of context in the concert-hall. It is a quotation from a programme-note by Sir Donald Tovey on Bruckner's 4th Sym. in his Essays in Musical Analysis, Vol. II (1935), p. 71. Tovey wrote: 'Defects of form are not a justifiable ground for criticism from listeners who profess to enjoy the bleeding chunks of butcher's meat chopped from Wagner's operas and served up on Wagner nights as Waldweben and Walkürenritt'.

Bleiben (Ger.). To remain. In org. mus., Bleibt (remains) means that the stop in question is to remain in use.


Blessed Virgin's Expostulation, The. Song for sop. or treble by Purcell, comp. 1693 to text by Nahum Tate beginning 'Tell me some pitying angel'.

Best Pair of Sirens. Ode for ch. and orch. by Parry, f.p. 1887. Words from Milton's At a Solemn Musick.

Blind Man's Buff. Th. piece by Maxwell Davies, masque for sop. (or treble), mez., and mime, and stage band. Text by composer from Büchner's Leonce und Lena, and other sources. F.p. London 1972 (Josephine Barstow, Mary Thomas, Mark Fourneaux, BBC S.O., cond. Boulez).

Bliss, (Sir) Arthur (Drummond) (b London, 1891; d London, 1975). Eng. composer, conductor, and administrator. Studied counterpoint with Charles Wood at Cambridge Univ. Mus.B. 1913. Pupil of Stanford at RCM 1913--14. Served in Royal Fusiliers 1914--17, Grenadier Guards 1917--18. From 1919 earned reputation of being enfant terrible, influenced in such works as Madame Noy and Rout by Stravinsky, Satie, etc. Wrote incid. mus. for Nigel Playfair, 1919. Cond., Portsmouth Philharmonic Soc. 1921. His Colour Symphony was commissioned for the 1922 Three Choirs Fest. on Elgar's suggestion. Went to Santa Barbara, Calif., 1923--5, working as cond. Returned to Eng. 1925, writing a series of chamber works for virtuosi soloists and ensembles. His Morning Heroes (1930) was perf. at 1930 Norwich Fest., one of its movts. being a setting of a war poem by Wilfred Owen. Music for Strings followed in 1935. In 1934--5 he wrote the mus. for Korda's H. G. Wells film Things to Come and in 1937 his ballet Checkmate was produced at S.W. Two other important ballet scores, Miracle in the Gorbals (1944) and Adam Zero (1946), followed. His piano concerto was first performed at the 1939 New York World Fair. From 1939 to 1941 he taught at Berkeley in California, but on return to Eng. became BBC dir. of mus., 1942--4. An opera, The Olympians, to a lib. by J. B. Priestley, failed to win approval at its 1949 CG premiere, but he wrote an opera for television, Tobias and the Angel, in 1960 to a lib. by Christopher Hassall. In 1950 he was knighted and in 1953 became Master of the Queen's Music, a post he filled with flair and energy. Among the best of his later works were the vn. conc. (for Campoli) and the orch. Meditations on a Theme by John Blow (both 1955) and the vc. conc. (1970). K.C.V.O. 1969. C.H. 1971. Bliss's early Stravinskyan phase gave way to works in a bold, post-Elgarian style, vigorous and rich in texture but lacking the innerpoetry of his model. Some of his best music is to be found in his chamber works, notably the cl. quintet, written for Frederick Thurston, and the ob. quintet, for Léon Goossens. His sense of drama and of vivid musical imagery found their truest outlet in his ballet scores and in the excellent Things to Come suite. Prin. works:
operas: The Olympians (1948–9); Tobias and the Angel (1960); The Beggar's Opera (1952–3, version of Gay-Pepusch work for film).

ballets: Checkmate (1937); Miracle in the Gorbals (1944); Adam Zero (1946); The Lady of Shalott (1958).

orch: 2 Studies (1920); Mélée Fantasque (1921, rev. 1937 and 1965); A Colour Symphony (1921–2, rev. 1932); Introduction and Allegro (1926, rev. 1937); Hymn to Apollo (1926, rev. 1965); Music for Strings (1935); Processional, with org. (1953); Meditations on a Theme by John Blow (1955); Edinburgh Overture (1956); Metamorphic Variations (1972); 2 Contrasts, str. (1972, arr. from Str. qt. No. 2).


choral: Pastoral: Lie strewn the white flocks, mez., ch., and orch. (1928); Morning Heroes, sym. for orator, ch., and orch. (1930); A Song of Welcome, sop., bar., ch., and orch. (1954); The Beatitudes, sop., ten., ch., and orch. (1961); Mary of Magdala, cont., bar., ch., and orch. (1962); The Golden Cantata, ten., ch., and orch. (1963); The World is charged with the grandeur of God, ch. and wind (1969); 2 Ballads, women's vv. and orch. (1971).

unacc. voices: Aubade for Coronation Morning (1953); Seek the Lord (1956); Birthday Song for a Royal Child (1959); Stand up and bless the Lord your God (1960); Cradle Song for a Newborn Child (1963); O Give Thanks (1965); River Music (1967); Lord, who shall abide in Thy Tabernacle (1968); A Prayer to the Infant Jesus (1968); Ode for Sir William Walton (1972); Prayer of St Francis of Assisi (1972); Put thou thy trust in the Lord (1972); Sing, Mortals! (1974); Shield of Faith (1974).

voice and ens.: Madam Noy, sop. (1918); Rhapsody, sop., ten. (1919); Rout, sop. (1920); 2 Nursery Rhymes, sop. (1920); The Women of Yueh, sop. (1923–4); Serenade, bar. (1929); The Enchantress, scena for cont. (1951); Elegiac Sonnet, ten. (1954); A Knot of Riddles, bar. (1963).

brass and military band: Kenilworth Suite (1936); The First Guards (1956); Belmont Variations (1963); The Linburn Air (1965); and many ceremonial fanfares for royal and other occasions.

chamber mus.: Str. qt. (1914, withdrawn), str. qt. (1923–4? MS.), No. 1 in Bb (1941), No. 2 (1950); Conversations, fl., alto fl., ob., cor ang., vn., va., vc. (1920); pf. quintet (1919, unpubd.); ob. quintet (1927); cl. quintet (1932).

incid. mus. (stage and radio) and film mus.: As You Like It (1919); King Solomon (1924); Things to Come (1934–5); Conquest of the Air (1937); Caesar and Cleopatra (1944); Men of Two Worlds (1945); Christopher Columbus (1949); Summer Day's Dream (1949).

piano: Bliss (1923); Masks (1924); Toccata (c.1925); Interludes (1925); Suite (1926); The Rout Trof (1927); Study (1927); Sonata (1952); Miniature Scherzo (1969); Fun and Games, 2 pf. 3 hands (1970); Triptych (1970); A Wedding Suite (1974).

solo songs: The Tramps (c.1916); 3 Romantic Songs (1921); 3 Songs (1923, rev. 1972); When I was One and Twenty (1923); Ballads of the 4 Seasons (1923); 3 Jolly Gentlemen (1924); The Fallow Deer at the Lonely House (1924); A Child's Prayer (1926); Rich or Poor (1925–6); Simples (1932); 7 American Poems (1940); Auvergnat (1943); Angels of the Mind, song-cycle, 7 songs (1969); Tulips (1970).

Blitheman, John (b c.1525; d London, 1591). Eng. organist of Queen Elizabeth's Chapel Royal from 1553; composer of church mus. and virginals mus.—the latter important for its influence on his successor in the organistship, his pupil John Bull.

abandoned Parisian neo-classicism, his work was based on diatonicism laced with jazz and popular influences, in the manner made more familiar by Bernstein. Other works incl.:


**ballets:** *Cain* (1930), *The Guests* (1949).

**orch.:** works incl. pf. conc. and mus. for th. and films.


**Block Flute** (Ger. *Blockflöte*). Recorder or flageolet, so called after its 'block' or fipple; also an org. stop.


**Blockx, Jan** (b Antwerp, 1851; d Antwerp, 1912). Belg. composer; pupil and follower of **Benoiit**, whom he succeeded in 1901 as dir. of Royal Flemish Cons., Antwerp. Propagandist for Flemish nat. movement. Wrote 8 operas to Fr. and Flemish texts, incl. *Thyl Uylenspiegel* (1900).


**Blomdahl, Karl-Birger** (b Växjö, Sweden, 1916; d Kungsängen, 1968). Swed. composer, pupil of Hilding Rosenberg, studied in Fr. and It. 1946--7. Prof. of comp., Swedish Royal
Blondel (de Nesle) (fl. 12th cent.). Fr. trouvère (minstrel), 22 of whose songs survive. Said to have discovered where King Richard I was imprisoned by Duke of Austria.

Blossom Time. Amer. version of operetta Das Dreimäderlhaus by Berté.

Bluebeard's Castle (Bartók). See Duke Bluebeard's Castle.

Blue Bells of Scotland (properly 'Bell', not 'Bells'). This song, of unknown origin, first appears at the end of the 18th or beginning of the 19th cent., sung by the London actress, Mrs Jordan (an Irishwoman), at Drury Lane Th.


Blues. Slow jazz song of lamentation, generally for an unhappy love affair. Usually in groups of 12 bars, instead of 8 or 16, each stanza being 3 lines covering 4 bars of music. Tonality predominantly major, but with the flattened 3rd and 7th of the key (the 'blue notes'). Harmony tended towards the plagal or subdominant. The earlier (almost entirely Negro) history of the Blues is traced by oral tradition as far back as the 1860s, but the form was popularized about 1911--14 by the Negro composer W. C. Handy (St Louis Blues, Basin Street Blues). Composers such as Gershwin, Ravel, Copland, and Tippett have used the term to indicate a Blues-type mood rather than a strict adherence to the form. Among notable blues singers were Bessie Smith and Billie Holiday (though Holiday's main repertoire was pop music).


Blume, Friedrich (b Schlüchtern, 1893; d Schlüchtern, 1975). Ger. musicologist. After studying medicine, philosophy, and mus. at Eisenach, Munich, Berlin, and Leipzig,
embarked on distinguished career as ed. of early mus. and writer of scholarly studies on a wide variety of mus. subjects. Prof. of musicology, Kiel Univ. 1935--58. From 1943 directed the preparation of the encyclopedia Die Musik in Geschichte und Gegenwart, which began to appear in 1949. Authority on Bach and Mozart.


**Blüthner.** Pf.-making firm, founded Leipzig 1853.


**B Moll** (Ger.). The key of B♭ minor (not B minor; see B).

**B.N.O.C.** See British National Opera Company.


**Bobillier, Marie.** See Brenet, Michel.

**Bocca chiusa** (It.). Closed mouth, i.e. a wordless humming (in choral mus.).

**Boccherini, Luigi** (b Lucca, 1743; d Madrid, 1805). It. cellist and composer. Famous in teens as virtuoso cellist. Contemporary of Haydn and resembling him in ideals, methods, and general spirit. Settled in Madrid in 1769, remaining until 1787. Appointed 'composer of his Chamber' by Friedrich Wilhelm II of Prussia. Returned to Spain 1797, when he then lacked a patron and died in poverty. Comp. opera, 30 sym., 11 vc. concs., 91 str. qts., 154 quintets (various combinations), guitar qts., 60 trios, church mus., etc. The famous Minuet is from the String Quintet in E major, Op. 13, No. 5. Boccherini's mus., which combines harmonic adventurousness with melodic profundity, is well worth detailed study.
Bocchino (It.). Mouthpiece of a wind instr.

Bocedization. 16th-cent. Flemish system of naming notes of scale (Bo-Ce-Di, etc.), somewhat on principle of tonic sol-fa. Introduced by Hubert Waelrant.


Boehm, Theobald (Boehm System, Boehm Flute) (b Munich, 1794; d Munich, 1881). Ger. flautist and composer, remembered principally for the system whereby he replaced the clumsily-placed holes of his instr. by keys enabling the cutting of the holes in their proper acoustical positions, yet leaving them in easy control of the fingers. He made his first 'ring key' fl. in 1832, while a player in Munich court orch., and in 1847 brought out an improved metal fl. with 15 holes and 23 levers and keys. This system has been adapted for ob., cl., and bn. Boehm was also a goldsmith and ironmaster. From 1833 to 1846 he superintended reorganization of Bavarian steel industry.

Boëllmann, Léon (b Ensisheim, Upper Alsace, 1862; d Paris, 1897). Fr. organist and composer, pupil of Gigout. From 1881 organist of Paris church of St Vincent de Paul; wrote org. mus. and mus. for other instr., incl. Symphonic Variations for vc. and orch.


Boësset, Antoine (b Blois, 1586; d Paris, 1643). Fr. court musician, being master of royal mus. from 1613 and holding other royal posts simultaneously. Pubd. 9 vols. of airs (1617--42), also masses and motets.

Boethius, Anicius Manlius Torquatus Severinus (b Rome, c.475; d Pavia, c.525). Roman philosopher and mathematician who wrote De institutione musica, a 5-vol. treatise on Gr. mus.


Bogatyrov, Anatoly (Vasilyevich) (b Vitebsk, 1913). Russ. composer. Studied at Minsk Cons. where he eventually became dir. Composer of 2 operas, syms., and cantatas.

Bogen (Ger.). (1) Bow. So Bogenstrich, bow stroke. (2) Short for Krummbogen. (3) The Tie or Bind. (4) Bogen form. The design of e.g. a movement of a sym. which can be likened to the curve of a bow.


Bohemian String Quartet. See Czech Quartet.

Bohemia's Meadows and Forests, From (Smetana). See Má Vlast.


Boieldieu, Francois Adrien (b Rouen, 1775; d Jarcy, 1834). Fr. composer. First 2 operas, to librs. by his father, were prod. in Rouen in 1793 and 1795. Went to Paris in 1795, soon having operas staged there. First major success in 1800 with Le Calife de Bagdad, but Cherubini asked him `Are you not ashamed of such undeserved success?' and took him as pupil, the first result (anothersuccess) being Ma Tante Aurore (1803). From 1803 to 1811 cond. of Imperial Opera, St Petersburg. Returning to Paris 1811, comp. Jean de Paris (1812), his biggest success until La Dame blanche (The White Lady) 1825, which is based on two Scott novels (The Monastery and Guy Mannering). Last years were haunted by ill-
health and money troubles. Also composed chamber mus., concs. for harp and for pf., and was prof. of pf., Paris Cons., 1798--1803, prof. of comp. 1817--26.

**Bois** (Fr.). **Wood.** *Avec le bois d'archet*, play with the wood of the bow, not the hair (same as *col legno*); *Les bois*, the woodwind; *Baguette de bois*, wooden-headed drumstick.

**Boismortier, Joseph Bodin de** (*b* Thionville, 1689; *d* Roissy-en-Brie, 1755). Fr. composer of 3 opéra-ballets, cantatas, works for recorder, bn. conc., and pieces for the then fashionable hurdy-gurdy. Remembered chiefly, however, for his many works for fl., and for composing the first Fr. solo concerto (conc. for vc., bn., or viol, 1729).

**Boîte** (Fr.). **Box, i.e. swell box of org.**


**Boito, Arrigo** (*baptized Enrico*) (*b* Padua, 1842; *d* Milan, 1918). It. composer and poet, son of It. painter and Polish countess. Fame chiefly rests on superb libs. for Verdi's last operas, *Otello* (1886) and *Falstaff* (1893). First collab. with Verdi in 1862 on *The Hymn of the Nations*, after which there was coolness between them until he rev. the existing lib. of *Simone Boccanegra* in 1880--1. Studied mus. in Milan and went to Paris on a government travelling scholarship, 1862, with Faccio. Met Hugo, Berlioz, Verdi, and Rossini there. Returning to It., espoused cause of mus. reform and redress of neglect of Ger. classics. Comp. opera *Mefistofele* 1866--7. F.p. in Milan 1868 was attended by much publicity about its revolutionary nature; this led to a riot in La Scala between traditionalists and reformers and eventually to the opera's withdrawal on police orders. Rev. version, perf. Bologna 1875, was acclaimed. Wrote libs. for Faccio's *Amleto* (1865), Catalani's *La Falce* (1875), and Ponchielli's *La Gioconda* (1876, under the anagrammatic pseudonym Tobia Gorrio). Also trans. into It. the texts of Beethoven's 9th Sym. and Wagner's *Rienzi* and *Tristan*. Only other pubd. opera, *Nerone*, was begun in 1877 and left unfinished. Completed and rev. by Toscanini, Smareglia, and Tommasini, and prod, Milan 1924. Received hon. doctorates of mus. from both Cambridge and Oxford and was dir., Parma Cons. 1889--97. Correspondence with Verdi is of great interest.


**Boléro.** Sp. dance in simple triple time, almost same as *Cachucha* but danced by a couple or several couples. Acc. is of (or incl.) the dancers' own vv. and castanets, sometimes with added guitars and tambourines. Introduced c.1780.


Bolshoy Theatre (Russ., 'Great Theatre'), Moscow. Oldest th. in Moscow, home of the Bolshoy opera and balletcos. Orig. named Petrovsky and built by Englishman (Maddox) in 1780. Destroyed by fire in 1805. Bolshoy Petrovsky opened 1825, but in 1853 its interior was burnt out. Restored by Cavos and reopened in 1856. Seats approx. 2,000 people. Stage is half as wide again as that of CG. There was also a Bolshoy Theatre in St Petersburg, 1783-1859.

Bolt, John (b 1564; d Louvain, 1640). Eng. virginalist and composer. Fled from Eng. because he was papist and became organist in Brussels 1608--11, thereafter at Louvain.


Bombard. A type of shawm---but in 14th and 15th cent. was applied in Fr. and Eng. to alto-pitched shawm. Name was probably taken over from an artillery piece of the same name. (The word is derived from the Lat. bombus, drone or buzz). Note that the Bombardon has nothing in common within, being a brass instr., as is the It. Bombarda, euphonium.

Bombarda (It.). Euphonium.

Bombarde, Bombardon. Powerful org. Reed Stop, often in pedal department and sometimes of 32' pitch.

Bombardon. (1) Form of bass tuba with 3 piston valves, in Bb, C, CC, F, or Eb. Replaced by Sax's Eb or BBb bass tubas, 1842 (double letter indicates specimens with wider bore). (2) It. term for bass shawm.

Bonavia, Ferruccio (b Trieste, 1877; d London, 1950). It.-born violinist and mus. critic. Studied vn., etc. in Milan. For 10 years was member of Hallé Orch., Manchester, under Richter, at same time writing for Manchester Guardian on mus. subjects. From 1920 until death a mus. critic of London Daily Telegraph. Wrote book on Verdi, and comp. str. mus. (qt., octet, etc.).

Bonci, Alessandro (b Cesena, 1870; d Viserba, 1940). It. ten. Opera début as Fenton in Falstaff, Parma 1893. First visit to London 1900, NY 1906. Especially effective in Bellini, Donizetti, and Rossini.

Bond, Carrie Jacobs (née Jacobs) (b Janesville, Wisc., 1862; d Glendale, Calif., 1946). Amer. song composer, among her most popular being `Just a-wearyin' for you' and `The end of a perfect day' (of which over 5 million copies were sold).


Bones. Two pieces of animal rib bone held between the fingers and rhythmically clacked---the 19th-cent. `nigger minstrel' equivalent of the castanets.

Bongos. Small Cuban drums, bucket-shaped vessels cut out of solid wood, bound with brass, and having strong vellum heads. 2 of them are fixed together by a bar of metal. They are played with the thumb and fingers by dance-band musicians and have been used in comps. by John McCabe, Varèse, Orff, and Boulez.

Bonini, Severo (b Florence, 1582; d Florence, 1663). It. organist and composer of madrigals, motets, and a setting of Rinuccini's Lamento d'Arianna (1613). One of first to use monodic style. Author of important treatise Prima parte de' discorsi e regole sopra la musica (First part of discourses and rules about music), completed 1649--50.


Bonne Chanson, La (The Good Song). (1) Settings by Fauré in 1892--3, Op. 61, of 9 poems by Verlaine, namely Une Sainte en son auréole; Puisque l'aube grandit; La Lune blanche luit dans les bois; J'allais par des chemins perfides; J'ai presque peur en vérité; Avant que tu ne t'en ailles; Donc ce sera par un clair jour d'été; N'est ce pas?; L'hiver a cessé. (2) Tone-poem by Loeffler comp. 1901 and f.p. Boston 1902. Also inspired by Verlaine.

Bonnet, Joseph (Élie Georges Marie) (b Bordeaux, 1884; d nr. Quebec, 1944). Fr. organist and composer. Pupil of Guilmant; at 22 organist of St Eustache, Paris; toured widely in Europe and Amer. Organ comps. have wide popularity.

Bonnie Annie. Folk tune to which words of `John Peel' were later fitted by J. W. Graves.

Bononcini, Antonio Maria (b Modena, 1677; d Rome, 1726). It. composer. Brother of Giovanni Bononcini and said to be the more talented. Comp. at least 17 operas and 39 cantatas. Was also cellist.

Bononcini, Giovanni (b Modena, 1670; d Vienna, 1747). It. composer and cellist. Usually spelt his name Buononcini. Elder son of G.M. Bononcini. Studied in Bologna. Worked in Rome from 1692 and scored success throughout It. with opera Il trionfo di Camilla (1696). Went to Vienna 1697 and was court composer there 1700--11, but also spent time in Rome and Berlin. Invited to London in 1720 to work at newly-founded Royal Acad. of Mus. with Handel as dir. Enjoyed great favour, esp. with the Marlborough family who paid him ;bp500 p.a. Several operas prod. in London over next decade, most successful being Astart (1720, rev. of 1714 Rome version). In 1721 contrib. act to Muzio Scevola, the other 2 being by Amadei and Handel. In 1722 wrote anthem for Duke of Marlborough's funeral in Westminster Abbey. In 1732 left Eng. for Fr., scorning to answer an accusation of
plagiarism. Lived rest of his life in Paris, Vienna, and Venice. Comp. nearly 50 operas, also masses, oratorios, many cantatas for solo voice, and a large amount of chamber mus.


Bonporti (Buonporti), [fy65,3]Francesco Antonio (b Trento, 1672; d Padua, 1748). It. violinist and composer of instr. mus. Comp. 10 'Inventions' for vn. and figured bass, 1712 (Bach's use of word apparently taken from this), alsovn. sonatas and minuets.

Bontempi (really Angelini), Giovanni Andrea (b Perugia, 1624; d Brufa, nr. Perugia, 1705). It. musician. Sang as castrato in St Mark's, Venice, 1643--50, when he went to Dresden. Befriended by Schütz, becoming associate Kapellmeister with him in 1656. Wrote 5 operas and several theoretical treatises. Settled in It., 1680, becoming choirmaster Spello 1686.


Boobams, Perc. instr. of definite pitch made of lengths of bamboo each having an end covered by a plastic membrane which is struck by the finger or a soft-headed hammer. Pitch determined by length of tubes. Name is an inversion of bamboos.

Boogie-Woogie (or Boogie). Jazz style of pf.-playing originating in early years of 20th cent. but becoming popular from about 1928. One of first exponents was Negro jazz pianist Clarence 'Pine Top' Smith. Prin. feature is ostinato bass in broken octaves.


Bord. Paris pf.-making firm; est. 1843 and taken over by Pleyel 1934.

Bordes, Charles (b La Roche-Corbon, Indre-et-Loire, 1863; d Toulon, 1909). Fr. composer. Pupil of César Franck. Organist of Paris church of St Gervais, where he founded a choral body for the perf. of Renaissance church mus. under the name of 'Les Chanteurs de St Gervais' (later an independent body); with Guilmant and d'Indy founded also the Société Schola Cantorum for the study of church mus. (1894), which led to est. of Schola Cantorum of Paris as mus. sch. (1896). Collected and pubd. early church mus. and Basque folk tunes, and comp. mus. for pf., orch., etc. From 1905, at Montpellier, organized perfs. of Rameau operas.

Bore. Interior of tube of wind instr. Determines length and proportions of air column and pitch of lowest note obtainable. In brass instr. length of bore is variable by use of valves, in woodwind by opening and closing sideholes.


Borgioli, Dino (b Florence, 1891; d Florence, 1960). It. ten. Début, Milan 1914, London 1925 (as Edgardo in *Lucia di Lammermoor*). Often sang at CG and Glyndebourne (1937--9), his Mozart and Rossini style being much admired. Law graduate, also a painter.

Borgström, Hjalmar (b Christiania, 1864; d Oslo, 1925). Norweg. composer and critic. Wrote 2 symfs., pf. conc., vn. conc., tone-poem *John Gabriel Borkman* (1905), and chamber mus.


Boris Godunov. Opera in 4 acts, with prol., by Mussorgsky to his own lib. based on Pushkin's poetic drama, *The Comedy of the Distress of the Muscovite State, of Tsar Boris, and of Grishka Otrepyev* (1826) and Karamzin's *History of the Russian Empire* (1829). Orig. version comp. 1868--9, rev. 1871--2, 3 scenes prod. St Petersburg 1873 and complete opera 1874, but withdrawn after 25 perfs. Cut, re-orchestrated, and rev. by Rimsky-Korsakov after Mussorgsky's death and thus prod. St Petersburg 1896. This version rev., with some cuts restored, 1906, prod. NY and London 1913. Orig. versions of 1869 and 1872 pubd. Leningrad 1928 in edn. prepared by Prof. Pavel Lamm of Moscow and perf. Leningrad 1928, London (SW) and Paris 1935. The 1869 version had 7 scenes which were altered and re-arranged and an extra (Kromy Forest) scene added. Musicological controversy rages on the 'correct' version to use, but there is a growing tendency to prefer the Mussorgsky orchestration. In 1975 David Lloyd-Jones pubd. an edn., for which he had the use of MS. sources unknown to Lamm, which also corrects errors of detail and transcr. in Lamm. Vol. I of Lloyd-Jones contains Mussorgsky's 1872 version of prol. and 4 acts and Vol. II the 1869 version of Act 2, the discarded 'St Basil' scene, with variants and other scenes. A re-orch. version by Shostakovich exists (1940, prod. Leningrad 1959). Title-role inseparably assoc. with Chaliapin and Christoff.


Borodin, Alexander (Porfiryevich) (b St Petersburg, 1833; d St Petersburg, 1887). Russ. composer, one of the group known as `The Five'. Illegitimate son of Russ. prince. Showed childhood talent for mus. and science, composing pf. pieces and fl. conc. Entered medical profession, graduating in 1855 from Acad. of Medicine and Surgery, St Petersburg. Studied science in Heidelberg and elsewhere 1859--62. Appointed ass. prof. of chemistry, Acad. of Medicine 1862. Meeting with Balakirev 1862 persuaded him to devote leisure to serious study of mus. while continuing his scientific work, which incl. foundation of School of Medicine for Women, where he lectured from 1872 to his death. His 1st sym. was prod. 1869, but he had already tasted failure with comic opera The Bogatyrs in 1867. His Sym. No. 2 in B minor was also a failure at f.p. 1877, the year in which he visited Liszt at Weimar. Liszt in 1880 ensured a perf. of the 1st Sym. at Baden-Baden which initiated Borodin's popularity outside Russia. In 1869 his friend Stasov suggested an opera on the subject of Prince Igor. This appealed to Borodin's nationalism, but difficulties with the lib., plus the interruptions from his scientific career, made comp. slow and the work, Borodin's masterpiece, was never finished, but was completed by Rimsky-Korsakov and Glazunov. Melodic and harmonic originality of Borodin's style are best heard in Prince Igor, but the 2nd sym., the 2 str. qts., and the tone-poem In the Steppes of Central Asia (1880) ensure his survival. Prin. works:

**opera:** Prince Igor (unfinished, completed by Rimsky-Korsakov and Glazunov) (1869--70, 1874--87).

**orch:** Symns.: No. 1 in Eb (1862--7), No. 2 in B minor (1869--76), No. 3 in A minor (1885--6, unfinished, completed and orch. by Glazunov); tone-picture In the Steppes of Central Asia (V sredney Azii) (1880); Nocturne from 2nd Str. Qt., orch. Sargent.

**chamber music:** Str. Qts.: No. 1 in A major (1877--9), No. 2 in D (1881--7); Pf. Quintet in C minor (1862).

**piano:** Petite Suite (1885), orch. Glazunov; Scherzo in Ab; Polka, Requiem, Dead March, and Mazurka in coll. Paraphrases on theme of Chopsticks (1880).


Borre, Borree, Borry. Old Eng. spellings of Bourrée.

Borri, Giovanni Battista (b Bologna, fl. 1665--88). It. composer who worked principally in Bologna. Comp. oratorio La Susanna, mass and other church mus., and instr. works such as sinfonie a tre (2 vn. and vc.).

Borsdorf, Friedrich Adolph (b Dittmansdorf, Saxony, 1854; d London, 1923). Ger. hn. player who studied in Dresden but in 1879 settled in Eng. where he joined CG orch. and
became 1st hn. in Richter's London orch. Later with Scottish Orch., Queen's Hall Orch. and LSO. Superb technician but especially noted for beauty of phrasing in such works as Brahms's hn. trio. As a teacher at RCM (from 1882) and RAM (from 1897) trained whole generation of English hn.-players, incl. his son Oscar.


Bortnyansky, Dmitry (Stepanovich) (bGlukhov, Ukraine, 1751; d St Petersburg, 1825). Russ. composer who studied in Moscow and in St Petersburg under Galuppi. When Galuppi left Russia, Empress Catherine gave Bortnyansky funds to follow him to Venice in 1768; later studied in Bologna, Rome, and Naples. His operas Creonte and Quinto Fabio were performed respectively in Venice (1776) and Modena (1778). On return to Russia in 1779, became dir. of Empress's church choir (re-named Imperial Kapelle in 1796) which he reformed and for which he comp. large amount of mus. His sacred works were pubd. in 10 vols. in St Petersburg under editorship of Tchaikovsky (1885).

Boschi, Giuseppe Maria (fl. 1698--1744). It. bass. Sang at Venice 1707 in operas by Lotti. In London 1710--11, creating role of Argante in Handel's Rinaldo. In Dresden 1717--20. From 1720 to 1728 sang in London in all 32 operas prod. by Handel's Royal Academy, incl. 13 by Handel, 7 by Bononcini, and 6 by Ariosti. Returned to Venice 1729 and became member of choir of St Mark's. His wife was the cont. Francesca Vanini (d Venice, 1744).


Bösendorfer, Viennese pf.-making firm, founded 1828 by Ignaz Bösendorfer (b Vienna, 1796; d Vienna, 1859) and carried on by his son Ludwig from 1859. Bösendorfersaal (concert-room) opened 1872. Taken over by Jasper Corp., 1966.


Bossa-nova, Brazilian term that first appeared in 1959 in a song 'Desafinado' by Jobim which was extremely complex in melody and harmony, but its innovation was its radical change in the rhythmic structure of the samba. In 1960 bossa-nova became associated with social protest. 'Bossa' in Rio slang means 'shrewdness'.

Liceo Musicale, Bologna, 1902--12, dir. Academy of St Cecilia, Rome, 1916--23. Wrote large body of works, incl. 3 operas, org. conc., and chamber mus., but best known are 3 choral works, Canticum Canticorum (Leipzig 1900), Il paradiso perduto (Augsburg 1903), and Giovanna d'Arco (Cologne 1914). His son Renzo (b Como, 1883; d Milan, 1965) was also organist, composer, and cond.

Boston Symphony Orchestra. One of great orchs. of world, founded at Boston, Mass., 1881 by Henry Lee Higginson who endowed it with a million dollars. First concert 22 Oct. 1881, cond. by Sir George Henschel who was cond. 1881--4. He was succeeded by Wilhelm Gercke 1884--9, Nikisch 1889--93, Emil Paur 1893--8, Gercke 1898--1906, Karl Muck 1906--8, Max Fiedler 1908--12, Muck 1912--18, Henri Rabaud 1918--19, Pierre Monteux 1919--24, Serge Koussevitzky 1924--49, Charles Munch 1949--62, Erich Leinsdorf 1962--9, William Steinberg 1969--72, Seiji Ozawa from 1973. Koussevitzky's 25-year tenure was outstanding for its encouragement of new works both by Amer. composers and by est. composers such as Prokofiev, Stravinsky, and Bartók.


Bottesini, Giovanni (b Crema, Lombardy, 1821; d Parma, 1889). It. virtuoso of db. which he took up because there was a vacancy at Milan Cons. in 1835 only for a db. student. Extraordinary mastery of the instr. soon acknowledged. Settled in Havana, Cuba, as prin. db. of orch. there. First played in London 1849. Used 3-str. basso da camera made by Testore of Milan, with a bow more like that for a vc. Was successful opera cond. in Paris 1855--7 and in London 1871. Dir. of opera ths. at Palermo, 1861--3, Barcelona, and Cairo. Cond. f.p. of Verdi's Aida, Cairo, 1871. Comp. many pieces for db., several operas, and an oratorio The Garden of Olivet (Norwich, 1887).

Bouche fermée (Fr.). Closed-mouth singing, i.e. humming.

Bouchés, Sons (Fr.). Stopped notes in hn. playing (see also Gestopft and Schmetternd).


Bouffons (or Matchachins, or Matassins). Old sword dance of men wearing armour of gilded cardboard.

Bouffons, Querelle des. 'War of the Comedians' in Paris, 1752--4. A quarrel over an opera by Destouches led to the invitation to Paris of troupe of It. comedians, who made much stir with their perf. of Pergolesi's intermezzo La serva padrona. The Fr. literary and mus. world split into 2 factions, favouring respectively It. and Fr. opera (as exemplified by Rameau). Rousseau and Diderot joined the controversy on the It. side.

Boulanger, Lili (Juliette Marie Olga) (b Paris, 1893; d Mézy, 1918). Fr. composer, sister of Nadia Boulanger. Studied at Paris Cons. 1912 with G. Caussade and P. Vidal, winning 1st *Grand Prix de Rome* in 1913 (the first woman to do so) with cantata *Faust et Hélène*. Career constantly interrupted by ill-health, but comps. show exceptional gifts. They incl. mus. for Maeterlinck's *Princesse Maleine*, 2 symphonic poems, 2 Psalms with orch., str. qt., etc.


*Boulez, Pierre* (b Montbrison, 1925). Fr. composer and cond. Intended for career in engineering, went to Paris Cons. in 1942, studying comp. with Messiaen until 1945. Studied counterpoint with Andrée Vaurabourg-Honegger and 12-technique with René Leibowitz. In 1946 became mus. dir. and cond. of Barrault-Renaud co. at Théâtre Marigny, Paris, travelling with them to N. and S. Amer. and European cities during next 10 years. In 1953, with Barrault's help, founded the Concerts Marigny, later re-named Domaine musical when the venue was moved to the Odéon in 1959. In this series Boulez introduced to Paris audiences not only works by Schoenberg, Webern, and Berg, but mus. of his contemporaries. At this time, est. contacts with Maderna and Stockhausen and joined teaching staff at the Int. summer sch. for new mus., Darmstadt. In early 1960s cond. engagements increased and dir. several major European orchs., incl. the Vienna P.O. at Salzburg, 1962. Cond. first Fr. p. of Berg's *Wozzeck*, Paris 1963. In 1963 visiting prof. at Harvard Univ.; made Amer. conducting début with Cleveland Orch. 1964. In 1966 cond.
Bourdon. (1) Dull-toned pedal stop found on every org., however small; end-plugged; 8' length and 16' pitch. (2) Lowest str. on the lute or vn. (3) Very large and deep-toned bell. (4) Drone str. of hurdy-gurdy. (5) Drone pipe of bagpipe.

Bourgault-Ducoudray, Louis Albert (b Nantes, 1840; d Vernouillet, Paris, 1910). Fr. composer and scholar. Student at Paris Cons. under Thomas; then cond. of a Paris choral body which revived comps. of Palestrina, Bach, and others. Prof. of History of Mus.at Cons., 1878--1908. In 1874 went to Greece on official mission, and studied folk mus. on which he became authority. Pubd. colls. of folk-songs from Greece, Brittany, Scotland, and the Middle East. Comp. 5 operas and choral works, incl. Stabat Mater.


Bourrée (Fr.; Old Eng. Borry, Borree, etc.). A lively dance style very like the gavotte, in quadruple time beginning with an up-beat. It is sometimes found in the classical suite in a ternary arrangement: (a) 1st Bourrée, (b) 2nd Bourrée, (c) 1st Bourrée again.

Boutade (Fr.). Improvised dance or other comp.

**Bovicelli, Giovanni Battista** (*b* Assisi, *fl.* 1592--4). It. singer at Milan Cath. and author (1594) of important work on vocal figuration and ornamentation.

**Bow.** Flexible stick with horsehair (usually) stretched across it, used to produce sound vibrations from strings of vn., va., vc., db., and other str. instr. Until 17th cent. bow was convex. As vn. technique developed, new forms of concave bow were devised, with hairs kept in place and at an even spread by means of metal ferrule through which hair passed as it left the nut, or 'frog' at one end of the bow. Prin. developer of modern bow was Fran;Alcois Tourette, c.1785.

**Bowed Lyre.** Instr. known in Middle Ages by variety of names---cruit, crot, rota, rotta, crwth, crouthe, chorus, and others---of which the Welsh crwth has survived longest. The bowed lyre was made from one piece, the yoke's resonator and pillars being hollowed out and the soundboard added. Fitted with plain pegs which required a tuning key.


**Bowing.** (1) Style or method in which bow is applied to str. of instr. (2) Marking of score (often by cond.) to indicate to the player which notes should be played to an up (V) or down (;gP) stroke of the bow. (3) Particular types of bowing technique incl. *spiccato, sautillé, staccato, ricochet, saltato, col legno*.


deafness, which had first manifested itself in his youth, caused him to give up other posts
c.1770. Retired to Kensington to edit a coll. of *English Cathedral Music*, a task projected by
Greene who bequeathed to Boyce the material he had collected. Boyce's 3 vols. remained in
use for almost 150 years. His comps. incl. masques, odes, ovs., church anthems and
services, trio sonatas, and 8 symfs., of which the modern revival is due to the researches and
enthusiasm of Constant Lambert. The song *Heart of Oak* was comp. by Boyce in 1759 for
the pantomime *Harlequin's Invasion*.

**Boyd, Anne** (*b* Sydney, N.S.W., 1946). Australian composer. Studied N.S.W. Cons. and
Sydney Univ. (comp. with Sculthorpe). Went to Eng. 1972, studying at York Univ. with
Mellers and Rands. Lecturer in mus. Sussex Univ. 1975--7. Head of Mus. Dept., Hong Kong
and optional synthesizer); *As Far As Crawls the Toad* (1970, rev. 1972), th. piece for 5
piece for singing actress, ch., and chamber ens.; *The Metamorphoses of the Solitary Female
Phoenix* (1971), wind quintet, pf., perc.; *As it leaves the Bell* (1973), pf., harp, perc.;
*Summer Nights* (1976), alto and str., perc., harp; *As All Waters Flow* (1976), 5 female vv.,
chamber ens.; *As I Crossed a Bridge of Dreams* (1975), 12 unacc. vv.; *Anklung* (1974), pf.;
*Bencharong* (1976), str.; *The Death of Captain Cook*, oratorio, sop., ten., bar., ch., and orch.
(1978); *The Little Mermaid*, children's opera (1978); *The Beginning of the Day*,

**Boyden, David** (*b* Westport, Conn., 1910). Amer. musicologist and expert on
str.instr. Studied Columbia Univ., Hartt Sch. of Mus., Harvard Univ. Teacher at Univ. of

**Boyhood's End.** Cantata for ten. and pf. by Tippett on texts by W. H. Hudson. Comp. 1943.

**Bozay, Attila** (*b* Balatonfizfio, Hungary, 1939). Hung. composer. Studied with Farkas at
Budapest Acad. 1958--62. Mus. influenced by serialism and folk-derived rhythms in manner
of Bartók. Works incl. *Papirszeletek* (Paper Slips), song-cycle (1962); wind quintet (1962);
str. qts. No. 1 (1964), No. 2 (1971); *Variations* for pf. (1964); *Pezzo concertato* for va. and

**Bozza, Eugène** (*b* Nice, 1905). Fr. composer and cond. Studied Paris Cons. (1st *Grand Prix
oratorio, vn. conc., pf. conc., and mus. for wind ens.

**Br.** Short for *Bratsche* (Ger.), i.e. viola(s).

**Braban;alconne, La.** Belg. nat. anthem. Written and comp. at time of 1830 demonstration
in Brussels which led to separation of Belg. from Holland. Author of words was Fr. actor
then in Brussels, named Jenneval, and composer was Fran;Alcois van Campenhout. Name
comes from `Brabant'.

`Braccio' and `Gamba'. All viols were held downwards and to them was given the general
name of *Viole da gamba*, i.e. `leg-viols', a description afterwards restricted to latest survivor
of the family, bass viol. The smaller members of the vn. family were held on the shoulder,
and, by analogy, all members of this family (incl. even those which from their size had to be
held downwards) came to be called *Viole da braccio*, i.e. `arm-viol'. Later this term became
limited to the alto vn., i.e. the va. (still in Ger. called *Bratsche*).

**Brace.** Perpendicular line, with bracket, joining the staves in scores.


**Brade, William** (b 1560; d Hamburg, 1630). Eng. composer and violinist who lived mainly on continent, working at Danish court 1594--6, 1599--1606, and 1620--2, and intermittently in Hamburg, Berlin, and elsewhere. Comps. incl. suites, dances, and ovs.

**Braga, Francisco** (b Rio de Janeiro, 1868; d Rio, 1945). Brazilian composer, cond., and teacher. In 1890 studied at Paris Cons. with Massenet. Cond. sym. concerts in Rio 1908--33. Comp. operas *Jupira* (Rio 1899) and *Anita Garibaldi* (1901, unfinished), symphonic poems, etc.


**Brahms, Johannes** (b Hamburg, 1833; d Vienna, 1897). Ger. composer and pianist. Son of db. player in Hamburg State Th. In childhood wastaught vn. by father, pf. by Otto Cossel, and comp. by Eduard Marxsen. Publicdébut as pianist, Hamburg, September 1848. Earned living by teaching and by playing at theatres, for dances, and in taverns frequented by prostitutes. In 1853 engaged to acc. Hung. vn. virtuoso Reményi on a concert tour. While in Hanover met Joachim, who was impressed by youth's comps. and gave him letters of introduction to Liszt and Schumann. Latter hailed him as genius in an article entitled *Neue Bahnen* (New Paths) in the *Neue Zeitschrift für Musik* of 28 Oct. 1853. After Schumann's death in 1856, Brahms became pf. teacher to Princess Friederike and choral cond. at little court of Lippe-Detmold 1857--60, unexcusing duties which left him time for comp. In 1860 signed famous manifesto opposing 'new music' methods adopted by Liszt and his followers and thereafter was regarded as the polar opposite to Wagnerian sch. in Ger. mus. His first pf. conc. had been a failure at its f.p. in Leipzig on 27 Jan. 1859 and it was not until nearly 10 years latter, with *Ein Deutsches Requiem*, that he achieved a major success. In 1862 first visited Vienna, where he lived for most of next 35 years. From 1863--4 was cond. of Vienna Singakademie and in 1872 succeeded Rubinstein as art. dir. of Gesellschaft der
Muskfreunde, holding post until 1875. Thereafter his life was uneventful except for comp. of major works and tours as pianist. Brahms was a master in every form of comp. except opera, which he never attempted. He eschewed programme-mus. and wrote in the classical forms, yet his nature was essentially romantic. His 4 sym. are superb examples of his devotion to classical mus. architecture within which he introduced many novel thematic developments. In the chamber mus. practically every work is a masterpiece; his 4 concs. are indispensable features of concert life, and his songs, numbering nearly 200, are closely based on Ger. folk-songs but are polished and refined to a highly sophisticated degree. His prin. comps. are:


**organ**: 11 Choral Preludes, Op. 122 (pubd. 1896 in 2 books) Bk. I: 1, Mein Jesu, der du mich, 2, Herzliebster Jesu, 3, O Welt, ich muss dich lassen, 4, Herzlich tut mich erfreuen. Bk. II: 5, Schmücke dich, O liebe Seele. 6, O wie selig seid ihr doch, ihr Frommen. 7, O Gott, du frommer Gott,8, Es ist ein Ros' entsprungen, 9, Herzlich tut mich verlangen, 10, O Welt, ich muss dichlassen (II); Fugue in Ab minor (1856); Prelude and Fugue in A minor (1856); Prelude and Fugue in G minor (1857).


Braille, Louis (b Coupvray, Paris, 1809; d Coupvray, 1852). Fr. inventor of 'Braille'. Blind from age of 3, developed Braille system of mus. notation for blind, perfecting it by 1834. Attempts to standardize method for int. use began at Cologne in 1888 but were not finally agreed until 1929.


Brain, Dennis (b London, 1921; d Hatfield, 1957). Eng. player of French hn., son of Aubrey Brain, with whom he studied at RAM. Prin hn., RPO from 1946 and later of Philharmonia Orch., freqent conc. soloist, and founder of Dennis Brain Wind Ens. Regarded as finest virtuoso of his day. Britten, Hindemith, and others comp. works for him. Killed in car crash.


Brandenburg Concertos. Bach's 6 'Concerti Grossi' for various combinations. Dedicated to Christian Ludwig, Margrave of Brandenburg (1721) but it appearsthey were never played for him. They are as follows: (1) F Major. 2 hn., 3 ob., and bn., str. (incl. Violino Piccolo, i.e. small vn.), hpd. (2);Sd F Major. In 2 groups, plus Continuo---(a) Concertino: tpt., fl., ob., vn.; (b) Ripieno: str.; (c) hpd. (3) G Major. 3 groups of str. (each vn., va., vc.), db., and hpd. (4);Sd G Major. In 2 groups, plus Continuo---(a) Concertino: vn. and 2 fl.; (b) Ripieno: str.; (c) hpd. (5);Sd D major. In 2 groups, plus Continuo---(a) Concertino: hpd., fl., vn.; (b) Ripieno: str. (no 2nd vns.); (c) hpd. for the continuo. (6) Bb Major. (No vns.) 2 va., 2 viole da gamba, vc., hpd. It will be seen that the 3 marked ;Sd are true Concerti Grossi in the traditional style of contrasting groups. No. 3 has only 2 movements and there is considerable scholastic speculation on the 'missing' middle movement. Presumably the works were comp. for Cöthen court orch. Bach's title for them was Concerts avec plusieurs instruments.


Branle (Bransle, etc.; from branler, to sway). Rustic round-dance of Fr. origin, at one time carried out to singing of dancers. Popular at court of Louis XIV but had earlier been taken up in Eng. (Shakespeare calls it 'Brawl'; Pepys 'Brantle'). Mus. usually in simple duple time.


Bransle. Brantle. See Branle.

Brass. This term, technically used, covers wind instr. formerly made of that metal, some of which, however, are now sometimes made of other metals; it does not incl. instr. formerly of wood but now sometimes of metal, e.g. fl., nor does it incl. metal instr. with reed mouthpieces, e.g. sax. and sarrusophone. Each instr. possesses a mouthpiece of the nature of a cup or funnel to be pressed against the player's lips, which vibrate within it something like the double reed of the ob. family. The shape of this mouthpiece affects the quality of the tone, a deep funnel-shaped mouthpiece (e.g. hn.) giving more smoothness, and a cup-shaped mouthpiece (e.g. tpt.) more brilliance. The shape of the bell with which the tube ends also affects the character of the tone as does the nature of the tube's bore, i.e. cylindrical or conical. 'Natural' brass instr., playing merely the notes of the harmonic series of their 'fundamental' note, are no longer in artistic use, a system of valves having been introduced which makes it possible instantaneously to change the fundamental note of the instr. and so to have at command the notes of another whole harmonic series. However, composers sometimes ask for a 'natural' sound, e.g. Vaughan Williams in his Pastoral Symphony (2nd movement) and Britten in his Serenade. And the 'natural' hn. is often used today for 18th-cent. mus. The tbs. have always formed a class apart, as they possess a sliding arrangement by which the length of the tube can be changed and a fresh fundamental, with its series of harmonics, quickly obtained. Usual brass section of orch. comprises 4 hn., 3 tpt., 2 ten. and 1 bass tb., 1 tuba, with additions as specified.

Brass Band. This type of combination is found all over Europe and in countries settled by Europeans, but highest standard of perf. is possibly reached in N. of Eng., especially Lancashire and Yorkshire, where its popularity is great. Usual constitution in Brit. is cornets, flügelhorn, saxhorns, euphoniums, tbs., and bombardons, with perc. Saxs. (not strictly a brass instr.) are sometimes incl. All the wind instr. of the brass band except the bass tb. are scored for as transposing instr. Their keys being Bb and Eb, their notation shows, respectively, 2 flats less (or 2 sharps more) than the sounding effect, or 3 flats less (or 3 sharps more). With exception of bass tbs. and perc. all are notated in treble clef: except Eb cornet, where the sound is a minor third higher than the notation, all the sounds are lower, the intervals of the discrepancy ranging from a 2nd below (Bb cornet) to 2 octaves and a second below (Bb bombardon). Thus a brass band score is rather puzzling to an unaccustomed reader. Many 20th-cent. Eng. composers (e.g. Elgar, Holst, Vaughan Williams, Ireland, Bliss, Bantock, Howells, Birtwistle and Bourgeois) have written for brass bands, as has Henze. There is also a distinguished line of 'brass band composers', including Percy Fletcher, Cyril Jenkins, Hubert Bath, Denis Wright, Kenneth Wright, Eric Ball, Gilbert Vinter, and Edward Gregson. The 'brass band movement' in Brit. has a history (almost a folklore) stretching back to the start of the 19th cent. It derived partly from the old city 'waits' and partly from the military wind bands, of which there were many during the Napoleonic Wars. After Waterloo (1815) men left the army, but the musicians continued playing in civilian life. Brass instruments were comparatively cheap, and the bands flourished as hobbies among the working-class population in the manufacturing towns of Lancs. and Yorks. (though also in Cornwall and elsewhere). Brass band competitions began
but developed fully c.1840. Among the most celebrated championships are the British Open (formerly held at Belle Vue, Manchester) and the National (held in London). It was for the latter in 1930 that Elgar comp. his Severn Suite. Bands are frequently named after an industrial firm or colliery as well as after a place. Among the most celebrated have been Bacup, Black Dyke Mills, Besses o' th' Barn, Wingate's Temperance, Foden's Motor Works, St Hilda Colliery (reputedly the greatest of all), Creswell Colliery, Brighouse and Rastrick, Munn and Felton's, Fairey Aviation, CWS Manchester, GUS Footwear, Grimethorpe Colliery, Cory, Carlton Main Frickley, and Hammond's Sauce Works—names of industrial poetry! Among notable band impresarios, arrangers, and conductors mention should be made of Henry Geehl, William Rimmer, William Halliwell, Eric Ball, Walter Hargreaves, Elgar Howarth, J.H. Illies, Alexander Owen, John Gladney, Edwin Swift, Roy Newsome, Maj. Peter Parkes, the Wrights (Denis, Frank, and Kenneth), and the Mortimers (Alex, Fred, Harry, and Rex).

Bratsche (Ger.). Viola (see Braccio and Gamba). So Bratschist, viola player.


Brautlied (Ger.). Bridal song.


Bravo (It.). Brave, fine. Exclamation of approval which therefore has no need to alter, though purists would insist on brava for a woman performer, bravi for male performers, and brave for female performers. Superlative form is bravissimo.

Bravoure (Fr.). (1) Bravery, gallantry. (2) Same as Bravura.

Bravura (It.). Courage, or swagger. A bravura passage calls for a brilliant and extrovert display of vocal or instr. technique.

Brawl, Brawle. Old Eng. name for Branle.

Break. (1) Place in the v. range where the registers change. (2) The permanent change in the male v. which occurs at puberty. (3) A term in jazz meaning an improvised solo passage, in the style of a cadenza.


Brecht, Bertolt (b Augsburg, 1898; d Berlin, 1956). Ger. dramatist and theatrical producer whose radical outlook had enormous influence before and after Nazi régime in Ger. After
1948 his Berliner Ens. fathered a sch. of realistic theatrical experiment. He provided libs. for several mus. works by Kurt Weill, chief among them Die Dreigroschenoper (Threepenny Opera) (1928) and Aufstieg und Fall der Stadt Mahagonny (Rise and Fall of the City of Mahagonny) (1927--9). Also wrote libs. for Hindemith, Eisler, Wagner-Regény, Dessau, and Sessions.

Breeches Part. See Travesti.


Breit (Ger.). Broad. Sometimes the equivalent of Largo, and sometimes applied to bowing, e.g. Breit gestrichen, broadly bowed.

Breitkopf and Härtel. Ger. firm of mus. publishers founded Leipzig 1719 by Bernhard Christoph Breitkopf (1695--1777) as book publishers. His son Johann Gottlieb (1719--94) invented system of movable mus. type in 1750 enabling publication in 1756 of full score of an opera pseudonymously comp. by Princess of Saxony. Breitkopf family severed connection in 1800, dir. being transferred to Gottfried Christoph Härtel (1763--1827) who concentrated on mus. and prod. complete edns. of Mozart (17 vols., 1798--1816), Haydn (12 vols., 1800--6), Clementi, and Dussek. He also founded Allgemeine musikalische Zeitung. By 1874 firm's catalogue listed over 14,000 works, incl. complete edns. of Beethoven, Mendelssohn, Schumann, Schubert, Chopin, Liszt, Wagner, and Berlioz, and edns. of earlier composers such as Palestrina, Schütz, Victoria, Lassus, and Sweelinck. In 20th cent. many important composers have been added to their lists. Firm is now divided between East Germany (Leipzig) and West Germany (Wiesbaden).

Brema, Marie (née Minny Fehrman) (b Liverpool, 1856; d Manchester, 1925). Eng. mez. (Ger. father, Amer. mother). Did not begin serious mus. study until after marriage in 1874. Studied with Henschel, 1890; sang in London 1891 under name Bremer (allusion to father's birthplace, Bremen). Later that year appeared as Lola in London at first Eng. perf. of Cavalleria Rusticana. Sang Ortrud in Lohengrin at Bayreuth 1894, Fricka in The Ring 1896, Kundry in Parsifal 1897. Amer. tour 1894 singing Ortrud, Brangäne, and Brünnhilde. Thereafter specialized in Wagner, singing Brünnhilde in Götterdämmerung under Richter in Paris 1902. Created part of Angel at f.p. of Elgar's Dream of Gerontius 1900. In 1910 promoted 2 seasons of opera at Savoy, London, singing Gluck's Orpheus and producing all the works. From 1913 until her death was prof. of singing and dir. of opera class at RCMCM.


Brenet, Michel (really Antoinette Christine Marie Bobillier) (b Lunéville, 1858; d Paris, 1918). Fr. musicologist. Author of biographies of Ockeghem, Palestrina, Handel, Grétry, etc., an historical dictionary of mus. (posthumous), and many other works of research.

Brentano, Elisabeth (Bettina) (b Frankfurt-am-Main, 1785; d Berlin, 1859). Friend of Goethe and later of Beethoven. Her hysterical nature led her to invent letters she said she received from Goethe, and only one letter to her from Beethoven, though revealing an affectionate relationship, has been authenticated. In 1811, married poet A. von Arnim who
collab. with her brother Clemens (1778--1842) in editing the folk-anthology Des Knaben Wunderhorn.


Breuning. Ger. family remembered for its connection with Beethoven who at 18 became mus. teacher in Bonn to 2 of the 4 children of a widow, Hélène Breuning. He became almost an adopted son. His closest friend was perhaps the 2nd son, Stephan (1774--1827), to whom the vn. conc. is ded. Letters from Beethoven various members of the family are pubd.


Breve (\|). Double whole-note. Formerly the short note of mus., but as the longer notes have fallen into disuse and shorter ones been introduced it has become the longest (twice the length of the semibreve or whole-note). Alla breve means (it is not clear why) 'Take the minim as your beat-unit' (the same effect may be indicated by the time-signature \(\frac{2}{4}\) or \(\|\), or sometimes \(\frac{4}{4}\) or \(\|\)). Still occurs in vocal mus., but rarely in instr. scores where it has been replaced by 2 tied whole-notes.

Brevi, Giovanni Battista (b Bergamo, c.1650; d Milan, after 1725). It. church musician and organist in Milan and Bergamo. Comp. motets, ariettas, and cantatas pubd. between 1693 and 1725.


Brian, Havergal (b Dresden, Staffs., 1876; d Shoreham-by-Sea, 1972) (christened William, adopted name Havergal in 1899). Eng. composer. Mainly self-taught and did not devote himself wholly to mus. until he was 23. Was Manchester mus. critic of Musical World 1905,
attending Richter's Hallé concerts. His English Suite for orch. was cond. by Wood 1907, and Beecham cond. 2 of his works at Hanley 1908. His ov. Dr. Merryheart was perf. at Birmingham in 1913 and taken up by Wood. Other orch. works were cond. by Ronald, Godfrey, Bantock, and others, but none est. themselves in the permanent repertory. He comp. 32 sym. but was 78 years old before any was perf., this being No. 8 in a BBC broadcast, 1954. The 18th was perf. in London in 1962 and the 32nd in Jan. 1971 on the eve of his 95th birthday. The BBC undertook to broadcast all the sym. to mark the centenary of Brian's birth, and a movement developed to try to remedy the neglect he had suffered in his life. His largest work was the Gothic Symphony (No. 1), comp. 1919--27, for an orch. of 180, with 4 brass groups and 4 large mixed choirs. This was f.p. in London in 1961 and again in 1966 to mark his 90th birthday. Prin. works:

**operas:** The Tigers (1916--18, orch. 1918--29); Turandot (?1949--51); The Cenci (1952); Faust (?1954--6); Agamemnon (1957).

**orch.** Sym.: No. 1 in D minor(\textup{The Gothic}), SATB soloists, ch., children's ch., brass band, orch. (1919--27), No. 2 in E minor (1930--1), No. 3 in C# (1931--2), No. 4 (\textup{Das Siegeslied}), sop., ch., and orch. (1932--3), No. 5 (\textup{Wine of Summer}), bar. and orch. (1937), No. 6 (\textup{Sinfonia tragica}) (1947--8), No. 7 in C (1948), No. 8 in Bb minor (1949), No. 9 in A minor (1951), No. 10 in C minor (1953--4), No. 11 (1954), No. 12 (1957), No. 13 in C (1959), No. 14 in F minor (1960), No. 15 in A (1960), No. 16 (1960), No. 17 (1960--11), No. 18 (1961), No. 19 in E minor (1961), No. 20 (1962), No. 21 in Eb (1963), No. 22 (\textup{Symphonia brevis}) (1964--5), No. 23 (1965), No. 24 in D (1965), No. 25 in A minor (1965--6), No. 26 (1966), No. 27 in C (1966), No. 28 in C minor (1967), No. 29 in Eb (1967), No. 30 in Bb minor (1967), No. 31 (1968), No. 32 in Ab (1968); Dr Merryheart, comedy ov. (c. 1911--12);

**English Suite** No. 3 (1919), No. 4 (1921), No. 5 (1953); Vn. Conc. No. 2 in C minor (1934--5); The Tinker's Wedding, comedy ov. (1948); Elegy, sym.-poem (1954); Vc. Conc. (1964); Concerto for Orchestra (1964); Ave atque Vale (1968).

**chorus and orch.** Psalm 23, op. 9, ten., ch., and orch. (1901, reconstructed 1945); Requiem for the Rose, women's vv. and orch. (or pf.) (1911); Prometheus Unbound (1937--44, lost). Also many choral songs and solo songs.

Bridge, (1) In str. instr., the piece of wood that supports the str. and communicates the vibrations to the belly. (2) A term, usually 'bridge passage', in comp., meaning a short section which links together---perhaps by a key change---2 important sections of a large-scale sym. or similar work.

Bridge, Frank (b Brighton, 1879; d Eastbourne, 1941). Eng. composer, conductor, violinist, violist, and teacher. Studied RCM, comp. pupil of Stanford 1899--1903. Played vn. and va. in several str. qts., incl. Joachim, Grimson, and English. Was a member of the last-named until 1915. Also cond. of New S.O. and of opera during Marie Brema's 1910--11 season at the Savoy. Cond. at CG 1913 and many BBC studio concerts in 1930s. Visited USA 1923, under sponsorship of Elizabeth Sprague Coolidge, to cond. own works. Was noted teacher, but his only composition pupil was Benjamin Britten, who first went to him for lessons at the age of 14. Bridge's early songs, chamber mus., and orch. works such as The Sea are in an idiom familiar to British audiences from the works of Bax, Ireland, and Delius. However, the impact of the First World War on one of deeply held pacifist convictions wrought a significant change and the piano sonata of 1921--4 showed a tougher harmonic idiom, with a more radical approach which in the 3rd and 4th str. qts. came near to the atonality of the Second Viennese School. Yet Bridge never wholly severed his 'Englishness', as can be heard in the orch. tone-poem Enter Spring (1927). His detachment from the 'establishment' figures in the Eng. mus. of his dayled to his being regarded as an outsider and to the almost complete neglect of such major works as the Phantasm for pf. and orch. (1931) and the vc. conc. Oration (1930). It was not until his works were rehabilitated by his former pupil Britten at Aldeburgh Festivals that a new generation had its interest in him stimulated, leading to many more performances and recordings. Prin. comps.:
pianist and composer. Trained RAM. First woman to be invited to compose work for Phil.

chamber music: Pf. Trio (1900); Scherzo Phantastick, str. qt.(1901); str. qt. in Bb (1901); pf. qt. in C minor (1902); Phantasie String Quartet (1905); 3 Idylls, str. qt. (1906); Phantasie Piano Trio (1907); Allegro appassionato, va. and pf. (1908); Phantasie Piano Quartet (1910); Elégie, vc. and pf. (1911); pf. quintet (1904--7); str. sextet (1906--12); vc. sonata (1913--17); str. qt. (1915); Sally in our Alley, Cherry Ripe, str. qt. (1916); Str. Qt. No. 3 (1925--6, rev. 1927); Trio, rhapsody, 2 vn., va. (1928); pf. trio No. 2 (1929); vn. sonata (1932); Str. Qt. No. 4 (1937).

vocal: Music when soft voices die, SATB (1904); A Prayer, ch. and orch. (1916); A Litany, 3-part ch. (1918); Evening Primrose, 2-part ch. (1923); Golden Slumbers, 3-part ch. (1923).

solo songs: Blow, blow, thou winter wind (1903); Tears, idle tears (1905); Love is a rose (1907); Love went a-riding (1914, also orch. acc.); Go not, happy day (1916); Blow out, you bugles (1918, also orch. acc.); Journey's End (1925).

piano: Capriccio Nos. 1 and 2 (1905); 3 Sketches (1906); 3 Pieces (1912); Lament (1915, also for str.); 4 Characteristic Pieces (1915); Sally in our Alley, Cherry Ripe, Pf. duet (1916, also for str. qt.); Fairy Tale Suite (1917); sonata (1921--4); In Autumn (1924); 4 Pieces (1925); Winter Pastoral (1925); Berceuse (1929).

organ: 3 Pieces (1905); Organ Pieces, Book 1 (1905), Book 2 (1912); In memoriam C.H.H.P. (1918); Minuet (1939); Prelude (1939); Processional (1939).


Brighenti (Brighetti), Maria (b Bologna, 1792; d ^?^). It. operatic singer, début Bologna 1814. Created Rosina in Rossini's Il barbiere di Siviglia (Rome 1816). Rossini then wrote La Cenerentola for her (Rome 1817). Retired 1836.

Bright, Dora Estella (Mrs. Knatchbull) (b Sheffield, 1863; d Babington, Som., 1951). Eng. pianist and composer. Trained RAM. First woman to be invited to compose work for Phil.
Soc. *Fantasia in G* for pf. and orch. 1892) and said to be first pianist to give a recital entirely devoted to Eng. mus. Comp. 3 operas, 2 pf. concs.

**Brindisi** (It.). Toast. Jovial song to acc. the drinking of a health. A famous operatic example is `Libiamo' in Act I of Verdi's *La traviata*.

**Brindle, Reginald Smith.** See Smith Brindle, Reginald.


**Brio** (It.). Vigour, spirit, fire. So the adjective *Brioso. Con brio*, spiritedly.

**Brisé** (Fr.). Broken. Applied (a) to a chord played in arpeggio fashion, or (b) to str. mus. played in short, detached movements of the bow. The *style brisé* was the characteristic arpeggiated style of 17th-cent. Fr. lute mus., which in turn influenced the kbd. mus. of the later clavecinistes.

**British Council.** Govt.-sponsored organization formed 1935 to spread in foreign countries interest in Brit. and its cultural activities. Centres in various parts of the world, with libraries, helped towards perf. of British plays and mus. It sponsors exhibitions and tours by Brit. artists, actors, and musicians, and occasionally sponsors recordings. It receives a considerable govt. grant.

**British Federation of Music Festivals.** Founded 1921 as assoc. of amateur competitive mus. fests. in Brit. and the Commonwealth. Organizes summer schs.

**British Grenadiers.** Orig. words date from end of 17th cent., but a later version now sung includes an allusion to Battle of Waterloo (1815). Origin of tune unknown; earliest copy dates from c. 1740. Regimental march of the Grenadier Guards.

**British Institute of Recorded Sound.** Organization founded 1948 by Patrick Saul and incorporated 1951 in London for preservation of recordings of all kinds, which are then made available for study.

**British National Opera Company.** Formed 1921 by singers and instrumentalists of Sir Thomas Beecham's opera co., disbanded when financial difficulties compelled Beecham's temporary withdrawal from mus. scene. F.p. at Bradford in Feb. 1922, opera being *Aida*. Dir. was Percy Pitt, succeeded 1924 by Frederic Austin. Most of its work was in the provinces, with short seasons at CG and His Majesty's Th. Repertory was wide, embracing Wagner, Debussy, the Italians and several Eng. works, e.g. Vaughan Williams's *Hugh the Drover* and Holst's *The Perfect Fool* and *At the Boar's Head*. Co. incl. most of leading British singers and cond. of day, Barbiroli, Boult, Harty, and Sargent among the latter, and Allin, Radford, Labbette, Turner, Mullings, Heming, and Nash among former. Co. ceased to exist, crippled by entertainment tax, in 1929, but was re-named Covent Garden English Company, with Barbiroli as mus. dir., in Sept. 1929 and survived in that form for another 3 seasons.

**Britten, (Edward) Benjamin** (Lord Britten of Aldeburgh) (*b* Lowestoft, 1913; *d* Aldeburgh, 1976). Eng. composer, pianist, and cond. His birth on St Cecilia's Day, 22 Nov., was a happy augury for the career of one of Britain's greatest composers. Essentially a vocal composer, his operas and song-cycles won wide int. acceptance. He never abandoned the principles of tonality and was a 'modern' composer who reached a mass audience and a conservative whose originality no radical would sensibly deny. He shared with his predecessors Parry, Vaughan Williams, and Holst, an intense interest in the work of
amateurs and children. His brilliant gifts as a pianist and cond., coupled with the virtuosic nature of his inventiveness, also led him to compose mus. for great performers such as the cellist Rostropovich and the singers Vishnevskaya, Fischer-Dieskau, and Janet Baker. The greatest personal influence on his mus. was his friendship with the tenor Peter Pears, for whom he comp. many operatic and vocal roles. Britten's mus. gifts became apparent at an early stage. Insch. holidays he had lessons from Harold Samuel (pf.) and Frank Bridge (comp.); the influence of Bridge in particular was strong and lasting. Britten was at RCM 1930--3, but found mus. atmosphere ungenial and resented official refusal to allow him to study with Berg in Vienna. Studied pf. with Benjamin and comp. with Ireland. His astonishing early works were pubd., incl. the Sinfonietta and A Boy was Born, and his song-cycle with orch. Our Hunting Fathers(Auden) was perf. at Norwich Fest. 1936. He worked for the G.P.O. Film Unit, writing mus. for a dozen short documentaries, the best known being Coal Face and Night Mail (both 1936). In 1937, for the Boyd Neel String Orch.'s concert at the Salzburg Fest., he wrote the Variations on a Theme by Frank Bridge. He and Pears followed their friend the poet Auden to N. Amer. in 1939, staying until 1942. While in NY, f.ps. of his Vn. Conc. (1939) and Sinfonia da Requiem (1940) were given in Carnegie Hall under Barbirolli. Returning to Eng., Britten settled at Aldeburgh, Suffolk. His opera Peter Grimes was perf.at SW on 7 June 1945, a day of importance for Eng. mus. comparable with the f.p. of Elgar's Enigma Variations in June 1899. His interest in chamber opera led in 1947 to foundation of the EOG (later English Music Theatre) and his desire for a fest. rooted in Eng. village life and the work of amateurs yet capable of enticing int. performers led to the Aldeburgh Festival, first held in 1948. Thereafter his career was uneventful outwardly except for the prolific output of works of all kinds, in many of which he took part as cond. or pianist. He excelled not only in his own mus.: as an accompanist in Schubert he was 2nd to none, he played and cond. Mozart superbly, and cond. major works by Bach, Mahler, Elgar, Schumann, and others. The Aldeburgh Fest. also featured neglected works by composers whom Britten and his colleagues deemed to deserve reappraisal. After a severe heart operation in 1973 his activities were much reduced. C.H. 1953, O.M. 1965. First composer to be created life peer (Lord Britten of Aldeburgh, 1976). (Lord Berners was a hereditary peer.) A major strength of Britten's art, which contributes to the dramatic effectiveness of his operas, is his gift for finding the apt, simple, quickly memorable, and not thereafter easily forgotten phrase to illustrate a point or situation. Another feature is his uncanny ability to capture the imagination and interest of children. Such works as Let's Make an Opera, Noye's Fludde, and Saint Nicolas testify to this. He was much preoccupied with themes of innocence destroyed, of the persecution of the 'outsider' in society (stemming from his own pacifism and conscientious objection to war service), and of cruelty. These themes found their most impressive outlet in the operas Billy Budd, The Turn of the Screw, and Owen Wingrave, the two last being adaptations by Myfanwy Piper of Henry James. If these, and such works as the great War Requiem, represent the dark side of his musical personality, the 1953 Coronation opera Gloriana (a failure at first), his splendid Midsummer Night's Dream, the comedy Albert Herring, and a host of choral and instrumental works such as the pf. conc., the Cantata Academica, and the Spring Symphony show a capacity for joy. He invented a new genre of music theatre in the 3 church parables, the first (Curlew River) being an adaptation of a Japanese Noh play; his song-cycles, to Eng., Fr., It., Ger., and Russ. texts are magnificent word-settings; his 5 canticles are works of original insights; and his instrumental works, in particular the str. qts. and vc. suites, explore and stretch the players' capacities without ceasing to be musical. Few composers have caught the public's imagination in their lifetime as vividly as did Britten; each new work was eagerly awaited and absorbed. Intensely practical, he won the devoted admiration of the artists for whom he wrote, and on his several visits to the Soviet Union formed a firm friendship with Shostakovich who ded. his 14th Sym. to him. If it is his operas, particularly Peter Grimes, with its evocation of early 19th cent. Aldeburgh, which dominate his output, it is a mistake to overlook his genius in non-vocal forms. Prim. works are:

operas: Paul Bunyan (1940--1, rev. 1974); Peter Grimes (1945); The Rape of Lucretia (1946); Albert Herring (1947); The Beggar's Opera (new version of Gay's opera, 1948);
Let's Make an Opera (1949); Billy Budd (1951, rev. 1960); Gloriana (1953); The Turn of the Screw (1954); Noye's Fludde (1958); A Midsummer Night's Dream (1960); Owen Wingrave (1971); Death in Venice (1973; orch. suite arr. S. Bedford, 1984).

choirs: Serious:

church parables: Curlew River (1964); The Burning Fiery Furnace (1966); The Prodigal Son (1968).

ballet: The Prince of the Pagodas (1956).

orch.:

Sinfonia (1932); A Simple Symphony (1934); Soirées musicales (arr. of Rossini, 1936); Variations on a Theme of Frank Bridge (1937); Mont Juic (suite of Catalan dances composed jointly with L. Berkeley (1937)); Canadian Carnival (1939); Young Apollo, pf., str. qt., str. orch. (1939, withdrawn until 1979); Overture, Paul Bunyan (1940, rev. 1974, orch. C. Matthews 1977); Sinfonia da Requiem (1940); An American Overture (1941–2, f.p. 1983); Mattinées musicales (arr. of Rossini, 1941); Prelude and Fugue for str. (1943); Four Sea Interludes, Passacaglia from Peter Grimes (1944); Young Person's Guide to the Orchestra (Variations and Fugue on a Theme of Purcell) (1946); Occasional Overture (1946); Men of Goodwill (Variations on a Christmas Carol) (1947); Ov., The Building of the House (with ch. ad. lib.) (1967); Suite on English Folk Tunes (A Time There Was . . .) (1974); Lachrymae, va. and str. (1976, arr. of 1950 work for va. and pf.); The Prince of the Pagodas, concert suite arr. from 1956 ballet by Lankester (1979).

concertos:
Pf. (1938, rev. 1945); Vn. (1939, rev. 1958); Diversion on a Theme, pf. left-hand (1940, rev. 1954); Scottish Ballad, 2 pf. (1941); Vc. Sym. (1963).

brass:

Russian Funeral, brass and perc. (1936).

choral:

Hymn to the Virgin (1930, rev. 1934); A Boy Was Born (1933, rev. 1955); Friday Afternoons (children's v.v.) (1933–5); Te Deum (1934); Advance Democracy (1938); Ballad of Heroes (1939); AMDG, 4 prayers and holy songs of G. M. Hopkins, for unacc. ch. (1939); Ceremony of Carols; Hymn to St Cecilia (1942); Rejoice in the Lamb (1943); Festival Te Deum (1944); Saint Nicolas (1948); Spring Symphony (1949); Five Flower Songs (1950); Missa Brevis (boys' v.v.); Cantata Academica (1959); Jubilate Deo and Venite (1961); War Requiem (1961); Cantata Misericordium (1963); Voices for Today (1965); The Golden Vanity (boys' v.v.) (1966); Children's Crusade (1968); Sacred and Profane (1975); Welcome Ode (young people's ch. and orch.) (1976).

solo voice and orch:

Quatre chansons françaises (1928); Our Hunting Fathers (1936); Les Illuminations (1938–9); Serenade (1943); Nocturne (1958); Phaedra (1975).

solo voice and piano (unless otherwise indicated): 3 Early Songs (1922–6); 6 Cabaret Songs (1937); On This Island (1937); Seven Sonnets of Michelangelo (1940); Folk-Song Arrangements, Vol. I British (1945), II French (1946), III British (1948); 9 Holy Sonnets of Donne (1945); Canticle I, My Beloved is Mine (1947); A Charm of Lullabies (1947); Canticle II, Abraham and Isaac (1952); Winter Words (1953); Canticle III, Still Falls the Rain (with hn. and pf.) (1954); Songs from the Chinese (v. and guitar) (1957); 6 Holderlin Fragments (1958); Songs and Proverbs of William Blake (1965); The Poet's Echo (1965); Who are these Children? (1969); Canticle IV, Journey of the Magi (1971); Canticle V, The Death of St Narcissus (1974); A Birthday Hansel (v. and harp) (1975); 8 Folk Song Arrangements (v. and harp) (1976).

chamber works:

Elegy, va. (1926); Rhapsody, str. qt. (?date); Quartettino, str. qt. (1930); Phantasy String Quintet (1932); Phantasy Oboe Quartet (1932); 2 Insect Pieces, ob. and pf. (1935, Op. posth., f.p. 1979); Suite for vn. and pf. (1934–5); 3 Divertimenti, str. qt. (1936); Temporal Variations, ob. and pf. (1936); Reveille, vn. and pf. (1937); Str. Qt. No. 1 (1941), No. 2 (1945), No. 3 (1975); Str. Qt. in D (1931, rev. 1974); Lachrymae, va. and pf. (1950); 6 Metamorphoses after Ovid, ob. (1951); Vc. Sonata (1961); Suite No. 1 for vc. (1964), No. 2 (1967), No. 3 (1971); Gemini Variations (fl., vn., and pf. 4 hands) (1965).

pianoforte:


two pianos:

Introduction and Rondo alla burlesca (1940); Mazurka Elegiaca (1941).

incidental music for films, plays and radio:

Coal Face, Night Mail (1936); The Ascent of F6, Love from a Stranger (1937); Hadrian's Wall (1938); The Sword in the Stone (1938; concert suite for chamber ens. ed. C. Matthews); Johnson Over Jordan (1939); The Rescue
(1943); *This Way to the Tomb, The Duchess of Malfi* (1945); *The Dark Tower* (1946), and others.


Britton, Thomas (b Higham Ferrers, Northants., 1651; d London, 1714). Eng. coal merchant, organizer of concerts in London in which the young Handel took part with Pepusch and others. Known as 'the small-coal man'.

Brixi, Frantisˇcek (Franz) Xaver (b Prague, 1732; d Prague, 1771). Cz. composer and organist of Prague Cath. from 1759. Prolific composer of masses, oratorios, and requiems, also org. concs. and other secular works.

Broadcast Music Inc. (BMI). Amer. performing right soc. owned by the broadcasting and TV industry. Founded 1940 by broadcasters in NY.

Broadwood, Rev. John (b 1798; d Lyne, 1864). Eng. clergyman and folklorist. Member of pf. firm family and one of earliest collectors of Eng. folk-songs. His *Old English Songs of Surrey and Sussex* was pubd. 1843.


Brockway, Howard (b Brooklyn, 1870; d NY, 1951). Amer. composer and pianist. Studied in Berlin 1890--5. Then various important educational positions Baltimore and NY. Comp. orch. and chamber works, etc., and collected Kentucky mountain tunes.

Brod, Max (b Prague, 1884; d Tel Aviv, 1968). Cz. novelist, critic, and composer. Trans. Janácˇek's operas into Ger. and wrote his biography (1924). Went to Palestine 1939. Comp. requiem, songs, and chamber mus.

Brodsky, Adolph (b Taganrog, Russia, 1851; d Manchester, 1929). Russ. violinist and teacher. Studied in Vienna under Hellmesberger. Joined staff of Moscow Cons. and later Leipzig. Gave f.p. of Tchaikovsky vn. conc., Vienna, 1881. From 1890 to 1894 was leader of NYS.O. Leader of Hallé Orch., Manchester, 1895, but on Hallé's death in Oct. 1895 succeeded him as Prin., RMCM, holding this post until 1929. Brodsky Qt. concerts were notable feature of Eng. mus. life; Elgar ded. his Str. Qt. in E minor to the Brodsky team. Among many famous Brodsky pupils was Arthur Catterall.

Broken Cadence, Interrupted cadence.
Broken Chord. A chord in which the notes are played one after the other, or a group followed by another group, instead of simultaneously.

Broken Consort or Broken Music. A consort which contained both str. and woodwind instr., as opposed to a whole consort (all str. or all woodwind).

Broken Melody. Comp. for vc. by A. van Biene.

Broken Octave. Began as device for reducing expenditure on organs and other kbd. instr. On orgs. the lowest octave was complete from C to C, except that the lowest C# was replaced by a more useful note, the A from below. See also Short Octave.

Broman, Sten (b Uppsala, 1902). Swed. composer and violist. Also mus. critic in Malmö 1930--66. Has written 9 sym., Concerto for Orchestra, 4 str. qts., and an Academic Festival ov.


Brott, Alexander (b Montreal, 1915). Canadian violinist, cond., and composer. Trained McGill Cons. (later on staff) and Juilliard Sch., NY. Leader, McGill Qt., Les Concerts Symphoniques, etc. Comps. incl. vn. conc. (1950), symphonic suite From Sea to Sea (1947), symphonic poems, and chamber mus.

Brouček, The Excursions of Mr (Janáček). See Excursions of Mr Brouček, The.


Brown, Christopher (Roland) (b Tunbridge Wells, 1943). Eng. composer. Studied King's College, Cambridge, and RAM (under Berkeley). Also in Berlin under Blacher. On staff RAM from 1969. Early works were mainly religious, but increasingly has developed impressive command of instr. style. Works incl.:


choral: Hymn to the Holy Innocents, chamber cantata (1965); Aubade (1968); Gloria (1968); Laus Creatorum (1969); 4 Motets (1970); 3 Mediaeval Carols (1969--73); Hodie Salvator Apparuit (1970); Oundle Jubilate (1972); Even Such is Time (1977).

chamber music: Chamber Music (el., hn., vn., vc., pf.) (1974, rev. 1979); Str. Qt. No. 2 (1975); Trio (fl., bn., pf.) (1975); All Year Round, ten. and guitar (1976).


Brown, Earle (b Lunenburg, Mass., 1926). Amer. composer. Studied at Schillerger House Sch. of Mus., Boston, 1946--50. Worked with Cage in NY 1952--5 on project for mus. for magnetic tape. Influenced by visual arts, esp. sculpture of Calder and paintings of Pollock. His 25 Pages (1953) for 1--25 pf. uses 'open form' and space-time notation, e.g. pitches and durations are specified but, clefs being absent, the pages can be played eitherway up. On faculty Cologne Cons. 1966. His Available Forms I was commissioned by Darmstadt, 1961, and Available Forms II (1962) by Rome Radio Orch. Other works:


choral: New Piece: Loops (1972); From Here (1963).

instr. ens: Transients (1976); Event---Synergy II (1967--8); Sign Sounds (1972); Centering (1973); Novara (1962); Syntagm III (1970); Times Five (1963).

chamber music: Str. qt. (1965); Music, vn.,vc., pf. (1952); Corroboree, 3 or 2 pf. (1964).

Browne, (William Charles) [fy65,3]Denis[fy75,1] (b Leamington Spa, 1888; d Achi Baba, Turkey, 1915). Eng. composer and critic. Studied at Cambridge Univ., becoming friend of
E. J. Dent. After spell as schoolteacher, wrote mus. criticism for The Times, 1913–14, and New Statesman, 1914. Wrote several beautiful songs, which suggest that his death in action robbed Eng. mus. of a rich talent. His works incl. a ballet The Comic Spirit, God is Our Strength for unacc. ch. (1912), 2 Tennyson settings (Move Eastward, Happy Earth and The Snowdrop) (c.1909), and the songs Arabia (de la Mare), Epitaph on SalathielPavy (Jonson), Diaphenia (H. Constable), and To Gratiana Dancing and Singing (Lovelace).


Bruch, Max (b Cologne, 1838; d Friedenau, 1920). Ger. composer and cond. Studied in Cologne with F. Hiller and Reinecke, returning as teacher 1858–61. Cond. of various concert organizations in Berlin and Bonn and of Liverpool Phil. Soc. 1880–3 (an unhappy period). Dir. Orchesterverein, Breslau, 1883–90, prof. of comp. Berlin Hochschule1892–1910, among his pupils for a brief period being Vaughan Williams. Cond. Scottish Orch. 1898–1900. His comps. incl. 3 operas (one of them, Hermione, Berlin 1872, based on Shakespeare's The Winter's Tale), 3 syms. (1870, 1870, 1887); many choral works (by which he is best known in Ger.), 3 vn. concs. (No. 1 in G minor, 1868, No. 2 in D minor, 1878, No. 3 in D minor, 1891), Scottish Fantasia for vn. and orch. (1880), Kol Nidrei, vc.and orch. (1881), and 2 str. qts. (1859, 1860).

Bruckner, Anton (b Ansfelden, 1824; d Vienna, 1896). Austrian composer and organist. Son of village schoolmaster, showed precocious mus. talent but had no expert teaching until aged 11. Was choirboy at St Florian's monastery, 1837–40, and in 1840 began training in Linz as a schoolmaster, mus. remaining an absorbingsideline. Persisted with org. studies and became a virtuoso of the instr., especially in art of improvisation. In 1845 returned to St Florian as ass.teacher, but continued his mus. studies. In 1848 became 'provisional' organist. For some years had been composing org. and choral mus., but 1849 saw the first recognizably Brucknerian work, the Requiem in D minor. In 1851 became official organist of St Florian and in 1855 was appointed organist of Linz Cath. Also in 1855 decided to study harmony andcounterpoint with Simon Sechter in Vienna, lessons which continued until 1861. In 1862 studied orchestration in Linz with Otto Kitzler, cellist and cond., who also introduced him to Wagner's musms. From this period, 1863–9, came 3 Masses and 3 syms. In 1868 moved to Vienna, where he was to live for the next 28 years, to succeed Sechter as prof. of harmony and counterpoint at the Cons. Continued in demand as an improver on the org., visiting Paris in 1869 to play in Notre Dame and London in 1871 to play at the new Albert Hall. In 1865 first met Wagner in Munich at the première of Tristan and their friendship grew. The 3rd Sym. of 1873 was ded. to Wagner. Though this was a matter of personal delight to Bruckner it made him the butt of Viennese mus, politics at the period of great hostility between the supporters of Brahms and of Wagner and ensured him the critical hostility of Hanslick. In 1875 became lecturer in harmony and counterpoint at Vienna Univ. During 1871–6 wrote Syms. Nos.2–5, following this with a 3-year spell of rev. F.p. of 3rd Sym. in 1877 was fiasco. From 1879 to 1887 worked on Syms. Nos. 6–8 and Te Deum. F.p. of No. 4 in 1881 was first considerable success with Viennese public. In 1883, while working on the Adagio of Sym. No. 7, heard of Wagner's death: he referred to the coda of that movement as 'funeral music for the Master'. Success of the first 2 perf's. of No. 7 under Nikisch (1884) and Levi (1885) launched int. recognition, but Bruckner received severe blow in 1887 when Levi rejected score of No. 8 with several bitter criticisms. Began another period of rev. with the advice of friends, and the 8th Sym. was not played until 1892 when,
under Richter, it had a triumphant reception. In the last 5 years of his life Bruckner enjoyed greater financial reward than before and received several state and university honours. But his health deteriorated and he worked on his 9th (actually 11th) Sym from 1891 until the day he died (11 Oct. 1896), leaving 200 pages of the finale of No. 9 in sketch form only.

Bruckner's personal character has for too long been misrepresented as boorish and simple-minded. He did have a child-like religious faith, which lies at the root of all his mus., and a becoming modesty. But the composer of those superbly organized and complex syms., most of them over an hour in duration, was no simpleton. He was a late starter as a composer because of his determination to master his technique and recognition only came late in his lifetime. The 'Wagnerian' tag on his syms. led to their being regarded as elephantine monsters, but they are now widely recognized as being in the Austrian tradition of Schubert's lastsym. and are admired for their combination of contrapuntal splendour with intense melodic beauty and grandeur (but not extravagance) of orchestration. His Masses, also on a symphonic scale, are equally splendid, and in all his mature church mus. there is the radiance of a devout believer and the technical dexterity of a composer whose mastery of vocal polyphony stemmed from intimate study of Palestrina and his sch. A peculiarly complex problem exists over the various versions of Bruckner's syms. caused by his proclivity for revisions, often at the behest of well-meaning friends who urged him to cut and reorchestrate works in order to have them perf. and pubd. Since 1934, first under the editorship of Robert Haas and later of Leopold Nowak, the Int. Bruckner Soc. has pubd. the 'original' edns. of the syms. Even here confusion arises because there are discrepancies in some of the syms. ed. by both Haas and Nowak. The general tendency today is to return to Bruckner's first thoughts. For this reason the following list of the syms. is in some detail:

orch: Overture in G minor (1863); 4 Orchestral Pieces (1862).

choral: Masses, No. 1 in D minor (1864, rev. 1876, 1881--2); No. 2 in E minor (wind band acc.) (1866, rev. 1869, 1876, 1882); No. 3 in F minor (1867--8, rev. 1876--7, 1881, 1890--3); Te Deum (ch. and orch.) (1884), Mass in F (1844), Requiem in D minor (1849), Missa solemnis in Bb (1852), Ave Maria (1861), Pange lingua (1868), Abendzauber (1878), Os justi (1879), Ave maria (1882), Vexilla Regis (1892), Germanenzug (male ch. and brass band) (1863), Helgoland (male ch. and orch.) (1893).

chamber: Str. Quintet in F major (1879), Intermezzo for str. quintet (1879).

Brueggen, Frans (b Amsterdam, 1934). Dutch virtuoso of the recorder, also cond. Prof. of recorder and transverse fl., Hague Royal Cons. Visiting prof., Univ. of Calif., 1974.

Bruhns, Nikolaus (b Schwabstedt, Schleswig, 1665; d Husum, 1697). Ger. organist and composer. Pupil of Buxtehude. Wrote choral works and org. pieces.

Brüll, Ignaz (b Prossnitz, Moravia, 1846; d Vienna, 1907). Austrian pianist and composer. Visited London 1878, playing at 20 concerts. Comp. sym., 2 pf. concs., vn. conc., sonata for 2 pf., and 10 operas, of which best known is Dasgoldene Kreuz (Berlin 1875).

Brulles, Gaces (fl. 13th cent.). Fr. composer of chansons.


Bruneau, (Louis Charles Bonaventure) [fy65.3]Alfred (b Paris, 1857; d Paris, 1934). Fr. composer and critic. Studied Paris Cons. under Massenet. His 2nd opera Le Rêve, in 4 acts based on Zola, was a success in 1891, being regarded as very 'advanced' harmonically. Followed by L'Attaque du moulin (1893) in which Zola collab. directly as librettist, as he did for Messidor (1897), L'Ou ragan (1901), and L'Enfant-Roi (1905). Comp. 13 operas, several employing Wagnerian principles, also ballet, orch. works, and songs. Worked as mus. critic and wrote several books.


Brushes, Wire. Used to produce particular effect from snare drum, cymbals, etc., esp. in jazz.


Brustwerk (Ger.). Choir Organ.


Bryson, Ernest Robert (b Liverpool, 1867; d St Briavels, Glos., 1942). Eng. composer of opera (The Leper's Flute, Glasgow, 1926), symns., and chamber works.


Buccina. Roman wind instr., made of metal, varying from 8' to 12' long. Its notes were of the natural or 'bugle' scale.


Budapest Quartet. Hung. string quartet founded 1917 by players from Budapest Opera Orch. (Emil Hauser, Imre Poganyi, Istvan Ipolyi, and Harry Son). First played in London 1925. By
1936 membership was Russ. and Ukrainian (1st vn. Joseph Roisman). Under Roisman, quartet became noted for brilliance of style and made many recordings. Settled in USA 1938, being quartet-in-residence at Library of Congress until 1962, when they moved to State Univ. of NY at Buffalo. Recorded all Beethoven's quartets three times. Last public appearance 1967.


Buffa, Buffò (It.). Gust. Puff. The term has come to mean comic, thus basso buffo, comic bass in opera. Opera buffa, comic opera, is opposite of opera seria.

Buffet d'orgue. (Fr.). Organ case.


Buffoon. Valveless brass or copper instr. of treble pitch, with wide tube of conical bore, moderate-sized bell, and cup-shaped mouthpiece. Notes are merely a few of those of the harmonic series, normally in Bb, and it is mainly a means of military signalling or (in bugle bands) simple acc. of marching.

Buffoon à clefs. Keyed Bugle.

Bühnenfestspiel, Bühnenweihfestspiel. Wagner's Ger. terms respectively for (a) Der Ring des Nibelungen, a `stage-festival-play', and (b) Parsifal, a `stage-consecrating festival-play'.

Buisine (Fr. corruption of Lat. buccina). Medieval straight tpt. over 6' long, made in jointed sections often with flared bell.

Bull, John (b ?Radnor, c.1562; d Antwerp, 1628). Eng. composer and virginalist. Choir-boy in Queen Elizabeth I's Chapel Royal; organist, Hereford Cath. 1582--5 and then Chapel Royal; D.Mus., Oxford and Cambridge, and first Gre-sham Public Reader in Mus., London 1597. Left Eng. for Belg. 1613 becoming organist, Chapel Royal, Brussels, and of Antwerp Cath., 1617 until his death. Friend of Sweelinck. His importance is as a highly skilled performer on and ingenious composer for the virginals. He ranks as one of the founders of kbd. perf. and the kbd. repertory. He contributed to Parthenia, 1611. One of his comps. is called God Save the King but bears no resemblance to the nat. anthem; however, another untitled piece by Bull is a possible source of this melody.

Bull, Ole Bornemann (b Bergen, Norway, 1810; d Lys;upen, Bergen, 1880). Norweg. violinist and composer. In emulation of Paganini, toured widely as virtuoso recitalist. Convinced patriot, frequently played Scandinavian melodies, earning large sums and founding in USA in 1852 a Norweg. colony and in the capital of his own country a mus. conservatory (both of which schemes proved abortive). Wrote 2 vn.concs. Encouraged Grieg.


Bull Roarer. See Thunder Stick.


Bunting, Edward (b Armagh, 1773; d Dublin, 1843). Irish organist and pianist renowned for his coll. of over 300 Irish folk tunes, harp mus., etc., pubd. in 3 sections, 1796, 1809, and 1840.

Buonaccordo (It.). Child's toy pf. or spinet.


Buononcini. See Bononcini, Giovanni.

Buonporti. See Bonporti, Francesco Antonio.

Burden, or Burthen. (1) A recurring line after each stanza of a ballad, etc. (2) Drone or bass of bagpipe.

Burgmüller, Johann Friedrich (b Regensburg, 1806; d Beaulieu, Fr., 1874). Ger. composer remembered chiefly for his mus. for the ballet La Péri.

Burgon, Geoffrey (b Hambledon, 1941). Eng. composer. Studied GSM (with Wishart) and with Berkeley. Played tpt. in jazz groups and orchs. Original and imaginative user of all the influences and procedures at the disposal of the 20th-cent. composer. High reputation as composer of incid. music for television, e.g. Brideshead Revisited and Tinker, Tailor, Soldier, Spy. Works incl.:


voice(s) and piano [nmor] [smensemble: *Cantata on Mediaeval Latin Texts*, counterten., fl., ob., bn. (1964); *Hymn to Venus*, mez. and pf. (1966); 5 *Sonnets of Donne* (1967); *Worldes Bliss*, counter-ten. and ob. (1971); *This Endris Night*, ten., female vv., brass (1972); *Canciones del Alma*, 2 counterten. and 13 solo str. (1975); *The Fall of Lucifer*, ten., bar., counterten., ch., and ens. (1977); *Hymn to St Thomas*, ch. and str. (1980).

choral: 3 *Elegies* (1964); *Short Mass* (1965); *Farewell Earth's Bliss*, 6 solo vv. (1966); *A Prayer to the Trinity* (1972); *The Fire of Heaven* (1973); *DosCoros* (1975); *But Have Been Found Again* (1983).


**Burkhard, Paul** (b Zürich, 1911; d Tosstal, 1977). Swiss composer, pianist, and cond. Studied Zürich Cons. Cond. radio orch. Beromünster, 1945–57. Successful operettas incl. *Tic-Tac* (1941) and *Der schwarze Hecht* (The Black Jack) (1939) which was rev. 1948 as *Feuerwerk* (Firework) and contained the popular 'O mein Papa'.


**Burla** (It.). Jest. So *burlando*, jestingly; *burletta*, a mus. farce, etc.

**Burlesco, Burlesca** (It.). Burlesque, jocular (see also *Burla*). So the adverb, *burlescamente*.


**Burlesque** (Fr.; It. *burlesca*; Ger. *Burleske*). Humorous form of entertainment involving an element of parody or exaggeration. Applied in 18th cent. to mus. works inwhich comic and serious elements were contrasted. In Eng. word usually means a dramatic work ridiculing stage conventions, while in Amer. it means a variety show, often involving strippers.

**Burletta** (It.). Type of Eng. mus. farce which had a vogue in late 18th/early 19th cent.

**Burney, Charles** (b Shrewsbury, 1726; d London, 1814). Eng. organist (London churches, King's Lynn, finally Chelsea Hospital); minor composer; author of History of Music (4 vols., 1776–89).of 2 books narrating his travel experiences in Fr., It., Ger., etc., also of a life of Metastasio. Friend of and greatly esteemed by Johnson, Garrick, Reynolds, Burke, and
other leaders of politics, science, art, literature, and social life of his period. Father of the novelists Fanny and Sarah Harriet Burney, of the writer on South Sea exploration, Admiral James Burney (one of Cook’s officers in his circumnavigation), and of the Gr. scholar, Charles Burney, jun.


Burrell, Mary (1850--98). Daughter of Sir John Banks, Regius Prof. of Medicine, Trinity College, Dublin; wife of Hon. Willoughby Burrell (after her death Lord Gwydyr). Amassed enormous coll. of Wagner documents of every kind; planned complete life of Wagner but only immense first vol. was pubd., covering 21 years (1898). Other material now at Philadelphia (Catalogue pubd. 1929).


Burthen. See Burden.


Bush, Alan (Dudley) (b London, 1900). Eng. composer, cond., and pianist. Studied RAM 1918--22 and privately with John Ireland 1922--7. Teacher at RAM since 1925. In 1929--31 studied at Berlin Univ. Had pf. lessons from Moiseiwitsch and Schnabel. Many of his works reflect his Communist sympathies but are held in high esteem for their mus. qualities by listeners of all political persuasions. Major works are:

operas: The Press-Gang (1946); Wat Tyler (1948--50) (Leipzig 1953, London 1974); The Spell Unbound (1953); Men of Blackmoor (1954--5) (Oxford 1960, Weimar 1965); The

**orch:** Sym., No. 1 in C (1939--40), No. 2 'Nottingham' (1949), No. 3 'Byron' (1959--60), No. 4 'Lascaux' (1982--3); Pf. Conc., with bar. and male ch. (1934--7); Vn. Conc. (1948); Concert Suite for vc. and orch. (1952); English Suite for str. (1946); Dorian Passacaglia and Fugue (1959); Variations, Nocturne and Finale on an English Sea Song, pf. and orch. (1960); Time Remembered for chamber orch. (1968); Africa, pf. and orch. (1971--2); Liverpool Overture (1972).

**chamber:** Str. Qt. in A minor (1923); Dialectic for str. qt. (1929); 3 Concert Studies for pf. trio (1947); Serenade for str. qt. (1969); pf. sonata (1971); Suite of Six for str. qt. (1975); 24 Preludes, pf. (1977).


**Busnois, Antoine** (b c.1430; d Bruges, 1492). Fr. composer. May have been pupil or colleague of Ockeghem. Was for long in service of Charles the Bold (who became Duke of Burgundy in 1467) and after Charles's death in 1477 served his daughter Mary of Burgundy until her death in 1482. Moved to Bruges and became rector cantoriae at the church of St Sauveur. Regarded as one of the leading composers of his day, ranking next to Ockeghem, with whom he shared a penchant for elaborate melody, the use of canon, and lively rhythms. His Missa L'homme armé is one of the earliest based on this secular tune, but some of his most original work is to be found in his chansons, of which over 60 survive. For some of these he wrote the words. His motet Anthoni usque limina has a part for a tenor who sings the note D in imitation of a bell. It's text has a reference to his name in the line `]|.|. in omnibus noys'. His three-part setting of an It. text, the motet Fortunata desperata, was a model for Josquin Després, and the melodies of some of his chansons were used in Masses by his contemporaries just as he had used L'homme armé.

**Busoni, Ferruccio Benvenuto** (b Empoli, 1866; d Berlin, 1924). It. composer, cond., and pianist. Son of clarinettist and pianist. First public pf. recital, Trieste, at age 7. Studied comp. at Graz, 1880--1 and Leipzig 1886. Teaching posts at Helsinki 1889, Moscow 1890, Boston, Mass., 1891--4. After 1894 settled mainly in Berlin. Although his brilliance as a pianist earned him most fame, from 1898 concentrated on comp. and also est. master classes at Weimar in 1901 and 1902 which broke new ground as meeting-places for young composers and performers. From 1902--9 cond. orch. concerts in Berlin at which contemporary works were perf. From 1913--15 dir. of Liceo Rossini, Bologna, but disagreements with the municipal authorities over reforms ensured failure. Lived in Zürich from 1915, refusing to enter the belligerent countries, but returned to Berlin 1920. Resumed pianist career despite failing health. Busoni's pf.-playing, of virtuoso quality, was also notable for its grandeur and poetry. His mus. found mixed favour in his lifetime but has become increasingly admired for its vision and for its anticipation of many of the devices and styles of 'advanced' composers. Deriving from the impressionistic late works of Liszt, it ventured into harmonic and rhythmic territory that became the preserve of Webern, Bartók, and Messiaen. His earlier works, in a classical-romantic style, are best represented by the Vn. Sonata in E minor, the Vn. Conc., and the Pf. Conc. (in 5 movements, with male ch. in finale). His change in style dates from the Elegies for pf. of 1907. His most elaborate work was his opera Doktor Faust begun 1916 and left incomplete. His writings were both progressive and influential, particularly the Entwurf einer neuen Ästhetik der Tonkunst (Trieste, 1907). Prin. works:
Berceuse cond. at the Opéra-Comique, at the Opéra-Nocturne

Trumpeter. Studied RMCM. Trumpeter in SNO version of

Bristol and, from 1879--80, to the lower Rhine Fest. Cond. several now famous contemporary works by, among others, Mahler, Delius, and Strauss, but most notably Elgar's Dream of Gerontius, which he trans. into Ger. and prod. at Düsseldorf in 1901 and 1902. Soloist in f.p. of Delius's pf. conc. at Elberfeld, 1904 (cond. Haydn).

Buths, Julius (b Wiesbaden, 1851; d Düsseldorf, 1920). Ger. cond. and pianist. After conducting at Elberfeld, 1879--90, moved to Düsseldorf, 1890--1908, where he became mus. dir., Lower Rhine Fest. Cond. several now famous contemporary works by, among others, Mahler, Delius, and Strauss, but most notably Elgar's Dream of Gerontius, which he trans. into Ger. and prod. at Düsseldorf in 1901 and 1902. Soloist in f.p. of Delius's pf. conc. at Elberfeld, 1904 (cond. Haydn).


Butterworth, George (Sainton Kaye-) (*b* London, 1885; *d* Pozières, Battle of Somme, 1916). Eng. composer. Educated Eton and Trinity College, Oxford. At Oxford influenced by H. P. Allen and began collecting folk-songs, leading to friendship with Vaughan Williams and Cecil Sharp. Was excellent folk-dancer. Comps., few in number, suggest he might have achieved greatness. Left several fine settings of Housman's 'Shropshire Lad' poems, with orch. rhapsody, *A Shropshire Lad* (Leeds 1913) based on theme of his song 'Loveliest of Trees'. Orch. idyll *The Banks of Green Willow* f.p. London 1914. Song-cycle *Love Blows as the Wind Blows* (W. E. Henley) was composed 1911--12, being 4 songs for voice with pf. and str. qt. but was revised in 1914 as 3 songs with orch. Posthumously awarded Military Cross. Vaughan Williams's *A London Symphony* is ded. to his memory.


Button. Pin at the end of a vn., etc., which bears the pull of the str.

Buxtehude, Dietrich (Diderik) (*b* Oldesloe, Holstein, 1637; *d* Lübeck, 1707). Danish organist and composer. In 1668 appointed organist, Marienkirche, Lübeck, from which his fame as a player spread through Europe. Instituted in 1673 ambitious mus. perfs. in assoc. with church services. Known as *Abendmusiken* (evening concerts), they were held annually on the 5 Sundays before Christmas. Such was Buxtehude's fame that J. S. Bach walked 200 miles from Arnstadt to hear him play. Comp. many works for org. (which influenced Bach), and trio sonatas. His vocal music, most of it to sacred texts, is as important as his organ works. He wrote 20 cantatas; his other vocal comps. may be cat- egorized as concertos, chorales, and arias. His arias suggest the influence of Monteverdi, with a strong preference for strophic form over the *da capo* aria.

Buzuk. Turkish instr. resembling long-necked lute, having 4 str. passing over a movable bridge, a fingerboard twice as long as the soundboard, a small oval body, and rounded back.

**BWV, Bach Werke-Verzeichnis** (Index to Bach's Works). The initials, preceding nos., which indicate the catalogue nos. of J. S. Bach's works in the thematic index (*Thematisch- Systematisches Verzeichnis der musikalischen Werke von Johann Sebastian Bach*) compiled and ed. by Wolfgang Schmieder (1950). Now accepted as standard means of numbering his works, e.g. *St John Passion* is BWV245.

Byrd, William (*b* probably Lincoln, 1543; *d* Stondon Massey, Essex, 1623). Eng. composer. Pupil of Tallis. Organist, Lincoln Cath., 1563. From 1572 hon. organist, Chapel Royal jointly with Tallis. In 1575 he and Tallis jointly pubd. a coll. of motets, *Cantiones sacrae*, dedicated to Queen Elizabeth. Little is known of Byrd's life apart from various lawsuits over property and the fact of his Roman Catholicism, from the consequences of which he seems to have been protected at a time of anti-Papism by his fame as a composer and by friends in high places. In his motets and masses, Byrd showed himself the equal of his Fr. and It. contemporaries as a contrapunctist. He was an innovator in form and technique in his liturgical works, the finest of which is the Great Service. His madrigals are also of exceptional quality, and there is superb mus. in his solo songs and songs for the stage. In his *Fancies* and *In Nomines* for str. instr. he est. an Eng. instr. style of comp., but perhaps even more significant was his mus. for virginals, in which he developed variation form. Prin. comps.:
sacred works: Masses, No. 1 in 3 v.-parts, No. 2 in 4, No. 3 in 5. Motets: Cantiones (with Tallis, 1575. Contains 17 items by Byrd); Cantiones Sacrae, Book I, 1589 (29 motets), Book II, 1591 (32 motets); Gradualia, Book I, 1605 (63 motets), Book II, 1607 (45 motets). Precies, Psalms and Litany; Short Service; Great Service; 12 verse anthems; 10 psalms.

secular: Madrigals, sonnets; Songs of sundrie natures (1589), containing 47 songs; solo songs, canons and rounds.

instrumental: 14 Fantasies; 8 In Nomines; 9 pieces in In Nomine style on plainsong melodies.

keyboard: Over 120 pieces in various colls., incl. My Ladye Nevells Booke, transcr. 1591, and Parthenia (1611).

Byzantine Music. Christian liturgical song (often highly ornamented) of the E. Roman Empire (capital Byzantium = Constantinople = Istanbul), founded ad 330 by Constantine the Great and destroyed 1453 with the Fall of Constantinople. It appears to derive from an ancient source common to it and to the plainsong of the W. Church. The various forms of notation are also a subject for special study.

C

C. First note of the natural scale, thus Cb, Cbb, Cnat., C#, C##, C major, C minor. In C means either (1) in the key of C major or (2) indicates a non-transposing instr., e.g. tpts in C. Middle C is the C in about the middle of the pf. and is notated on the line below the treble staff. C clefs indicate position of middle C, e.g. alto and ten. clefs and sop. clef (obsolete). In SCTB, C = contralto.

C.A. Coll’ arco.

Cabaca. Round or pear-shaped gourd covered with beads and with a handle. Some have beads inside to rattle. Is used in Lat. American dance bands and by several 20th cent. composers.

Cabaletta (Cabbaletta, Cavaletta) (It., from cavata, extraction). A term with a number of meanings: (1) Short aria of simple and much reiterated rhythm, generally with repeats. (2) Type of song in rondo form, sometimes with variations. (3) Recurring passage in a song, first appearing simply and then varied (some authorities make a triplet acc. a necessary qualification for the title). (4) Final section of elaborate operatic duet or aria in which mus. often settles down to a steady rhythm, e.g. ’Ah! non giunge’ in La sonnambula.


Cabaret. Term applied to places of entertainment such as night clubs and to the mus. entertainment provided there. Though it had 18th cent. forerunners, cabaret in the modern sense began in 1881 when the ’Chat Noir' opened in Paris. From this milieu arose the great disease Yvette Guilbert (1885--1944). With her own form of Sprechgesang and eloquent movements of limbs and body, she intensified the meaning of words sung to simple tunes. In Ger. the leading cabaret was the ’Überbrettl', founded by Ernst von Wolzogen (librettist of Strauss's Feuersnot) in 1901. Schoenberg cond. there and comp. some Brettlieder. Political satire was aprin. feature of the cabaret of the 1920s and 1930s in Ger., where Kurt Weill and
Hanns Eisler were protagonists. This period was captured by Christopher Isherwood in his novel *Goodbye to Berlin* (1939) (re-named *Cabaret* for the stage and film). In Eng., cabaret tended to be more genteel and like an intimate revue, but something of the Ger. spirit was emulated by W. H. Auden in his *The Ascent of F6* (1936), the songs being set to mus. by Britten (e.g. 'Tell me the truth about love').

**Cabezón, Antonio de** (*b* Castrillo de Matajudíos, nr. Burgos, 1510; *d* Madrid, 1566). Sp. composer, blind from birth, one of first to compose for the kbd. Organist and harpsichordist to Kings of Spain. Mus. ahead of its time, as shown by variations on popular melody *El caballero*.

**Cabinet Organ.** Amer. nomenclature for what in Eng. is called Amer. org. This resembles the Harmonium, but the air is sucked through the reeds instead of being forced through them and the tone is less pungent. There is no 'Expression' device and so where other means than the player's feet can be applied for operating the bellows, a pedal-board like that of an organ can be built in as part of the instr. Invented by worker in Alexandre's Paris factory but developed in Boston, Mass.

**Caccia** (It.). Chase, hunt, e.g. *alla caccia*, in hunting style. In *Ars nova* 2 vv. 'chased' each other in strict canon, the text often dealing with hunting. See *Oboe (da caccia)* and *Corno da caccia*.

**Caccini, Giulio** (*b* Rome, c.1548; *d* Florence, 1618). It. singer, composer, and lutenist. Taken to Florence by Cosimo I de' Medici, *c*. 1565. One of members of Camerata, some of his mus. was incl. in Peri's *Euridice* to Rinuccini's lib. which he then also set in rivalry in 1600. Also composed opera *Il rapimento di Cefalo*, perf. Florence 1600. Canzonets and madrigals published in *Le nuove musiche* (New Music) 1602, marking change to monodic style. His daughter Francesca was a celebrated singer.

**Cachucha.** Andalusian dance for a single performer in triple time. Its mus. is not unlike that of the bolero.

**Cadéac, Pierre** (*fl*. 1538--56). Fr. composer of church mus. and *chansons*. His music was sung in Venice and Kraków, as well as in Ger. and Sp. Best known for *chanson Je suis déhéritée*.

**Cadence or Close.** Any melodic or harmonic progression which has come to possess a conventional association with the ending of a comp., a section, or a phrase. The commonest harmonic cadences are: (a) *Perfect Cadence* (or *Full Close*). Chord of the Dominant followed by that of Tonic. (b) *Interrupted Cadence*. Chord of the Dominant followed by that of Submediant. (c) *Imperfect Cadence* (or *Half Close*). Chord of the Tonic or some other chord followed by that of Dominant. (d) *Plagal Cadence*. Chord of the Subdominant followed by that of Tonic. (a) (b) (c) (d) (i) (ii) (iii) [ol60] To any of the Dominant chords above mentioned the 7th may be added. Any of the chords may be taken in inversion, but if that is done in the case of the Perfect Cadence its effect of finality (i.e. its 'perfection') is lost. The term *Phrygian Cadence* is applied by various writers to (i) in major key a cadence ending on the chord of the Dominant of relative minor (e.g. *in Key C major E--G#--B*), or (ii) any sort of Imperfect Cadence (Half Close) in minor mode, or (iii) first inversion of Subdominant chord followed by Dominant chord (e.g. *in Key C the chord A--C--F followed by the chord G--B--D*). (It seems best to confine the name to the cadence (i) above, which is fairly common in J. S. Bach and for which no other name is available, whereas (ii) and (iii) are simply varieties of the Imperfect Cadence.) For the cadence employing the *Tierce de Picardie* see under that term. Other terms are: *Abrupt Cadence* = Interrupted Cadence (see above). *Amen Cadence* = Plagal cadence (see above). *Authentic Cadence* = Perfect Cadence (Full Close; see above). *Avoided Cadence* = Interrupted Cadence (see above). *Broken Cadence* = Interrupted Cadence (see above). *Church Cadence* = Plagal
Cadence (see above). Complete Cadence = Perfect Cadence (Full Close; see above). Deceptive Cadence = Interrupted Cadence (see above). Demi-Cadence = Imperfect Cadence (Half Close; see above). Dominant Cadence = Imperfect Cadence (Half Close; see above). Evaded Cadence = Interrupted Cadence (see above). False Close = Interrupted Cadence (see above). Greek Cadence = Plagal Cadence (see above). Half Cadence = Half Close (see above). Inverted Cadence = A Perfect or Imperfect Cadence (Full Close or Half Close; see above) with its latter chord inverted. (Some confine the name to the Perfect Cadence thus changed; others extend it to all cadences having either chord, or both, inverted.) Irregular Cadence = Interrupted Cadence (see above). Mixed Cadence. The term is used in 2 ways—both of them superfluous. (1) A ‘mixing’ of the Plagal and Imperfect Cadences, consisting of Subdominant-Dominant, this being merely the Imperfect Cadence in one of its commonest forms. (2) A mixing of the Plagal and Perfect Cadences, consisting of the Perfect Cadence preceded by the Subdominant—making 3 chords, instead of the usual 2. This is merely the Perfect Cadence led up to in one of its commonest manners and should not require any special name. Radical Cadence = any cadence of which the chords are in root position, i.e. the roots of the chords in the bass. Semi-Perfect Cadence = Perfect Cadence (see above) with the 3rd or 5th of the Tonic in the highest part. Surprise Cadence = Interrupted Cadence (see above). Suspended Cadence = A hold-up before the final cadence of a piece, as that in a conc. (or, in former times, an aria) for the solo performer to work in a cadenza. The above definitions accord with Brit. terminology. Amer. usage is different and inconsistent.

Cadenza (It.). A flourish (properly, improvised) inserted into the final cadence of any section of a vocal aria or a solo instr. movement. The conventional final cadence consists, harmonically, of 3 chords, the 2nd inversion of the Tonic Chord, and the Dominant and Tonic Chords in root position (i.e. ;s6:4 ;s5:3 on the Dominant bass, followed by ;s5:3 on the Tonic bass). The interpolated cadenza begins on the first of these chords, the orch. joining in again only when the soloist, after a display of vocal or instr. virtuosity, indicates by a long trill that he or she is ready to be rejoined in the final chords or in any passage elaborated out of them. In the operatic aria conventional practice admitted 3 cadenzas—one at the end of each of its sections (see Aria), the most elaborate being reserved to the last. The term melisma has been used for the vocal cadenza. From the time of Mozart and Beethoven in instr. mus. the tendency grew for the composer to write out the cadenza in full, although Mozart's and Beethoven's cadenzas are often still rejected by soloists who substitute cadenzas by other hands (e.g. by Busoni, Reinecke, etc.). In Beethoven's and Brahms's vn. concs. the cadenza was left to the performer's invention, but Joachim and Kreisler (and others) provided written-out cadenzas which are generally used. Schumann in his pf. conc. and Mendelssohn in his vn. conc. began the trend, general now, of integrating the cadenza into the comp. There are many fine examples of acc. cadenzas (e.g. Elgar's Vn. Conc.). Sometimes the cadenza assumes the importance of, effectively, an extra movement (e.g. Shostakovich's First Vn. Conc., Walton's Vc. Conc.). Of course, with the growth of aleatory procedures, the improvised cadenza has come back into its own. Cadenzato (It.). Cadenced, i.e. rhythmic.

Cadman, Charles Wakefield (b Johnstown, Penn., 1881; d Los Angeles, 1946). Amer. composer, organist, and mus. critic. Specialist in mus. of Amer. Indians, using it in his own works which incl. several operas, orch. comps., and many songs.

Caffarelli (Gaetano Majorano) (b Bitonto, 1710; d Naples, 1783). It. mezzo-soprano castrato. Studied in Naples under Porpora. Début Rome 1726. Sang in prin. It. opera-houses from 1729 but chiefly in Naples, where he was appointed to royal chapel. Sang in London 1737--8, creating title-roles in Handel's Faramondo and Serse. Sang in Fr. 1754, Lisbon 1755, Madrid 1756. Temperamental artist who was once imprisoned for making obscene gestures during a performance. Retired with a fortune and bought a dukedom, an estate, and a palace.
Cage, John (b Los Angeles, 1912). Amer. composer, pianist, and writer. Studied with Cowell and Schoenberg. From 1937 developed interests in dance and perc. In 1938 invented the ‘prepared pf.’ by inserting various objects, from rubber-bands to hatpins, between the str. to create new effects. Settled in NY 1942, beginning long assoc. with Merce Cunningham Dance Co. as mus. dir. Study of oriental philosophies led to his utilization of ‘chance’in his mus., as in Music of Changes (1951). In 1952 he prod. his first piece involving tape, Imaginary Landscape V, and in the same year came 4’33” in which the performer makes no sound. The particular elements of Cage's avant-garde outlook are: use of any kind of environmental sounds or noises; use of ‘chance’, as in Music of Changes where the selection process involves tossing a coin; abandonment of formal structures; use of silence; use of a wide range of elec. and visual techniques. Books incl. Silence (1961), A Year from Monday (1967), and For the Birds (1981). Works incl.:

**orchestra:** Conc. for prepared pf. and orch. (1951); Concert for pf. (1957--8); Atlas Eclipticalis (1961--2); Cheap Imitation (1972, orch. version of pf. solo); Etcetera (1973); Score (40 drawings by Thoreau) and 23 Parts (for any instr. and/or vv., 1974); Quartets I--VIII (24, 41, or 93 instrs., 1976); 30 Pieces for 5 Orchestras (1981).

**percussion and electronic:** Construction I in Metal for perc. sextet (1939); Imaginary Landscape I for 2 variable speed gramophone turntables, frequency recordings, muted pf. and cymbal (1939); Imaginary Landscape II (March) for perc. quintet (1942); Imaginary Landscape III for perc. sextet (1942); Amores (1943); Imaginary Landscape IV (March No. 2) for 12 radios, 24 players and cond. (1951); Imaginary Landscape V (1952); Speech for 5 radios with news reader (1955); 27’10.554" for percussionist (1956).

**chamber music:** 3 pieces for fl. duet (1935); Str. Qt. (1950); [sm4’33”](nm) (silent, for any instr. or combination of instr.) (1952); Variations I--VI for any no. of players and sound-producing means (1958--66); HIPSCHD for 7 hpd. soloists and 51 or any no. of tape machines (1967--9); 30 Pieces for Str. Qt. (1984).

**piano solo:** Metamorphosis (1938); 7 Haiku (1952); Music of Changes (1951, in 4 vols.); Music for Piano (1952--6, several works); [sm0’00”](nm) to be perf. in any way by anyone (1962); Cheap Imitation (1969, orch. version 1972); Étude Australes, 32 studies in 4 books (1974--5).

**prepared piano:** Bacchanale (1938); Meditation (1943); Sonatas and Interludes (1946--8); Music for Marcel Duchamp (1947).

**miscellaneous:** Cl. Sonata (1933); Music for Carillon Nos. 1--5 (1952--67); Les Chants de Malodor pulvérisés par l'assistance même (1971).

**voice:** 5 Songs for cont. and pf. (e.e. cummings) (1938); The Wonderful Widow of Eighteen Springs for v. and closed pf. (Joyce) (1942); Song Books, Solos for voice 3--92 (1970); 62 Mesostics re Merce Cunningham (1971, unacc.); Hymns and Variations (12 amp. vv., 1978); Litany for the Whale (2 vv., 1980).

**tape[nm], [sm audio-visual etc.:** Water Music (1952); Fontana Mix (1958); Where are we going? And what are we doing? (1960); Rozart Mix (1965); Bird Cage (12 tapes, 1972); Lecture on the Weather (12 perf., 1975).


:AlCa Ira! (That will succeed). This expression, many times repeated, made up about half the words of a revolutionary song (later the official song of the Revolution) said to have
originated on 5 Oct. 1789 when the Fr. mob marched to Versailles to bring the King and the royal family to Paris, and which became the mus. acc. to almost every incident of the Terror. The tune adopted was that of a popular contredanse, called Carillon national, by a th. violinist of the day, Bécourt. See also Carmagnole.


**Caisse** (Fr.). Box, hence drum.

**Caisse claire** (Fr.). Clear drum, i.e. Snare drum, otherwise side drum.

**Caisse grosse** (Fr.). Large drum, i.e. Bass drum.

**Caisse roulante** (Fr.). Rolling drum, i.e. Tenor drum.

**Caisse sourde** (Fr.). Dulldrum, i.e. Tenor drum; see also Caisse roulante.

**Caixd'Hervelois, Louis de** (b Paris, c. 1670; d Paris, 1760). Fr. performer on and composer for the viola da gamba, some of whose works are now sometimes perf. by cellists. Wrote 5 booksof pieces for viola da gamba, 3 books of fl. sonatas.

**Calando** (It.). Lowering. Diminuendo, with also rallentando.

**Calcando** (It.). Trampling. Much the same as accelerando, i.e. quickening gradually.

**Caldara, Antonio** (b Venice, c. 1670; d Vienna, 1736). It. composer, pupil of Legrenzi. Imperial chamber-composer at Vienna court 1714, ass. Kapellmeister to Fux from 1716. Comp. 87 operas, over 40 oratorios, masses, and other church mus., incl. Christmas Cantata, and songs, of which Come raggio di sol is well known. Amonghis many operas was the first setting of Metastasio's libretto La Clemenza di Tito (Vienna, 1734).


**Calinda, La**. Orch. interlude by Delius in hisopera Koanga (1896--7); it is a dance named after a Negro dance imported to Amer. by African slaves.

**Calino Castureme** (Caleno custureme). Tune mentioned by Shakespeare in Henry V (Act IV, sc.|4). It is to be found in the Fitzwilliam Virginal Book. In A Handefull of Pleasant Delites, 1584, the words 'Caleno Custureme' are interpolated between every 2 lines of the poem 'When as I view your comly grace'. Possibly a perversion of the Irish 'Cailín, ó cosí t Suire, mé' (I am a girl from the banks of the river Suir).

**Caliph of Bagdad, The** (Boieldieu). See Calife de Bagdad, Le.

Callass, (Cecilia Sophia Anna) Maria (Kalogeropoulos) (b Manhattan, NY, 1923; d Paris, 1977). Amer.-born sop. of Gr. parentage. Studied Athens Nat. Cons. from 1936 with Sp. coloratura sop. Elvira de Hidalgo. Début Athens 1940 in Suppé's Boccaccio, Leonore in Fidelio, and Tosca. It. début Verona, 1947, in La gioconda. Among her roles at this time were Isolde, Brünnhilde (Die Walküre), Kundry, and Turandot. Potentialities recognized by cond. Tullio Serafin when, in 1948, she was singing Brünnhilde in Venice. Prima donna engaged as Elvira for next opera, Bellini's I puritani, fell ill and Serafin suggested Callas as substitute. Her singing of a bel canto role in the powerful, dramatic way the composer intended was a revelation. Not since Lilli Lehmann had a sop. encompassed Wagnerian roles and the coloratura repertory. With Serafin and de Sabata, Callas revived operas wholly or relativelyneglected in It. for over a century, incl. Rossini's Armida and Il turco in Italia, Cherubini's Medea, Spontini's La vestale, Donizetti's Anna Bolena, and Bellini's Il pirata, thereby changing the face of the post-1945 opera repertory. First sang at La Scala, Milan, April 1950. From then until 1958 reigned supreme there, earning title La divina in her vivid portrayals of Norma, Violetta, and Tosca, working with de Sabata, Giulini, Bernstein, and Karajan as conds., and the producers Visconti and Zeffirelli. Voice not beautiful but musicianship was impeccable, insight remarkable, and acting ability exceptional, so that she presented her roles as organic wholes. Her Norma, Tosca, and Violetta were unforgettable examples of dramatic opera singing-acting, linking her in this branch of her art to the legendary names of Malibran and Schröder-Devrient. Sang at CG 1952--3 (Norma), 1957--9, and 1964. Amer. début at Chicago, 1954, and at NY Met. 1956 (Norma). Private life was lived inthe glare of publicity inseparable from such a magnetic personality. Retired from stage 1965 (last perf. was as Tosca at CG 5 July 1965) but continued to record and gave some concerts in 1973 and 1974. Also worked as producer and teacher.

Caller Herrin'. Poem by Lady Nairne (1766--1845) written c.1821 to fit tune of a hpd. piece comp. c.1798 by Nathaniel Gow in which he incorporated Edinburgh fishwives' traditional cry with bells of St Andrew's Church.

Calligrammes. Song-cycle by Poulenc to 7 poems by Guillaume Apollinaire, comp. 1948. Titles are: L'Espionne, Mutation, Vers le Sud, Il pleut, La Gâce exilée, Aussi bien que les cigales, Voyage.

Calliope. Amer. term for steamblown mechanical organ.

Calmato, Calmando (It.). Calmed; calming.

Calm Sea and Prosperous Voyage (Meeresstille und glückliche Fahrt). Poems by Goethe set by several composers incl. (1) Beethoven, Op. 112, for SATB and orch., comp. 1815, pubd. 1823. (2) Song by Reichardt (1752--1814). (3) Song (Meeresstille section only) by Schubert (D216), comp. 1815. (4) Concert-ov. by Mendelssohn, Op. 27, 1832, f.p. 1836. Theme from this is quoted by Elgar in 13th (Romanza) of his Enigma Variations.

Calore (It.). Heat. Passion. So the adjective caloroso.


Early student of Russ. mus. and assoc. with Diaghilev opera enterprise; wrote books on Mussorgsky, Schumann, Glinka, Liszt, and other mus. subjects; provided many trans. of Russ. libs., contributed in various languages to mus. journals.

**Calypso.** W. Indian folk dance, but better known in its sung form. Began among slaves on plantations. Forbidden to talk, they chanted news and opinions to a tom-tom rhythm, using a patois. Today, especially in Trinidad, is used as a way of commenting on politics, scandal, and sport. Among best-known examples are the cricket calypsos, such as 'Cricket, lovely cricket', with its references to the bowling of Ramadhin and Valentine in the Test matches of 1950 when, at Lord's, W. Indies beat England for the first (but not the last!) time in England.

**Calzabigi, Raniero de** (b Leghorn, 1714; d Naples, 1795). It. writer of libs. for Gluck's *Orfeo, Alceste,* and *Paride ed Elena.* Pubd. ed. of Metastasio's works. Ran lottery in Paris in partnership with Casanova.

**Camargo.** See Ballet.

**Cambert, Robert** (b Paris, c.1628; d London, 1677). Fr. harpsichordist and organist; colleague in Paris of the Abbé Pierre Perrin who in 1669 obtained monopoly for perf. of opera in Fr. language, Cambert's *Pomone* (1671) being earliest Fr. opera. On Lully taking over the monopoly in 1672, Cambert went to Eng. where he founded a Royal Academy of Music, which soon failed. Only fragments of his compositions remain.

**Cambini, Giovanni** (Gioacchino) (b Leghorn, 1746; d Bicêtre, nr. Paris, 1825). It. composer, violinist, and violist, associated with Paris Concert Spirituel. Comp. syms., over 140 qts., concs., operas, and shorter pieces.

**Cambio, Perissone** (fl. 16th cent.). Fr. composer who lived in Venice, where he was a singer at St Mark's. Works incl. mass, madrigals, and canzonas.

**Cambridge University.** Eng. univ. which has conferred mus. degrees (Bachelor of Music, Doctor of Music) since 1463. Formal examinations were instituted by SterndaleBennett, 1857. The Professors of Mus. have been---1684 Nicolas Staggins; 1705 Thos. Tudway; 1730 Maurice Greene; 1755 John Randall; 1799 Charles Hague; 1821 J. Clarke-Whitfield; 1836 Thomas A. Walmsley; 1856 W. Sterndale Bennett; 1875 G.[A.] Macfarren; 1887 C. V. Stanford; 1924 Charles Wood; 1926 E. J. Dent; 1946 Patrick Hadley; 1962 Thurston Dart; 1965 Robin Orr; 1976 Alexander Goehr.


Camera (It.). Chamber---as opposed to hall, opera-house, etc. (For Cantata da camera, see Cantata; for Concerto da camera, seeConcerto; for Sonata da camera, see Sonata.) Musica di camera (It.). Chamber mus.

Camerata (It.). Society. Group of poets and musicians who met in houses of Florentine aristocrats Bardi and Corsi from about 1580 and from whose discussions opera was developed. Among them were composers Galilei, Peri, Caccini, and Cavallieri. Bardi wrote lib. for Peri and Caccini. The group evolved the monodic stile rappresentativo of which the first example (now lost) was Peri's dramma per musica, Dafne. Various modern chamber-mus. organizations use word Camerata in their title.


Camidge, Eng. family of organists spanning nearly 200 years. John (b York, 1735; d York, 1803), organist, York Minster 1756--99 and composer for hpd. His son Matthew (b York, 1758; d York, 1844), organist, York Minster 1799--1842, composer of org. mus. His son John (b York, 1790; d York, 1859), organist, York Minster 1842--8. His son Thomas Simpson (b York, 1828; d York, 1912), organist, York Minster 1848--59. His son John (b York, 1853; d York, 1939), organist, Beverley Minster 1875--1933.


Cammarano, Salvatore (b Naples, 1801; d Naples, 1852). It. poet, dramatist, and librettist. Had plays staged when he was 18. Wrote first lib. in 1834 (for Vignozzi). In 1835 first collab. with Donizetti. Among the many libs. he wrote for him were those of Lucia di Lammermoor and Belisario. In 1841 wrote Alzira for Verdi, following it with La battaglia di Legnano, Luisa Miller, and most of Il Trovatore (he died before completing the last). Also wrote libs. for Pacini and Mercadante.

Campana; Campane (It.). Bell; bells, e.g. those used in the orch.


Campanella (It.). Little bell. (The plural, campanelle, is sometimes used for Glockenspiel.)

Campanella, La, Transcr. for pf. by Liszt of the Rondo alla campanella (Ronde à la clochette; Bell rondo) from Paganini's Vn. Conc. in B minor. Liszt first used theme in Grand Fantaisie sur La Clochette (La campanella) of 1831--2, rev. in Six grandes études d'après les caprices de Paganini (1838, rev. 1851).

Campanetta (It.). Glockenspiel.

Campbells are Coming, The. This popular Scot. tune first appeared in print in 1745, at which time it was used as a country dance under the title Hob and Nob, but about the same period also found with its present title. Many contradictory statements about its origin.

Campenhout, Fran; Alcois van (b Brussels, 1779; d Brussels, 1848). Belg. ten., violinist, and composer. Comp. operas, ballets, and church mus., but remembered chiefly as composer of Belg. nat. anthem, La Braban; Alconne.


Campion, Thomas (b Witham, Essex, 1567; d Witham, 1620). Eng. composer, lawyer, and physician. Pubd. first Book of Ayres, with a group by Rosseter, 1601, following it with 4 more (1610--12) in which he wrote both mus. and words, with lute acc. Wrote several masques for perf. at court, critique of Eng. poetry, and treatise on counterpoint (1613)---a prototype 'Elizabethan man', proficient in all the arts.


Campria, André (b Aix-en-Provence, 1660; d Versailles, 1744). Fr. composer. Dir. of mus. at several caths., incl. Notre Dame de Paris 1694--1700. First stage work was opéra-ballet L'Europe galante (Paris 1697). Created the form opéra-ballet. Comp. many more operas and opéra-ballets, incl. Tancrède (1702) and Idomenée (1712). Also wrote much church mus. incl. Requiem (c.1722).

Canale. Another name for psaltery.

Canaries (or Canarie, or Canary). Old dance in rhythm something like gigue but with all its phrases beginning on first beat of the measure with a note a beat and a half long. So called in 17th cent. because it imitated Canary Is. rituals.

Can-Can (or Chahut). Boisterous (and supposedly indecorous) Parisian dance of quadrille pattern. Best-known example is Offenbach's from Orpheus in the Underworld.

Canción (Sp.). Song. There are diminutives---Cancioncica, Cancioncilla, Cancioncita. The Canción danza is a Sp. dance-song.

Cancrizans. See Canon.


Cannon, (Jack) Philip (b Paris, 1929). Eng. composer and cond. Studied Dartington Hall with Imogen Holst and RCM with Vaughan Williams and Gordon Jacob. Lecturer, Sydney Univ. 1957–9; prof. of comp. RCM from 1960. Works incl. operas Morvoren (Cornish for 'mermaid'), Dr Jekyll and Mr Hyde, and The Man from Venus; pf. concerto; str. qt. (1964); Sym. (Oraison funèbre de l'âme humaine); The Temple (1974), unacc. ch.; pf. trio (Lacrimae mundi); Son of Man, 'European choral symphony' in Lat., Eng., Fr., and Ger. for ten., bar., ch., and orch.; Son of God, unacc. ch.; Son of Science, cantata; Spring, symphonic study; 5 Chansons de Femme, sop. and harp; Fleeting Fancies, unacc. ch.; 3 Rivers, ten. and pf.; Carillon for organ; cl. quintet; Te Deum, ch. and organ (1975); Lord of Light, oratorio, soloists, ch., semi-ch., organ, orch. (1980).

Canntaireachd. Curious Scot. Highland bagpipe notation, in which syllables stand for recognized groups of notes.

Canon. (1) Strictest test of contrapuntal imitation. The word means 'rule' and, musically, it is applied to counterpoint in which one melodic strand gives the rule to another, or to all the others, which must, at an interval of time, imitate it, note for note. Simple forms of choral canon are the Catch and the Round. There are varieties of canon, as follows: [el4]^Canon at the Octave in which the vv. (human or instr.) are at that pitch-interval from one another. Canon at the Fifth, or at any other interval, is similarly explained. A Canon for 2 vv. is called a Canon 2 in 1 (and similarly with Canon 3 in 1, etc.). A Canon 4 in 2 is a double canon, i.e. one in which 2 vv. are carrying on 1 canon whilst 2 others are engaged on another. Canon by Augmentation has the imitating vv. in longer notes than the one that they are imitating. Canon by Diminution is the reverse. Canon Cancrizans is a type in which the imitating vv. gives out the melody backwards ('Cancrizans' from Lat. Cancer = crab; but crabs move sideways). Other names for it are Canon per recte etretro (or Rectus et Inversus) and Retrograde Canon. ^A Perpetual Canon or Infinite Canon is a Canon so arranged that each v., having arrived at the end, can begin again, and so indefinitely as in Three blind mice. The converse is Finite Canon. Strict Canon in which the intervals of the imitating v. are exactly the same as those of the v. imitated (i.e. as regards their quality of major, minor, etc.). In Free Canon the intervals remain the same numerically, but not necessarily as to quality (e.g. a major 3rd may become a minor 3rd). That v. in a canon which first enters with the melody to be imitated is called Dux (leader) or Antecedent, and any imitating v. is called Comes (companion) or Consequent. In Canon by Inversion, (also styled al rovescio), an upward interval in the Dux becomes a downward one in the Comes, and vice versa. Canon per Arsin et Thesin has the same meaning, but also another one, i.e. Canon in which notes that fall on strong beats in the Dux fall on weak beats in the Comes, and vice versa. ^Choral Canon in which there are non-canonic instrumental parts is Accompanied Canon. ^Passages of canonic writing often occur in comps. that, as wholes, are not canon. In addition to actual canonic comp. there exists a great deal of comp. with a similar effect but which is too free to come under that designation, being mere Canon in which the v. is called Dux (leader) or Antecedent, and any imitating v. is called Comes (companion) or Consequent. In Canon by Inversion, (also styled al rovescio), an upward interval in the Dux becomes a downward one in the Comes, and vice versa. Canon per Arsin et Thesin has the same meaning, but also another one, i.e. Canon in which notes that fall on strong beats in the Dux fall on weak beats in the Comes, and vice versa. ^Choral Canon in which there are non-canonic instrumental parts is Accompanied Canon. ^Passages of canonic writing often occur in comps. that, as wholes, are not canon.
Cantabile (It.). Singable, singingly, i.e. with the melody smoothly perf. and well brought out. Critics frequently write of a performer's cantabile style, meaning a lyrical 'singing' style. (For Aria Cantabile see Aria.)

Cantando (It.), singing.

Cantata (It.). Sung. Term with different meanings according to period: (1) In early 17th cent., often a dramatic madrigal sung by one v., with lute acc. or basso continuo. The form became very popular in It. later in 17th cent., being perf. by several vv., some cantatas being comp. of recit., others of a succession of arias. The cantata da camera was secular, the cantata da chiesa (developed by Carissimi) sacred. A prolific exponent of the cantata was A. Scarlatti, who wrote 600 for solo v. and continuo, 60 for v. and instrs., and several chamber cantatas for 2 vv. (2) During 18th cent., became more theatrical, comprising a ritornello, aria on two contrasted themes, and concluding ritornello, and acc. by str. In Ger. the form was found mainly in the church, written for soloist(s), ch., organ, and orch. on biblical text. Telemann, Schütz, and Handel wrote in this style but were overshadowed by Bach who wrote nearly 300 church cantatas as well as secular cantatas which resemble a short opera (Coffee Cantata and Peasant Cantata). (3) From Bach's model there developed the cantata of the 19th cent. which was usually on a sacred subject and was, in effect, a short oratorio. Secular cantatas on an elaborate scale are Elgar's King Olaf and Caractacus. In the 20th cent. the term has acquired a much looser meaning. Walton's Belshazzar's Feast and Vaughan Williams's Sancia Civitas are described by their composers as oratorios, but could equally well be classified as cantatas. Britten's Cantata academica is for soloists, ch., and orch., while Stravinsky's Cantata is for soloists, women's ch., and 6 instr.


Cantatrice (It.). Female singer.

Cante flamenco. Type of melody popular in Andalusia and used in both song and dance. A branch of Cante hondo. The significance of the word Flamenco (Flemish) is much disputed. See also Flamenco.

Cante hondo or Cante jondo (Sp.). Deep song. Traditional Andalusian song, with a good deal of repetition of the note, much melodic decoration, and the use of some intervals that do not occur in the accepted European scales. The Phrygian cadence is much used and the acc. is usually by guitar, played by another performer.


Canteloube de Malaret, Marie-Joseph (b Annony, 1879; d Paris, 1957). Fr. composer. Pupil of Schola Cantorum of d'Indy, whose biography he wrote (1949). Wrote 2 operas but best known as collector of Fr. folk-songs, hence the Chants d'Auvergne, 9 songs for v. and pf. or orch. taken from the 4 vols. he pubd., 1923--30.
Canterbury Degrees. See Archbishop's Degrees.


Canti carnascialeschi (It.). Carnival Songs (singular is canto carnascialesco). Processional madrigals of an early simple variety, with several stanzas to the same mus., something like the Eng. Ayre but with the tune in the ten. Part of social life of Florence in the 15th and 16th cents.

Canticle. (1) A Bible hymn (other than a psalm) as used in the liturgy of a Christian church. In the R.C. Church the Canticles drawn from the New Testament are called the Evangelical Canticles or Major Canticles, in distinction from those drawn from the Old Testament, which are called the Minor Canticles. (2) Concert work with (usually but not exclusively) religious text, particularly favoured by Britten (see below).


Canticum Sacrum (ad honorem Sancti Marci nominis) (Sacred song (to the honour of the name of St Mark)). Comp. by Stravinsky in 5 movements, with introductory ded., for ten., bar., ch., and orch. Comp. 1955. F.p. Venice (St Mark's) 1956.

Canti di Prigionia (Songs of Imprisonment). Work by Dallapiccola, comp. 1938--41 as a protest against Mussolini's adoption of Hitler's racial policies (Dallapiccola's wife was Jewish), for ch., 2 pf., 2 harps, and perc. 3 movements are: 1, Preghiera di Maria Stuarda, 2, Invocazione di Boezio, 3, Congedo di Girolamo Savonarola.

Cantiga. Sp. or Port. folk-song; also type of medieval religious song, of which most celebrated examples are probably contained in the 420 Cantigas de Santa Maria (Songs of the Virgin Mary), compiled 1250--80 by Alfonso the Wise, King of Sp.

Cantilena (It.; Fr. cantilène). Cradle song. (1) Smooth, melodious (and not rapid) vocal writing (used operatically esp. in relation to R. Strauss) or perf. (2, now obsolete). Short song. (3) In choral mus., the part carrying the main tune. (4) Type of solfeggio in which all the notes of the scale appeared.

Cantillation. Chanting in free rhythm, in plainsong style. The term is most used in connexion with Jewish liturgical mus.


Canto (It.). Song, melody. So Col Canto, With the song, i.e. the accompanist to take his time throughout from the performer of the melody. Also marcato il canto, bring out the tune.
Canto fermo (It.). See Cantus firmus.

Cantor. (1) The precentor or dir. of the mus. in a Ger. Protestant church (as J. S. Bach was at Thomaskirche, Leipzig). (2) The leading singer in a synagogue.

Cantoris (Lat.). Of the singer, i.e. precentor. That side of the choir of a cath., etc., on which the precentor sits but now normally the north side. Opposite of decani.


Cantus (Lat.). Song. In the 16th and 17th cents. applied to the uppermost v. in choral mus.

Cantus choralis. See Chorale. For Cantus figuratus, Cantus mensuratus, and Cantus planus, see Plainsong.

Cantus firmus (Lat.). Fixed song. A melody, usually taken from plainsong, used by composers in 14th--17th cents. as the basis of a polyphonic comp. and against which other tunes are set in counterpoint. Also, in 16th cent., the upper v.-line of a choir. Sometimes referred to as canto fermo. See Conductus.

Canzona, canzone (It., plural canzoni). (1) Type of troubadour song in the characteristic form AAB (also known as canzo or canso (Proven; Alcal)). (2) Designation for several types of 16th-cent. It. secular vocal mus., some similar to the madrigal, others to the popular villanella. ^(^3) In 18th- and 19th-cent. mus., a song or instr. piece of lyrical character, e.g. Voi che sapete from Mozart's Le nozze di Figaro. ^(^4) 16th- and 17th-cent. instr. comp. which developed from lute and kbd. arrs. of Fr.-Flemish chansons of Janequin, Sermisy, Josquin Desprès, etc. It. composers wrote orig. comp.s on these models either for organ (canzona d'organo), or for instr. ens. (canzona da sonar), which led in turn to the 17th-cent. sonata and kbd. fugue. Notable composers of the kbd. canzona, which throughout its development retained characteristic sectional form and quasi-fugal use of imitation, incl. G. Cavazzoni, A. Gabrieli, C. Merulo, Frescobaldi, Froberger, and J. S. Bach; while sectional variety and contrast of the ens. canzona exploited by G. Gabrieli and Frescobaldi.

Canzonet, canzonetta. Diminutive of Canzona. In late 16th and 17th cents., a short, polyphonic, dance-like vocal piece, unacc. or (later) with instr. acc.; later applied to a light, flowing kind of simple solo song. Tchaikovsky called the slow movt. of his vn. conc. a canzonetta.

Caoine. Irish funeral song, acc. by wailing (Eng. spelling is `Keen').


Capella. See Cappella.

Capelle (Fr.). Same as Ger. Kapelle.

Capellmeister. See Kapellmeister.

Capet, Lucien (b Paris, 1873; d Paris, 1928). Fr. violinist, composer, and teacher at Paris Cons. Wrote str. qts. and vn. sonata but memorable chiefly as founder and leader of the Capet Qt. which existed, with varying membership, from 1893 until Capet's death, apart from an interlude 1899--1903 and again 1914--18.

Capilupi, Geminiano (b Modena, 1573; d Modena, 1616). It. composer, pupil of Vecchi whom he succeeded as choirmaster, Modena Cath., 1604. Wrote madrigals, motets, etc.


Capo, Capotasto, capo d'astro, capodastro (It.); Capodastère (Fr.), Kapotaster (Ger.). Head of the touch, i.e. the 'nut', or raised portion of the top of the fingerboard of a str. instr., which 'touches' the str. and defines their length at that end. Another name is Barre (Fr.). A movable capotasto has sometimes been used (esp. in guitar playing) which can be placed at any point on the str. (in vc. playing the thumb acts as such and in the 18th cent. was sometimes so called). In USA the name capotasto is reserved for this type.

Cappella. (It.). Chapel. A cappella or alla cappella (applied to choral mus.) meaning in church style, i.e. unaccompanied (like 16th-cent. and other church mus.). A rarer sense of these expressions makes them synonymous with alla breve.


Capriccio (It.); caprice (Eng. and Fr.). (1) Term applied to some 16th-cent. It. madrigals and, later, to a kind of free fugue for kbd. instr., and later to any light quick comp. (2) In early 18th cent. sometimes used for 'Cadenza'. (3) A capriccio means According to the fancy (caprice) of the performer, hence a comp. which has unexpected and orig. effects. Stravinsky and Janác^ek both wrote works for pf. and orch. which they called Capriccio, Janác^ek's being for left hand only and wind ens. (comp. for the Cz. pianist Otakar Hollmann). 2nd movement of Haydn's Sym. No. 86 (Hob.I:86) is called Capriccio, unusual in a sym.


Capriccio espagnol. See Spanish Caprice.

Capriccio italien. See Italian Caprice.

Capriccioso (It.), capricieux (Fr.). Capricious, hence in a lively, informal, whimsical style. So the adverb capricciosamente. La Capricieuse is by Elgar (Op. 17) for vn.and pf., comp. 1891.

Caprice. See Capriccio.

Caprioli (or Caprol), Carlo (b Rome, c.1615; d Rome, c.1692). It. composer, thought to be one of the originators of the cantata. Comp. operas, oratorio, and songs.

Capriol Suite. Suite for str. orch. by Peter Warlock, comp. 1926, later arr. for full orch. Its 6 movements are based on old Fr. dances from Arbeau's Orchésographie (1589), 'Capriol' being a character in the book.


Cara, Marchetto (b Verona, late 15th cent.; d Mantua, c.1527). It. composer of frottole and works for lute. Was in service of Gonzaga court from about 1490 until his death.


Caractacus. Several composers have written mus. based on the Brit. King or chieftain who put up almost the last resistance to the Romans, but the best-known work is Elgar's dramatic cantata, Op. 35, for sop., ten., bar., and bass soloists, ch., and orch. to text by H.A. Acworth. F.p. Leeds 1898, London 1899.

Caradori-Allan, Maria (Caterina Rosalbina) (b Milan, 1800; d Surbiton, 1865). It.-born sopr. who settled in Eng. Début London 1822 in Le Nozze di Figaro (Cherubino). Successful career in opera, but chief claims to fame are as sop. soloist in first London perf. Beethoven's 9th Sym. 1825, and in f.p.of Mendelssohn's Elijah, Birmingham 1846. She was duettist with Malibran at Manchester Fest. 1836 when the latter collapsed, dying 9 days later.

Carapetian, Armen (b Isphahan, Persia, of Armenian parents, 1908). Persian-Amer. musicologist. Educated Teheran, then Sorbonne and Harvard Univ. Also studied vn. under Capet and comp. under Malipiero. In 1944 founded Institute of Renaissance and Baroque Mus., Rome, superseded by the American Institute of Musicology of which he was dir. Ed works of Brumel.


Cardoso, Fray Manuel (b Fronteira do Alemtejo, 1566; d Lisbon, 1650). Portuguese composer and organist. Wrote masses, motets, and other church mus. influenced by Palestrina.


Carestini, Giovanni (b Filottrano, nr. Ancona, 1705; d Filottrano, c.1760). It. castrato (cont.) singer. After successes on continent 1721--33, went to London where Handel engaged him for opera prods. in 1734. Returned to Venice 1735 and was active for another 20 years.


Carey, Henry (b ?Yorkshire, c.1690; d Clerkenwell, 1743). Eng. composer, poet, and playwright. Wrote successful burlesques of It. opera and cantatas, and songs, incl. 'Sally in our alley' c.1715 (of which he also wrote the words).

Carezzando, carezzevole (It.). Caressing; caressingly.

Carillon. (1) See Bell. ^ (2) Org. stop; a Mixture of 3 ranks (12th, 17th, 22nd): chiefly in USA.


Carissimi, Giacomo (b Marini, Rome, 1605; d Rome, 1674). It. composer, one of early masters of oratorio form. Choirmaster Assisi 1628--9, Collegio Germanico, 1629--74.
Oratorios incl. *Lucifer, Job, Baltazar, Jephte* (1650), *Judicium Salomonis*; motets, and recits. (e.g. *Abraham and Isaac*). Adapted Monteverdi’s operatic innovations to sacred drama. His *Missa 'L'Homme arme'* was last of its kind. In 1656 was appointed choirmaster to Queen Christina of Sweden when she established her court in Rome.

**Carl Rosa Opera Company, Royal.** Eng. opera co. founded 1875 in Dublin and London by Ger. violinist Karl August Nicolaus Rose who settled in Eng. in 1866 and became known as Carl Rosa. Rosa died in 1889, when co. became touring organization and was accorded title ‘Royal’ by Queen Victoria in 1893. 1923--50 dir. H.B. Phillips. After various dissensions, Arts Council withdrew subsidy in 1958 and co. became defunct, and attempt to revive it failed in 1960. Policy was opera in English and co. provided invaluable training-ground for many singers. Gave f.p. in England of Massenet's *Manon* (1885), Puccini's *La Bohème* (1897), and Giordano's *Andrea Chénier* (1903).

**Carlton, Nicholas** (fl. early 16th cent.). Eng. composer. His 'Verse for 2 to play on 1 org.' (or virginals) is among earliest examples of 4-hand mus. for kbd. instr.

**Carlton, Richard** (b c.1558; d c.1638). Eng. composer of madrigals and contributor to *The Triumphs of Oriana* ('Calm was the Air', in 5 parts). Vicar of Norfolk churches.

**Carmagnole, La.** Originally name of short coat, worn in north It. district of Carmagnola, and imported into Fr. by workmen from that district. The insurgents of Marseilles in 1792 introduced it to Paris, where it became identified with the Revolution. A round dance of the time was given the name, and a song with the refrain, 'Dansons la Carmagnole, vive le son du canon', to a very catchy air, became identified with activities during Reign of Terror. Authorship of words and mus. unknown.

**Carman's Whistle.** Tune to be found, with variations by Byrd, in *Fitzwilliam Virginal Book*. It is that of a ballad pubd. 1592. A carman was a carter.

**Carmelites, The** (Poulenc). See *Dialogues des Carmélites, Les.*

**Carmen** (**Lat.**). (1) Tune, song, strain, poem. (2, in 14th- and 15th-cent. parlance; plural *carmina.*) V. part of a comp. (as distinguished from the instr. parts), or uppermost part of a choral comp.

**Carmen. Opera** (*opéra-comique*) in 4 acts by Bizet to libretto by Meilhac and Halévy after Mérimée *nouvelle* (1845). Comp. 1873--4. Sometimes perf. with orig. spoken dialogue replaced by recitatives composed by Ernest Guiraud. Prod. Paris 1875, Vienna (with Guiraud recit.) 1875, London and NY 1878. The famous Habanera may have been inspired (consciously or unconsciously) by a *chanson havanaise* by, or collected by, Sebastian Yradier, Sp. composer (1809--65).


Carnaval (Carnival). Schumann's pf. comp. Op. 9, comp. 1834--5 and sub-titled Scènes mignonnes sur quatre notes (dainty scenes on 4 notes), the notes being A--S--C--H (ab--Eb--C--B). Asch was the home-town of a girl with whom he was in love and its 4 letters were the only 'musical' letters of his name. Each of the 21 pieces has a descriptive title, e.g. Papillons. Orch. version by Glazunov and others used for Fokine ballet (St Petersburg 1910).


Carnaval des animaux, Le (The Carnival of Animals). 'Grand zoological fantasy' by Saint-Saëns. Orig. chamber version for 2 pf., str. quintet, fl., cl., and xylophone, but also for 2 pf. and orch. Comp. 1886 but perf. forbidden in composer's lifetime. Pubd. 1922. 14 movements, of which No. 13 is the famous Le Cygne (The Swan).

Carnaval de Venise (Carnival in Venice). Paganini's Op. 10, comp. in or before 1829, was a set of variations for unacc. vn. on Le Carnaval de Venise, being the popular Venetian song 'O mamma mia'. Other composers, e.g. Benedict, have also used the theme. A. Thomas wrote an opera Le Carnaval de Venise, prod. 1857.

Carnaval Romain, Le (The Roman Carnival). 'Ouverture caractéristique' by Berlioz, comp. and f.p. 1844, derived from material in his opera Benvenuto Cellini (1833--7).

Carnegie Hall. Largest concert-hall in NY, seating c.3,000, and, until 1962 when the Phil. (now Avery Fisher) Hall, Lincoln Center, opened, home of the city's prin. orch. concerts. Architect, W.|B. Tuthill. Opened May 1891, Tchaikovsky being among guest conds. Called 'Music Hall' until 1898, when renamed in honour of industrialist Andrew Carnegie (1835--1919), who had provided most of the money to build it.


Carol (Fr. Noel; Ger. Weihnachtslied). In medieval times a round dance with mus. acc., but soon developed into a song for 2 or 3 vv. usually (but not necessarily) to a text dealing with the birth of Christ. All Christian nations, Western and Eastern, have carols, some of them evidently of pagan origin but taken over and adapted in earlydays of Christianity. The nature of the carol varies: it may be dramatic, narrative, or lyrical. One of oldest printed Eng. Christmas carols is the Boar's Head Carol, sung as the traditional dish is carried in on Christmas Day at Queen's College, Oxford; it was printed in 1521. This is but one of a large group of carols assoc. with good cheer as an element in Christmas joy. With the growth of the Christmas season as a public holiday which became increasingly commercialized, the carol grew in popularity and, concomitantly, in vulgarity so that some 19th-cent. carols are of inferior standard, but the best of them have achieved a place alongside the folk-carols and 17th-cent. Ger. carols which were revived by the late 19th-cent. folk-song movement. A fine
selection is sung annually in Eng. on Christmas Eve at King's College, Cambridge. Vaughan Williams wrote a Fantasia on Christmas Carols, Hely-Hutchinson A Carol Symphony, and Britten a Ceremony of Carols.

Caruso, Fabritio (b Sermoneta, c.1521–35; d after 1605). It. scholar and composer of lute mus. His book Il ballarino was pubd. Venice, 1581, being enlarged in 1600 as Nobilità di dame. It is important source for 16th-cent. dance steps and mus.


Carre;atno, (Maria) Teresa (b Caracas, 1853; d NY, 1917). Venezuelan pianist, taught by her father. Début NY at age 9. Studied with Gottschalk and Anton Rubinstein. Touré Europe 1865–75, when she became operatic sop. and, for a brief spell, cond. Returned topf. 1889, consolidating reputation as leading woman player of her day. Her 4 husbands incl. d'Albert.


Carrillo, Julián (b Ahualulco, Mexico, 1875; d San Angél, 1965). Mexican composer. Studied in Mexico 1885–90, and at Leipzig and Ghent (1899–1904) with Reinecke and Nikisch. In his teens showed exceptional interest in fractional divisions of the accepted intervals and coined term sonido 13 (13th sound) for the first 2-octave harmonic on the vn.'s 4th str., this being for him the first pitch outside the traditional 12 semitones to the octave. Gave concerts to demonstrate potentialities of microtonal intervals and invented special instrs., incl. the octavina (8th-tones) and arpa citera (16th-tones). In 1926 his microtonal works were championed by Stokowski, who cond. the Sonata casi-fantasia (in 4ths, 8ths, and 16ths), and in the 1930s Stokowski and Carrillo toured Mexico with the Sonido 13 Orch. In 1947 built a pf. tuned in 3rds of a whole tone. Comps. divide into 3 periods: traditional tuning up to 1911, atonal from 1911 to 1922, and in Sonido 13 idiom thereafter. They incl. operas, sym., str. qts., vn. conc., and pf. mus. His Horizontes (1950) employs a small orch. tuned in 4th, 8th, and 16ths, combined with conventionally tuned orch.

Carrodus, John (Tiplady) (b Keighley, 1836; d London, 1895). Eng. violinist, pupil of Molique. Leader of several London orcs. incl. CG, 1869–95. Comp. for vn. His 5 sons were musicians; at Hereford Fest. 1894 they and their father played in the orch.


Carter, Elliott (Cook) *(b NY, 1908)*. Amer. composer. Encouraged by Ives, who recommended him to Harvard where he studied with Piston and had lessons from Holst. From 1932 to 1935 studied in Paris with Boulanger. Has taught at various Amer. univs. His music is uncompromising and challenging, its harsh brilliance enhanced by compelling intellectual qualities. Early works were neo-classical in style but a new harmonic structure and treatment of rhythm became apparent in the Piano Sonata *(1945–6)*. With the Cello Sonata *(1948)* he developed ‘metric modulation’ whereby a new tempo is established from development of a cross-rhythm within the old tempo. The listener has a clear impression of the simultaneous existence of 2 tempos. The 3 Str. Qts. have been described as the most significant comps. in the medium since Bartók. His writings on many subjects were collected into one vol. *(NY 1977)*. Prin. works:

**ballets:** Pocahontas *(1937–9)*; The Minotaur *(1947)*.


**voice [nm]]** & [smpiano: Syringa, cantata for mez., bass, and 11 instrs. *(1978)*; A Mirror on Which to Dwell, sop. and ens. *(1975)*; In Sleep, In Thunder, ten. and ens. *(1982)*.

**chorus:** To Music *(1937)*; Heart Not So Heavy as Mine *(1938)*; The Defence of Corinth *(1942)*; The Harmony of Morning *(1944)*; Musicians Wrestle Everywhere *(1945)*; Emblems *(1947)*.


**piano:** Sonata *(1945–6)*; Night Fantasies *(1980)*.

**voice[nm & smpiano:** Voyage *(1943)*; The Line Gang *(1943)*.

Carulli, Ferdinando *(b Naples, 1770; d Paris, 1841)*. It. guitarist and composer for his instr.of over 300 works, incl. concs., duos, etc. Wrote treatise on guitar playing.

Caruso, Enrico *(b Naples, 1873; d Naples, 1921)*. It. ten., regarded as one of the greatest there has been. Studied with Vergiene and Lombardi. Début Naples 1894. Created tenor roles in Cilea’s Adriana Lecouvreur and Giordano’s Fedora. Int. fame after Bohème with Melba at Monte Carlo 1902. CG début same year in Rigoletto. Début NY Met. 1903. Between then and 1920 sang 36 roles and appeared over 600 times at Met. First ten. to make records, his recording career extending 1902–20 and royalties in his lifetime amounting to nearly $500,000. Though not flawless stylistically, his v.was of sumptuous mellowness, and almost baritonal, with an exquisite mezza voce. Created Dick Johnson in La fanciulla del West *(NY Met. 1910)*.


Carvalho, Jo;atao de Sousa *(b Estremoz, 1745; d Alentejo, 1798)*. Portuguese composer of operas, kbd. mus., etc. Studied in Naples, 1761. One of few Port. composers of opera in 18th cent. Taught Port. royal family.

Caryll, Ivan (Felix Tilkin) (b Liège, 1861; d NY, 1921). Belg.-Amer. composer of mus. comedies such as The Duchess of Danzig (1903) and Our Miss Gibbs (1909). Also had th. orch. (Elgar's Sérénade lyrique, 1899, is ded. 'to Ivan Caryll's Orchestra'.)

Casa (It.). Box. Any drum of a large size, hence gran cassa, bass drum, and cassa rullante, ten. drum.


Casella, Alfredo (b Turin, 1883; d Rome, 1947). It. composer, cond., pianist, and author. Entered Paris Cons. 1896, studying with Fauré. On return to It. in 1915 became champion of all that was new in the arts and headed It. section of I.S.C.M. Anticipated tastes of a later epoch by interest in It. baroque mus., particularly Vivaldi. His own mus. reflected restless and questing mind. Early works influenced by Mahler, whose mus. he cond. in Paris in the early 1900s. Tempted by atonality but after 1920 identified himself with neo-classicism. Comp. incl.:

ballets: Il convento veneziano (1912), La Giara (1924).

operas: La donna serpente (1928–31), La favola d' Orfeo (1932), Il deserto tentato (1937).


voice and instr: Ia Orana, Gauguin, sop., pf. (1978); Firewhirl, sop. and 7 players (1979--80).


organ: Ligatura (1979--80).


Cassation (It. cassazione). 18th-cent. instr. comp. (several by Mozart) similar to divertimento and serenade and often to be perf. outdoors.

Cassette (Fr.). Little box. Literally the small package into which a commercial tape-recording is packed but in a wider sense the automatic-rewinding tape itself. Record-playing equipment now generally provides facilities for playing cassettes. Many disc recordings are also issued in cassette form.


Castanets (Fr. castagnettes, It. castagnette). Perc. instrs. consisting of 2 cup-shaped wooden clappers clicked rhythmically together by Sp. dancers, to whose hands they are attached. In orch. use, they are mounted on a handle which is shaken.


Castellane (Sp.). Dance of the Province of Castile.

Castello, Dario (fl. early 17th cent.). It. maestro of instr. mus. at St Mark's, Venice, 1629. Comp. sonatas for vv. and instr. and for hpd. or spinet with vn., tpt., and bn.


Castillane (Sp.). Dance of the Province of Castile.


Castrato (It.). Castrated. Male sop. or cont. whose v. was preserved by castration before puberty. In great demand in It. opera in 17th and 18th cent., the voice being brilliant, flexible, and often sensuous. Gualberto, a castrato, sang title-role in Monteverdi's Orfeo (1607). Other famous castrati were Senesino, Farinelli, Caffarelli, Guadagni, and Velluti. Castrati survived in Vatican chapel and Roman churches until 20th cent. Recordings exist of Alessandro Moreschi (1858--1922), male sop. of Sistine Chapel. Wagner wanted the male soprano D. Mustafà to sing Klingsor in Parsifal.

Castro, Juan José (b Avellaneda, 1895; d Buenos Aires, 1968). Argentinian composer and cond. Studied Paris 1920 with d'Indy. Cond. posts in Buenos Aires, Havana, Montevideo, and Melbourne. Dir. Puerto Rico Cons. 1959--64. Cosmopolitan composer with nationalistic flavour and use of serialism. His several operas incl. Proserpina y el extranjero (Proserpine and the Stranger) (Milan 1952) and 2 based on plays by Lorca, La zapatera prodigiosa (1943) and Bodas di sangre (Blood Wedding) (1952). Also 5 syms., pf. conc., vn. conc., orch. suites, choral works. His brother José Maria (b Buenos Aires, 1892; d Buenos Aires, 1964) was also cond. and composer.


Catalán (Sp.). Catalane (Fr.). Type of Sp. dance from Catalonia.

Catalani, Alfredo (b Lucca, 1854; d Milan, 1893). It. composer. Studied Paris (1872) and Milan. Friend of Boito who wrote lib. for La Falce (Milan 1875). Operas show affinity with
Ger. romantics, e.g. Weber and Marschner, and were Elda (1876, rev. 1889 as Loreley), Dejanice (1883), Edmea (1886), and La Wally (1891), the last-named being the best and most popular of his works, highly esteemed by Toscanini.


Catalogue Aria. Nickname for Leporello's aria in Act 1 Sc. 2 of Mozart's Don Giovanni in which he recounts to Donna Elvira a list of the Don's amorous conquests in various countries, ending each instalment with the words 'but in Spain, a thousand and three (mille e tre)'. This aria was probably modelled on a similar one in Gazzaniga's Don Giovanni, the rapid singing of a list of items being a popular feature of 18th-cent. comic opera.


Catch. A type of round; but the term is now often used in a less general sense which confines its application to such rounds as, in the singing, afford a laugh by the way the words are heard, as for instance in the one Ah, how Sophia, which in the singingsuggests 'Our house afire', the later line 'Go fetch the Indian's borrowed plume' similarly suggesting 'Go fetch the engines!'. Restoration specimens are more amusing and much more indecent. A Catch Club (Noblemen and Gentlemen's Catch Club) was founded in London in 1761 and still exists.


Caucasian Sketches. Symphonic suite for orch., Op. 10, by Ippolitov-Ivanov. Comp. 1894, f.p. Moscow 1895. 4 movements are: In the Mountain Pass; In the Village; In the Mosque; March of the Sirdar.


Caurroy, Fran;Alcois Eustache de (b Gerberoy, 1549; d Paris, 1609). Fr. composer and canon of Saint Chapelle, Paris, becoming court composer to Fr. Kings. His Mass for the Dead was perf. at Fr. royal funerals until 18th cent. Wrote church and instr. mus.
Causton (Caustun), Thomas (d London, 1569). Eng. composer of church mus. Member of Chapel Royal from c.1550. His anthems and services were published in Day's Certaine Notes (1565).

Cavaillé-Col, Aristide (b Montpellier, 1811; d Paris, 1899). Fr. organ-builder, most prominent of his family. Went to Paris 1833, built organ for basilica of St Denis. Also built org. for Madeleine. His orgs. in Eng. incl. that for Manchester Town Hall. Estimated to have built nearly 500 organs. The great school of Fr. organ composers from Franck to Messiaen was motivated by his instruments.

Cavalleria rusticana (Rustic Chivalry). Opera in 1 act by Mascagni to lib. by Menasci and Targioni-Tozzetti based on play by Verga adapted from his short story. Won prize for 1-act operain competition organized by Sonzogno, 1889. Prod. Rome 1890, London 1891. Usually perf. as double bill with Leoncavallo's Pagliacci, hence the vernacular 'Cav. and Pag.'.

Cavalli, Katharina (b Währing, Austria, 1760; d Vienna, 1801). Austrian sop. who studied with Salieri. Spent most of her career in Vienna. Mozart wrote Constanze in Die Entführung for her and the aria 'Mi tradi', added to Elvira's part in Don Giovanni for its Vienna première.

Cavalleri, Emilio de' (b c.1550; d Rome, 1602). It. composer who was at the Medici Court in Florence and amember of Camerata. One of first to use Basso continuo. Wrote at least 4 early mus.-dramas to texts by Guidiccioni and a morality-play, forerunner of oratorio, La rappresentazionedi anima e di corpo (The Representation of Soul and Body)to a text by Manni, f.p. 1600.

Cavalli, Pietro (Pier) Francesco (b Crema, 1602; d Venice, 1676). It. composer of operas, possibly pupil of Monteverdi. Between c.1635 and 1670 about 40 of his operas were prod. in Venice. Twice visited Paris, his Serse (Venice 1654) being given there 1660 as part of Louis XIV's marriage festivities. Operatic importance lies in enlargement of dramatic potentialities and command of comic possibilities. Operas incl. Didone (1641), L'Egisto (1643), Giasone (Jason) (1649), La Doriclea (1645), Oristeo (1651), Scipiano Africano (1664), Statira, Principessa di Persia (1655), La virtù de'strali d'amore (1642), L'Erismena, L'Ormindo (1644). La Calisto (1651), Ertrade (1652), Orione (1653), Serse (1654), Ercole amante (1662), Mutio Scevola (1665), and Pompeo magno (1666). L'Ormindo and La Calisto were revived successfully at Glyndebourne in realizations by Raymond Leppard which are sometimes some way removed from the original score. Cavalliwas also an org. and composer of church mus. (e.g. Vespers of the Annunciation (1675) and a Requiem) and instr. pieces.

Cavatina (It.). (1) Operatic solo aria in regular form and in one section instead of the classical aria's 3, without repetition of words or phrases, e.g. Porgi amor from Mozart's Le nozze di Figaro. Also used of song-like air incl. in a long scena. (2) Song-like instr. piece, e.g. Raff's Cavatina and the Cavatina movement of Beethoven's Str. Qt. in Bb, Op. 130. 3rd movement of Vaughan Williams's 8th Sym. (1955) is a Cavatina for str.

Cavendish, Michael (b c.1565; d London, 1628). Eng. composer of madrigals and lute mus. Madrigal 'Come, gentle swains' is in The Triumphs of Oriana.

Cawston. See Causton, Thomas.


CB. Short for Contrabassi, i.e. str. dbs.

C Clef. See Clef/C DuR (Ger.). Key of C major.Cebell (cibell). Eng. dance, used by Purcell and others, similar to a fast gavotte. So called because based on an air assoc. with the goddess Cybèle in Lully's opera Atys (1676).


Cecilia, Saint (martyred in Sicily c. a.d. 176). Patron saint of mus., commemorated annually on 22 Nov. Her assoc. with mus. is very obscure, apparently dating from 15th cent. (There is a theory that it arose from the misreading of an antiphon for her day.) First recorded mus. fest. in her honour c.1570 at Evreux, Normandy; earliest recorded date of a Brit. mus. celebration 1683. Innumerable paintings and stained glass windows depict her playing the org.---always one of many centuries later than a.d. 176. Many comps. in her honour, outstanding examples being Purcell's Ode for St Cecilia's Day (1692) and Britten's Hymn to St Cecilia (1942).

Cédez (Fr.). Give way, i.e. Diminish the speed (present and pastparticiples cédant, cédé).

Celere (It.). Quick, speedy. Hence celerità, speed; celeramente, with speed.

Celesta (It., Fr. céleste). Small kbd. instr. not unlike glockenspiel. Invented in Paris by Auguste Mustel in 1886. Series of steel plates (suspended over wooden resonators) which are struck by hammers when keys are depressed, giving ethereal bell-like sound. Range of 4 octaves upwards from middle C. Used in 1892 by Tchaikovsky in 'Dance of the Sugar-Plum Fairy' in Nutcracker ballet. Many others have used it since, notably Bartók in Music for Strings, Percussion and Celesta. First used in sym. by Mahler in his 6th (1903--5).

Celeste (Fr.). (1) Type of soft pedal on old-fashioned pf.s., interposing a strip of cloth between the hammers and strings. _(2) The Voix Céleste stop on the organ.

Celestial Railroad, The. Fantasy for pf., 1924, by Ives, arr. from 2nd movement of his Sym. No. 4.

Cello. Short for Violoncello. It used to be spelled with a preliminary apostrophe, but *cello* is now accepted as standard, like piano.


*Celtic Harp.* See *Clàrsach*.


*Cembalo.* See *Clavicembalo*.


*Cenerentola, La* (Cinderella). Opera in 2 acts by Rossini to lib. by Ferretti. Prod. Rome 1817, London 1820, NY 1826. There are other Cinderella operas by Laruette, Steibelt, Massenet and Wolf-Ferrari. Also ballets by Prokofiev and J. Strauss II.

*Cento, Centon, Centone.* A medley of tunes. See *pasticcio*.

*Central Park in the Dark in the Good Old Summertime* (or *A Contemplation of Nothing Serious*). Work for chamber orch. by Ives, comp. 1906.

*Ceòl beag* (Gaelic). Little music. That part of Scottish Highland bagpipe repertory comprising marches, strathspeys, and reels. (See also *Ceòl mor* and *Ceòlmeadhonach*.)

*Ceòl Meadhonach* (Gaelic). Middle music. That part of Scottish Highland bagpipe repertory comprising folk songs, lullabies, croons, and slow marches. (See also *Ceòl beag* and *Ceòl mor*).

*Ceòl Mor* (Gaelic). Big music. That part of Scottish Highland bagpipe repertory comprising salutes, gatherings, and laments, also tunes comp. in memory of some historical event. (See also *Ceòl beag* and *Ceòl meadhonach*.)


*Ceremony of Carols, A.* Settings by Britten, Op. 28, of carols (in 11 movements) for treble vv. and harp, comp. 1942 at sea on voyage back to U.K. Also arr. for SATB and harp or pf. by Julius Harrison.

*Cererols, Joan* (b Martorell, 1618; d Montserrat, 1676). Sp. Catalan composer, connected for most of his life with Montserrat Abbey where he was dir. of choir for over 30 years. His works show adventurous technique and incl. *Requiem, Magnificat, Ave maris stella, Regina coeli*, etc.


**opera:** *Baal* (1974—9); *Netzwerk* (1981).

chamber orch: Catalogue des objets trouvés (1968--9); Symphonies for wind and drums (1964); Curriculum, for wind (1972); Movements I--III (1960); Enjambements (1959).

voice|nm

s) smand orch: Exercises, bar., speaker, chamber orch. (1962--8); Baal-Gesänge, bar. and orch. (1982); Requiem für Hollenstein, speaker, bar., ch., and orch. (1983).


Certon, Pierre (b c.1510; d Paris, 1572). Fr. composer. Wrote over 200 chansons, chansons spirituelles, 8 masses, Magnificat, and many motets. Clerk, Notre Dame de Paris 1529--32, next 40 years at Sainte Chapelle, mostly as master of choirboys.

Cervelat (cervelas, Fr.; It. cervellate). The rackett.

Ces (Ger.). The note Cb.

Ceses (Ger.). The note Cbb.

Cesti, Pietro Antonio (b Arezzo, 1623; d Florence, 1669). Orig. friar, believed to have studied with Carissimi. Released from vows, became mus. dir. Medici Court, Florence, 1643. In 1666 became vice-Kapellmeister at Vienna imperial court. Operas rank with Cavalli's in importance. They incl. Orontea (Venice 1649), Cesare amante (Venice 1651), La Dori (Innsbruck 1657), Il Tito (Venice 1666) and Il pomo d'oro (Vienna 1668).

Ceterone. The bass cittern, dating perhaps from 1524 but certainly from end of 16th cent. Monteverdi's Orfeo (1615 ed.) lists '2 ceteroni'. Hada number of additional unstopped bass str. and was particularly suitable for continuo.

Cetula. It. medieval instr. identified by scholars as ancestor of the cittern, a derivative of the lyra. Described c.1487 as having '4 brass or steel strings usually tuned a tone, a 4th and back again a tone, and it is played with a quill'.

Chabrier, (Alexis) Emmanuel (b Ambert, Puy-de-Dôme, 1841; d Paris, 1894). Fr. composer, pianist, and cond. Largely self-taught and was civil servant until 1880. After visiting Sp. wrote orch. rhapsody Espa:atna, 1883. Became ass. ch.-master to Lamoureux in Paris 1884--5. Fervent admirer of and propagandist for Wagner. Works incl. operas L'Étoile (1877), Une Education manquée (1879), Gwendoline (1885), Le Roi malgré lui (1887) and Briséis (unfinished); Joyeuse Marche, orch. (1888); pf. pieces and songs (incl. Ballade des gros dindons, 1889).

Cha Cha Cha. Ballroom dance originating in Cuba c.1952. Development of mambo. Name derives from rhythm--2 crotchets, 3 quavers, quaver rest. Steps are glided, with rocking of hips as in rumba.

Chaconne (Fr.; Eng. chacony, It. Ciaccona, Sp. Chacona; from Basque chocuna pretty). Anmusical form almost indistinguishable from Passacaglia. Both were orig. dances of 3-in-a-measure rhythm, and the mus. of both was erected on a ground bass. In some specimens this bass theme passes into an upper part. In others while there is no actual ground bass the mus. falls into a number of quite short sections similar to those written overa ground bass. Lully, Rameau, and other composers of their period and a little later, often ended an opera with a
movement of this type (e.g. Gluck's *Orfeo*). A universally known *Chaconne* is that by Bach which closes the 2nd Partita (D minor) for solo vn.—often played without its companion movements. Purcell's aria *When I am laid in earth (Dido and Aeneas)* is a *chaconne*, so are Beethoven's *32 Variations in C minor* for piano, the finale of Brahms's Sym. No. 4 (usually called a passacaglia), and the last movement of Britten's Str. Qt. No. 2 (*Chacony*).


Chagall, Marc. Russian painter and draughtsman. *Chagall Windows, The* was based on his stained-glass windows in a hospital in Jerusalem.


Chahut. See *Can-Can*.


Chair Organ. Term applied to small organ in Eng. in 17th and 18th cents. Used in conjunction with 'great organ'. Originally separate, they were incorporated but played on different manuals.


Chalumeau (Fr.). Reed. Simple rustic reed-pipe, ancestor of clarinet, with 6 to 8 finger-holes. Also applied to shawm and to double-reed bagpipe chanter. Also wind instr. that came into use in 17th and 18th cents. Term used to describe lowest register of cl.


Chamber Music (It. *Musica da camera*, Ger. *Kammermusik*). A term orig. intended (as Burney puts it *c*.1805) to cover such mus. as was not intended 'for the church, the theatre, or a public concert room'. As now used it has lost any implication as to place of perf. and excludes, on the one side, solo vocal mus. and mus. for a single instr. (or for a solo instr. acc. by another), and, on the other, orch. and choral mus., etc., incl. merely instr. mus. for 2, 3, 4, or more instr., played with a single instr. to a 'part', all the parts being on equal terms.
Thus it comprises duet sonatas for vn. and pf. or vc. and pf., sonatas for a wind instr. and pf., trios for str. or for 2 str. instr. and pf., qts. for str. or for 3 str. instr. and pf., instr. qts., sextets, septets, and octets, etc. Of all these types the most important is the str. qt.: the instrns. employed in it are 2 vn., va., and vc., the db. having very rarely a place in chamber mus. (two outstanding exceptions being Schubert's 'Trout' Pf. Quintet and Dvo;ákřák's Str. Quintet, Op. 77). The modern conception of chamber mus. may be said to date from Haydn. For a century and more before his time nearly all mus. was supplied with a figured bass guidedby which a harpsichordist extemporized a background: in earlier times we find something more like our idea of chamber mus. in 16th-cent. mus. for viols. Most composers have contributed to the now abundant repertory of chamber mus., and so far have we departed from the early 19th-cent. idea of the meaning of the term that 'Chamber Concerts' are common. Such concerts date effectively from the 1830s when the Müller Brothers Str. Qt. began touring Europe with a fine classical repertory. Since that period there have been many world-famous str. qts., pf. trios, and other groups. Despite much concert-room perf., however, chamber mus. still retains some right to its name, since it is often treated as 'the music of friends' and is much practised privately. The term Chamber Music (Kammermusik) was used by Hindemith for 7 comps. between 1921 and 1927; these incl. a pf. conc., vc. conc., va. conc., viola d' amore conc., and organ conc., the orch. in most cases comprising at least 12 players, sometimes more. His wind quintet, 1922, he called Kleine (Little) Kammermusik.

Chamber Opera. Term applied to operas with comparatively small no. of singers and orch. players, e.g. Britten's The Rape of Lucretia and The Turn of the Screw, but there is no question of such works being perf. in a room instead of a th. R. Strauss's Ariadne auf Naxos is strictly a chamber opera, but is perf. at CG, NY Met., and Vienna State Opera.

Chamber Orchestra. Small-sized orch. capable of playing in a room or small hall, but term is elastic and works for chamber orch. of symphonic proportions are written.

Chamber Symphony (Kammersymphonie). Title of 2 works by Schoenberg for small orch. No. 1 in E major, Op. 9, for 15 solo instr., comp. 1906, f.p. Vienna 1907. Also exists in simplified arr. by Webern (1922) and 2 orch. versions by Schoenberg (1922 and 1935). No. 2, Op. 38a, was begun 1906, completed 1939, f.p. NY 1940. Other composers have used this title, e.g. Schreker, and others have preferred the term Chamber Concerto, e.g. Berg and Hugh Wood.

Chambonnières, Jacques Champion de (b Paris, c.1602; d Paris, 1672). Fr. composer and harpsichordist. His father was harpsichordist to Louis XIII as he himself became to Louis XIV, who ennobled him. Regarded as founder of Fr. hpd. sch. Pubd. 2 books of Pièces de clavecin (1670), ed. in modern times by T. Dart, 1969.


Champêtre (Fr.). Rustic. Hence Danse champêtre, a peasant dance in the open air; fête champêtre, a picnic.

Chance. See Aleatory.

Chandos Anthems. 12 anthemson religious texts comp. by Handel between 1717 and 1718 when he was dir. of mus. for the Earl of Carnarvon, later the Duke of Chandos, at his palace, Cannons, near Edgware, Middlesex (not far from London). They are short cantatas for 3-part ch. acc. by obs., str., and org. In No. 6 (As pants the hart) Handel used Ger. chorale as cantus firmus.
Change-Ringing. Practice, virtually confined to Britain, of ringing church bells by teams each member pulling the rope controlling one bell. See Bell.


Changing Note or Nota Cambiata (It.). Idiomatic melodic formula, salient characteristic of which is leap of a third away from an unessential note. Earliest form (in the polyphonic age) was a 3-note figure, (a). This was soon joined and eventually superseded by a 4-note idiom, (b). In the harmonic age of counterpoint (from Bach and Handel onwards) a variety of other changing note figures appear, (c) (d) (e). [ol62] In USA the term Cambiata is in common use for 'changing note'. Also when the leap of 3rd is in the dir. opposite to that of the step-wise movement the term Échappé, is sometimes used, and, where the movement is back to the orig. note, the term Returning Tone.

Chanot. Family of Fr. vn.-makers. Fran; Alcois (b Mirecourt, 1787; d Brest, 1823) invented a pear-shaped vn. with flat belly and no sound-post. His brother Georges (b Mirecourt, 1801; d Courcelles, 1873) set up his business in Paris in 1823 and his son Georges (b Paris, 1831; d London, 1893) began his own business in London in 1858.

Chanson (Fr.). Song. A term with many applications, especially: (1) Any sort of simple verse-repeating song. (2) Type of song, for several vv. or for one v. with acc., that grew up in Fr. and north It. in 14th cent. and flourished until end of 16th---really a kind of early madrigal of the 'ayre' type. The chanson de geste was an heroic verse chronicle set to mus., of the 11th and 12th cents.

Chansons de Bilitis. 3 settings by Debussy, 1897--8, for v. and pf. of prose-poems by Pierre Louÿs. They are La Flûte de Pan, La Chevelure and Tombeau des Naïades. Orch. version 1926 by Delage. Incidental mus. for 2 fl., 2 harps, and celesta to acc. recitation of poems, 1900; arr. Boulez for reciter, 2 harps, 2 fl., and celesta 1954.

Chant. See Anglican Chant. For Gregorian chant see Plainsong.

Chantant (Fr.). Singing. In a singing style. Sometimes the past participle is used, chanté (sung).

Chanter. See Bagpipe.

Chanterelle (Fr.). Highest str. of vn., etc. (See Banjo.)


Chanty. See Shanty.

'Chaos instead of music' (Sumbur vmesto muzyki). Notorious article published in Pravda on 28 January 1936, followed by another 10 days later, attacking Shostakovich's opera Lady Macbeth of the Mtsensk District and leading to its withdrawal from the stage. Believed to have been dictated by Stalin, who had left a performance of the opera in a rage over its alleged dissonance and immorality.
Studied Madrid Cons. and became regimental bandmaster. Composed many zarzuelas, had almost ceased to exist. George IV maintained a private wind band and so did Victoria places of duty incl. Buckingham Palace. By the end of George III's reign the King's Band services. Their place of duty is chiefly the chapel of St James's Palace, but they have other Ordinary', `Gentlemen', and `Children'), and the org. charged with the conduct of the Sunday services. Today the `Chapel Royal' consists of a body of clergy, choirmen, and boys (`Priests in ordinary', plus trumpets, drums and pipes). He appointed Nicholas Lanier as 'Master of the Music' from 30 Nov., 1625. With the death of Charles I in 1649 the Chapel ceased. Cromwell was a lover of music and retained a small body of domestic musicians, but did not maintain a princely state, and, of course, did not approve of choirs as an inst. of public worship. In 1660 Charles II recalled the Chapel. A talented choir-boy, Pelham Humfrey, was sent abroad to learn foreign styles; a younger boy, Purcell, without going abroad, was very apt to learn, and these youths and others, as they matured, largely trained by Captain Henry Cooke, were quickly able to put to good use the new resources (such as the band of 24 fiddlers in church) with which the King had provided himself. Purcell, from 1677 to his death in 1695, was 'Composer in Ordinary' to the Chapel. Under William and Mary, Anne, and the Georges, less was heard of the Chapel. George III had musicians in his employ beyond those of his Chapel; he spent little time in London, and when at Windsor had no need of his 'Chapel Royal', in the technical sense, since the Chapel of St George, in Windsor Castle, had its own distinct staff, as it still has. The great days, then, were over, but a line of orgs. continued. Some clever boys, incl. Sullivan, still received training in the Chapel. Today the 'Chapel Royal' consists of a body of clergy, choirmen, and boys ('Priests in Ordinary', 'Gentlemen', and 'Children'), and the org. charged with the conduct of the Sunday services. Their place of duty is chiefly the chapel of St James's Palace, but they have other places of duty incl. Buckingham Palace. By the end of George III's reign the King's Band had almost ceased to exist. George IV maintained a private wind band and so did Victoria after her accession in 1837. The Prince Consort enlarged it to a small orchestra. In 1893 the 'Queen's Band' was constituted, unifying the private band and the state band, but Edward VII (1901--10) only required the musicians for state functions and abandoned concerts. Under George V (1910--35) they were never used, though the 24 musicians nominally still belonged to the royal household. Four survivors played in the orch. at the coronation (1937) of George VI (1936--52). Today the post of Master of the Queen's Music is an honour for a distinguished musician, with no real duties.


Chappell & Co. Ltd. London mus.publishers, pf. makers, etc. Founded 1810 by Samuel Chappell (1776--1834). Firm was largely responsible for building of St James's Hall, London, ran ballad concerts, was lessee of Queen's Hall, London, and sponsor of New Queen's Hall Orch. After 1st World War, its dominant interest was light music (musicals and film music), band music, and educational, but has recently accepted work of some important composers, e.g. Sebastian Forbes and Stephen Dodgson. Now part of Philips organization.


Characteristic Piece (Ger. Charakterstück). Imprecise term occasionally applied by composers to shorter instr. comp. (esp. for pf.); the equivalent of Stimmungsbild (Ger.), Mood-picture.

Charivari (Fr.). Extemporized mus. of a violent kind made with any household utensils etc., that lie to hand, generally before the house of a person who has incurred communal disapprobation. Equivalents are Rough Music (Eng.); Chiasso (It.). Uproar; or Scampanata (It.). Bell ringing; Katzenmusik (Ger.). Cat Music; Shivaree, Calthumpian Concert (Amer). In USA also means `musical' teasing of newly-weds.

Charleston. A fast fox-trot named after Charleston, S. Carolina, popularized in NY, 1922, in Negro revues, by Cecil Mack and Jimmy Johnson; it then had a short but widespread vogue in ballrooms and dance-halls. The dance-step was characterized by 2 twists on each foot, with one kicked sharply backwards.


Charpentier, Marc-Antoine (b Paris, ?1645; d Paris, 1704). Fr. composer. Studied in Rome with Carissimi. On return to Fr. became maître de musique and court singer to Duchess of Guise until her death in 1688. In about 1670 began long association with Molière's theatrical co. Wrote prologue and intermèdes for Le malade imaginaire (1673). Never held a court post but in 1698 became master of the music of Sainte-Chapelle, for which he wrote many of his finest religious motets and oratorios. His early style was Italian based, but he soon adopted a Fr. tone of voice. His mus. is noted for harmonic richness and colour contrasts, also for the vividness of his word-painting. Comp. 17 operas, incl. Médée (Paris 1693). His other th. pieces (intermèdes and incid. mus.) are notable for lightness of texture and for wit and humour.

Chasins, Abram (b NY, 1903). Amer. pianist and composer. Studied pf. with Hofmann and Godowsky, comp. with R. Goldmark. On staff Curtis Institute 1926--35. Mus. dir. of NY
Chassé (Fr.). In ballet, the 'chasing' away of one foot by a touch from the other.

Chasse, Cor de (Fr.). Hunting horn.

Chasse, La (Fr.). The Hunt. Nickname for Haydn's Sym. in D, No. 73 (Hob.I:73); reference is to the final movement. Comp. 1780--1.


Chausson, Ernest (b Paris, 1855; d Limay, 1899). Fr. composer. Law student; entered Paris Cons. 1879 to study with Massenet, but left to transfer to Franck. Best-known works are Poème de l'amour et de la mer, v. and orch., Op. 19 (1882--90, rev. 1893); Poème, vn. and orch., Op. 25 (1896); Chanson perpetuelle, v. and orch., Op. 37 (1899); pf. qt., Op. 30 (1897); sym. in B flat, Op. 20 (1889--90); Conc. for pf., vn., and str. qt., Op. 21 (1889--91). Of his 3 operas, only Le roi Arthus has been staged (Brussels 1903).


Chaykovsky. See Tchaikovsky, Pyotr.

Che (It.). Who, which.

Checkmate. Ballet in 1 act by Bliss to his own lib., choreog. N. de Valois. Prod. by SW co., Paris 1937; then over 100 perfs. in Britain; as Suite, NY 1939.

Chef d'attaque (Fr.). Leader of the attack. Orch. leading vn. (Eng.), or concert-master (Amer.).

Chef d'orchestre (Fr.). Conductor.

Chekker. 14th-cent. name for an unidentified instr. which may have been a clavichord.


Chelsea Opera Group. Opera co. founded 1950 to give concert perfs., usually in orig. language. Gave early opportunities to many young British singers, conds., and musicians who later achieved fame, e.g. Colin Davis, Thomas Hemsley, Bernard Keeffe, John Carol Case, Heather Harper, Roger Stalman, Peter Glossop, James Loughran, Alberto Remedios,
Sheila Armstrong, Pauline Tinsley, Derek Hammond-Stroud, Sarah Walker, and Roger Norrington. F.p. (Don Giovanni) organized by Colin Davis, David Cairns, and Stephen Gray, was given in Oxford. Among operas perf. have been Fidelio, Menotti's The Telephone, Mozart's Zaide and Idomeneo, Hugo Cole's The Tunnel, Rossini's Guillaume Tell and Verdi's Don Carlos (both in Fr.), Berlioz's Les Troyens, Weber's Euryanthe, Mussorgsky's Boris Godunov (orig. version), Strauss's Feuersnot, Dvo;Akrák's The Jacobin, and Janác^;ek's Jen;anufa.


Cherniavsky, Mischel (b Uman, S. Russia, 1893; d Dieppe, 1982). Russ.-born cellist, later Brit. citizen. Studied with Popper. Member of pf. trio 1900--23 with brothers Leo and Jan, thereafter solo performer in concs. and recitals.

Cherry Ripe. Setting by C. E. Horn early in 19th cent. of poem by Herrick (1648).

Cherubini,(Maria) Luigi (Carlo Zanobi Salvadore) (b Florence, 1760; d Paris, 1842). It.composer. Studied in It. Comp. quantity of church mus. by age of 16. Visited London in 1784 producing 2 operas there. Settled in Paris 1788 where his new, Gluck-inspired operatic style revolutionized Fr. stage. Under a cloud because of Napoleon's disfavour, went for a time to Vienna where he met Beethoven who was strongly influenced (esp. in Fidelio) by Cherubini's operas, 4 of which he heard in Vienna. Visited London 1815, writing Sym. while there. Became prof. of comp. Paris Cons. 1816, dir. 1821--41. His Masses are deservedly famous. Among his nearly 30 operas were: Quinto Fabio (1779, rev. 1783, Rome), Armida (Florence 1782), Adriano in Siria (Leghorn 1782), Lo sposo di tre (Venice 1783), La finta principessa (London 1785), Giulio Sabino (London 1786), Ifigenia in Aulide (Turin 1788), Démophon (Paris 1788), Lodoïska (Paris 1791), Médée (Paris 1797), Les Deux Journées (Ger. Der Wasserträger, Eng. The Water Carrier) (Paris 1800), Anacréon (1803), Faniska (Vienna 1806), Les Abencérages (Paris 1813), Bayard à Mezières (1814). His Requiem No. 2, in D minor, still frequently performed, was written in 1836 and f.p. at the Paris Cons. in 1838. His Requiem in C minor was comp. in 1816 and f.p. in St Denis 1817. He also wrote 6 str. qts.

**Chest of Viols.** Any complete set of 6 viols of different sizes (so called because they were usually stored in a specially built chest or cupboard).

**Chest Voice.** Lowest register of human v., others being 'head' and 'middle', so called because the notes seem to come from singer's chest.

**Chetham's School of Music.** School in Manchester founded 1653 by Humphrey Chetham as charitable foundation for boys. In 1969 became first Brit. co-educational sch. basing admission solely on mus. audition. Has 275 pupils. Specialist mus. education given within framework of full academic curriculum.

**Chevalet** (Fr.). Trestle. Bridge of bowed instr., etc.

**Chevé, Emile J. M.** See Galin-Paris-Chevé.


**Cheville** (Fr.). Peg, e.g. of str. instr.


**Chiaro, chiara** (It.). Clear, unconfused. Hence Chiaramente, clearly, distinctly; chiarezza, clarity, distinctness.

**Chiave** (It.). Clef.

**Chica** (Sp.). Early form of Fandango.

**Chicago Musical College.** Division of Roosevelt Univ. since 1954 when it merged with univ.'s sch. of mus. Offers degrees of B. Mus. and M. Mus. Founded as Chicago Acad. of Mus. 1867 by Florenz Ziegfeld Sr. Changed name 1872. Rudolph Ganz was dir., later pres., 1930--54.

**Chicago Opera Company.** Several cos. have used this title, the first in 1910 with Campanini as dir. Leading light was sop. Mary Garden, who was art. dir. 1921--2. Co. re-formed as Civic Opera Co. 1922--32, with Giorgio Polacco as cond. (1918--30). Singers like Frida Leider and Eva Turner in co. at this time. New opera house opened 1929, but depression closed co. 1932. Visiting cos. until 1954 when Carol Fox (*b* Chicago, 1926; *d* Chicago, 1981) formed Lyric Opera of Chicago.

**Chicago Symphony Orchestra.** 3rd oldest sym. orch. in USA. Founded 1891 by Theodore Thomas as the Chicago Orch. Re-named Theodore Thomas Orch. 1906, then present name 1912. Conds.: Thomas 1891--1905; Frederick Stock 1905--42; Désiré Defauw 1943--7; Artur Rodzinski 1947--8; Rafael Kubelik 1950--3; Fritz Reiner 1953--63; Jean Martinon 1963--9; Georg Solti from 1969. First tour of Europe 1971.

**Chichester Psalms.** Choral work by Leonard Bernstein for counterten., ch., and orch. Text in Hebrew. Written for Chichester Cath., where perf. in July 1965. Orig. scoring is for organ, harp, and perc.
Chiesa (It.). Church. Hence Aria da Chiesa (an aria for church use); Cantata da Chiesa (see Cantata); Concerto da Chiesa (see Concerto); Sonata da Chiesa (see Sonata).

Chifonie. Another name for hurdy-gurdy.


Childhood of Christ, The (Berlioz). See Enfance du Christ, L’.


Child, William (b Bristol, 1606; d Windsor, 1697). Eng. composer and organist. Organist Chapel Royal, in reign of Charles I, also serving Charles II at Restoration. Comp. hymns, anthems, church services, mus. for viols, and catches.

Children's Corner. 6 pf. pieces by Debussy (1906--8) ded. to his daughter. With Eng. titles (explained by influence of Eng. governess)---Doctor Gradus ad Parnassum (see Gradus ad Parnassum); Jimbo's Lullaby (‘Jimbo' is composer's mistake for ‘Jumbo'); Serenade for the Doll; Snow is Dancing; The Little Shepherd; Golliwogg's Cakewalk. Orch. by Caplet, 1911.

Children's Overture, A. Orch. work by Quilter, 1914, based on nursery-rhymes. Intended as ov. to play 'Where the Rainbow Ends', for which Quilter wrote incid. mus., but not used.


Chime Bells. Small medieval bells related to modern cymbals. Had a high central dome.

Chinese Crash Cymbal. This differs in shape from the normal cymbal. The cup is much shallower and its edge turns up. It is made of a special alloy peculiar to the Chinese, and when struck with a drum stick gives a brilliant crash.

Chinese Temple Block. See Korean Temple Block.

Chinese Wood Block. Oblong block of wood, 7" or 8" long, with slots cut in it. Struck with stick of a snare drum gives a hard, hollow tone. Other names are Clog Box and Tap Box. Used in jazz and by 20th-cent. composers, e.g. Lambert in Rio Grande.


Chiroplast. Hand-rest for pf. practice, once a part of the Logier system's equipment.

Chisholm, Erik (b Glasgow, 1904; d Rondebosch, S. Africa, 1965). Scot. cond., pianist, and composer. Studied with Tovey and Pouishnoff (pf.). Cond. Glasgow Grand Opera Soc. 1930--9, giving Brit. première of several operas, e.g. Berlioz's Béatrice et Bénédict and Les Troyens, and reviving Mozart's Idomeneo and La Clemenza di Tito. Prof. of mus., Cape
Town Univ. 1945--65, where his opera pioneering continued. Comp. 4 operas, ballets, 2 pf. concs., vn. conc., 2 sym., chamber mus.

**Chistu.** Basque mus. instr. similar to the Renaissance tabor pipe.

**Chitarra.** It. name for guitar. Hence chitarriglia, a smaller higher-pitched type of Sp. guitar; chitarrino, 17th-cent. name for small 4-course guitar; chitarra battente, 5-course metal-strung guitar with fixed metal frets and played with plectrum.

**Chittarone.** Largest of the lute family, developed in It. during 16th cent. Larger than its close relative the theorbo, both being designed as accompanying instr. and to improve on the bass register of the lute. However a solo repertory exists. Stringing was variable, 6 double course and 8 single basses being the most usual. Mentioned by Caccini in his *Le nuove musiche* (1602).

**Chiuso, Chiusa** (It.). Closed, stopped, with special reference to the horn.

**Chladni, Ernst** (Florenz Friedrich) (*b* Wittenberg, 1756; *d* Breslau, 1827). Ger. scientist who made important acoustic researches. Invented Clavicylinder, kbd. instr. with glass cylinder, worked by pedal and revolving against strips of wood, glass, or metal activated by keys.

**CHM.** Choirmaster's diploma of Royal College of Organists.

**Ch.M.** Choirmaster's diploma of Amer. Guild of Organists or of Royal Canadian College of Organists.


**Choix** (Fr.). Chorus, choir. But *Grand choeur*, besides meaning Large Chorus and Full Choir, means Full Organ (or a comp. for such).

**Choir or Chorus.** (1) A *Mixed Voice Choir* (or Chorus) is one of both women and men. (2) A *Male Voice Choir* is (usually) of men only, but may be of boys and men. (3) A *Double Choir* is one arr. in 2 equal and complete bodies, with a view not merely to singing in 8 parts but also to responsive effects. (4) Architecturally, the choir is that part of a cath. which, in a church other than a cath., is called the chancel. (5) *Chorus* tends to be used for secular bodies, but there are many exceptions.

**Choir Organ** (or choir). Division of org. consisting of soft stops suitable for acc. of choir.

**Choke Cymbals.** 2 ordinary cymbals fixed face to face on a rod, with a device by which their pressure one on the other can be adjusted, according to the tone-quality desired. They are played with a drumstick, giving a short, sharp crash.

**Chop, Max** (*b* Grenszen, 1862; *d* Berlin, 1929). Ger. composer and scholar. Turned to mus. from law. Comp. 2 pf. concs., orch. suites, songs, etc. Mus. critic and ed. Analyst of Liszt symphonic poems and Wagner operas. First to write monograph on Delius (1907).

**Chopin, Fryderyk** (Franciszek) (Frédéric Franço-Alcois), (*b* Zelazowa Wola, 1810; *d* Paris, 1849). Polish composer and pianist (Fr. father, Polish mother). Began pf. studies with Zywny 1816 and played conc. by Gyrowetz in Warsaw 1818. In 1822 began studies in harmony and counterpoint with Joseph Elsner, dir. of Warsaw Cons. In 1825 his *Rondo* in C minor was pubd. as Op. 1, though it was far from being his first comp. The next year,
entered Warsaw Cons. as full-time mus. student, leaving in 1829. While student, wrote Krakowiak Rondo. In 1829 comp. his conc. in F minor and gave 2 concerts in Vienna. Played the conc. in Warsaw twice in Mar. 1830 and later in year played E minor conc. Left home late in 1830, travelling via Dresden and Prageto Vienna and giving many concerts. In Stuttgart heard that the Russians had captured Warsaw. Arrived Paris Sept. 1831; became pf. teacher to aristocracy, gradually renouncing public career and concentrating on composing. Becamefriend of most of outstanding musicians of day. In an essay taking the form of a discussion between Florestan and Eusebius, Schumann hailed the Là ci darem variations, Op. 2, with the words 'Hats off, gentlemen! A new genius!' In 1836 Chopin met Fr. novelist George Sand and lived with her 1838--47. From 1836 the first signs of the tuberculosisthat was to kill him appeared and the rest of his life was a constant struggle with sickness. After break with George Sand, gave a concert in Paris early in 1848 but left for London after the revolution, in need of money. Gave concerts in Manchester, Glasgow, Edinburgh, and London and returned to Paris to die in Oct. 1849. Although Chopin's pf. mus. is beset with romantic stories and nicknames, he himself insisted on its existence only as absolute mus., hence the rather severe titles which refer only to mus. forms and are never picturesque, as in Schumann and Liszt. His own playing was both powerful and rhythmically subtle, with astonishing evenness of touch. Taking the name 'nocturne' from John Field, he transformed the form, as he did everything, by harmonic imagination and melodic distinction. There are bold, prophetic passages in his mus., ornamentation derived from his admiration for It. opera, and, in his Polish works such as the mazurkas and polonaises, a raw passion elemental in its strength. TheVictorian conception of Chopin as a consumptive drawing-room balladeer of thekbd., a conception connived at by lesser pianists, has long been exposed as a false trail leading hearers away from the true, poetic, heroic Chopin. Prin. comps.:  

**piano sonatas:** C minor, Op. 4 (1828); Bb minor, Op. 35 (1839, Funeral March 1837); B minor, Op. 58 (1844).


**2 pianos:** Rondo in C, Op. 73 (1828).

**Songs**: 17 *Polish Songs* (1829–47).

**Chopsticks** (Fr. *Côtelettes*, cutlets; Ger. *Koteletten Walzer*). Anonymous quick waltz tune for pf. first pub. London 1877 as 'the celebrated Chop Waltz'. It is perf. with 2 outstretched forefingers or with the flat hands held perpendicularly, the notes being struck by their sides (i.e. with the outsides of the little fingers), with a tonic-dominant vamping bass part and an occasional touch of *glissando*. The name therefore refers to chopping and to Chinese eating utensils. There is a coll. of comps. based on a similar tune—*Paraphrases*, by Borodin, Cui, Lyadov, Rimsky-Korsakov, and Liszt (1877).

**Choragus**. (1) In Ancient Gr., leader of ch. (2) An official peculiar to the Univ. of Oxford. When the Lectureship or Professorship in Mus. was founded and endowed by William Heather in 1626, he laid it down that a subordinate official, called Choragus, was to conduct practices of mus. twice a week. The office still exists (but not with that duty).

**Choral** (Ger.), **Chorale** (Eng.). (1) Metrical hymn-tune characteristic of the Ger. Reformed Church and sung in unison. Martin Luther (1483–1546) wished to restore the congregation's role in church services and wrote simple devotional words to tunes familiar either as folk-songs or as old ecclesiastical melodies (i.e. plainsong chants). A famous example is *Ein' feste Burg ist unser Gott* (A Safe Stronghold our God is still). But the Ger. word Choral orig. belonged to the unreformed Church and means the ecclesiastical Plainsong, the *Cantus choralis*. Properly, the 'Choral' in the Ger. R.C. Church is that part of the plainsong sung by more than one v. (the 'Concentus' as distinguished from the 'Accentus'), but this distinction of terminology is not always observed. The first Lutheran chorales had not the regular rhythms that they later took on. They had often a mixture of duple and triple time and, indeed, a good deal of the free rhythm of plainsong. With Lutheran chorales, as with Genevan, Eng., and Scot. hymn tunes, the melody was at first in the ten. During the 17th cent. it gradually became usual to place it in the treble, as today. 4-part settings of chorales were made by many musicians in the 16th, 17th, and 18th cents. The repertory of the Ger. chorale may be said to have been completed in Bach's day. He comp. only about 30, but he made 400 reharmonizations of existing chorale melodies and used some of them with memorable effect in his settings of the *Passions*. (2) The term is used in USA as a synonym for choir or chorus, e.g. Robert Wagner Chorale.

**Choral Fantasia**. (1) Beethoven's Op. 80, in C minor, for solo pf., ch., and orch., comp. 1808. Comprises variations on Beethoven's song *Gegenliebe* (1794–5), a melody which resembles that of prin. theme of finale of his 9th Sym., for which this Fantasia seems to have been a preliminary experiment. Text is poem by Christoph Kuffner. (2) Holst's Op. 51, for sop., ch., org., brass, perc., and str., to words by Robert Bridges (1844–1930), comp. 1930. F.p. Gloucester Fest. 1931.

**Choral Prelude or Chorale Prelude** (Ger. *Choral Vorspiel*). From the custom of playing org. preludes and interludes to the chorale grew the technique of 2 special forms of comp., one based upon a treatment of the chorale melody, often taken line by line and surrounded by other melodic parts woven together into elaborate counterpoint, and the other not reproducing the chorale intact but suggesting it to the minds of the hearers by taking its first few notes as the theme to be elaborated. For a north Ger. congregation, to whom the melodies were all known from childhood, such a piece of organ mus. had great interest and significance. Among the composers who helped to develop this form were Sweelinck (1562–1621), Scheidt (1587–1654), Pachelbel (1653–1706), Buxtehude (1637–1707), Reinken (1623–1722), and Böhm (1661–1733). Such of Bach's forebears as were orgs. also took their part in the working out of the form, and he himself crowned the labours of all his predecessors and contemporaries. In addition to the Chorale Preludes of Bach there are
certain early works which he called *Chorale Partitas*, the word Partita here, as with certain other composers, having not the usual sense of a suite but of an air with variations. The no. of variations corresponds to the number of the verses of the hymns, and each variation seems to be designed to re-express the thought of the corresponding verse. Since Bach many other Ger. composers have written chorale preludes, Brahms's last comp., Op. 122, being a set of 11. To some extent the same form was cultivated in Eng. Purcell has a Voluntary on the Old Hundredth that, in its way, is on the lines of the Bach Chorale Prelude.

**Choral Symphony.** A sym. in which a ch. is used at some point. By general usage the Choral Sym. means Beethoven's Sym. No. 9 in D minor, Op. 125, in which the finale is a setting for 4 soloists, ch., and orch. of Schiller's 'Ode to Joy'. But Holst wrote a *Choral Symphony* (to poems by Keats, f.p. 1925), and there are many syms. since Beethoven which use soloists and ch. in one or more movements, e.g. Vaughan Williams's *A Sea Symphony*, Britten's *Spring Symphony*, Mahler's Syms. Nos. 2, 3, and 8, and Shostakovich's 2nd and 13th Syms. Bantock's *Atalanta in Calydon* is a choral sym. for vv. alone.

**Choral Vorspiel.** See *Choral Prelude*.

**Chord.** Any simultaneous combination of notes, but usually of not fewer than 3. The use of chords is the basic foundation of harmony.

**Chording.** (1) A choir-trainer's term for bad and good intonation of the notes sounded together in chords. (2) Spacing of the intervals in a chord. (3) In USA the term means the improvised strumming of accompanimental chords on a banjo, etc.

**Chordophone.** Term for mus. instr. which produce sound by means of str. stretched from one point to another. Simple chordophones are various types of zither; composites are lutes, lyres, rebecs, violins, guitars, harps, etc. One of 4 classifications of instr. devised by C. Sachs and E. M. von Hornbostel and pubd. in *Zeitschrift für Ethnologie*, 1914. Other categories are membranophones, idiophones, and aerophones, with electrophones recently added.

**Choreographic Poem.** An orch. work designed for ballet but also self-sufficent because it has something of the quality and form of a tone-poem, e.g. Ravel's *La Valse* (1920), described on the score as *poème choréographique*.

**Choreography.** (1) The system of describing dances, esp. in ballet, by signs for the steps, written alongside the melodies. An early method was Arbeau's, described in his *Orchésographie* (1588--9). The term choreography was introduced by Lefeuillet in 1699. Today one speaks of a ballet having been 'choreographed' by its creator. (2) The visual comp. of the ballet.

**Chorist-Fagott.** Name for the bass (double) curtal, forerunner of the bn., because it was often used for doubling the bass line in church mus.

**Chorley, Henry Fothergill** (b Blackley Hurst, Lancs., 1808; d London, 1872). Eng. mus. critic for the *Athenaeum* weekly magazine 1831--68, influential in his time. Also wrote novels, plays, and libs. for operas by Sullivan, Benedict, and Wallace.

**Chôros.** A sequence of 14 works by Villa-Lobos, comp. between 1920 and 1929, for various instr. ranging from solo guitar to 2 pf. and orch. and incorporating S. Amer. rhythms and popular melodic characteristics.

**Chorus.** (1) See *Choir* or *Chorus*. (2) Old name for *Bagpipe*. (3) Old str. instr.---generally the *crwth*. 
Chorus Reed. Any org. reed stop not intended for solo use.


Christmas Concerto. Name of Corelli's Concerto Grosso in G minor, Op. 6, No. 8, forstr. and continuo (1712). It was intended as a concerto da chiesa (for church use) and was inscribed fatto per la notte di Natale (made for Christmas Night). Torelli's 12 Concerti Grossi Op. 8 (1709) for str. and continuo are entitled con un pastorale per il Santissimo Natale, this 'pastoral for the most holy night of Christmas' being No. 6, also in G minor.

Christmas Oratorio. Choral work by Bach for soloists, ch., and orch., text by Picander and Bach, being biblical story of the Nativity with commentary. Comprises 6 cantatas designed for perf. in Leipzig on 3 days of Christmas fest., New Year's Day, New Year's Sunday, and Epiphany. Some of the mus. was comp. for secular words. Schütz also wrote a Christmas Oratorio (1664). Ger. title is Weihnachts-Oratorium.


Christou, Jani (b Heliopolis, Egypt, 1926; d Athens, 1970). Gr. composer. Educated Alexandria and Cambridge Univ. Studied comp. with H. F. Redlich, also psychology with Jung. Employed serialism and 12-note technique 1948--58, then became interested in elec. sounds, establishing elec. workshop in Athens. Invented form of notation to incorporate stage action. Comps. incl. syms.; Tongues of Fire and Mysterion (oratorios); and works involving tape and aleatory procedures.


English version entitled *En Gedi* changes subject to story of David.

**Chromatic** (derived from Gr. *chromos* = colour). The chromatic was one of the 3 classifications of Gr. scales. In modern mus. it refers tonotes not belonging to the diatonic scale. They are indicated by *chromatics*. The *chromatic scale* is 12 ascending or descending semitones (sharps ascending, flats descending). **Chromatic chords** incl. one or more notes not in the diatonic scale of the prevailing key of the relevant passage.

**Chromatic Fantasia and Fugue**. Hpd. work by Bach, comp. 1720--3 at Cöthen.

**Chromatic Harp**. Harp built by Pleyel 1897 with a str. for every semitone, thus needing no pedals.

**Chromaticism**. (1) The use of chromatic intervals and chromatic chords. (2) A style of composing using chromatic harmony. Gesualdo in 16th cent. used advanced chromaticism. Bach's experiments in chromaticism were based on diatonic principles. The age of Romanticism explored chromaticism further because of need for emotional expression, hence the chromatic elements in Wagner's *Tristan und Isolde* and later works. See also *Atonal*.


**Chrysander**, (Karl Franz) [fy65,3]Friedrich[fy75,1] (b Lübthen, Mecklenburg, 1826; d Bergedorf, 1901). Ger. critic and mus. historian. Authority on Handel, editing complete works for Ger. Handel Soc. and writing biography (1858--67; never completed). Worked also on other musicological subjects, publishing or editing works of Palestrina, Schütz, Carissimi, Corelli, Couperin, and J. S. Bach, and discovering autograph of Bach's B minor Mass.

**Chueca, Federico** (b Madrid, 1846; d Madrid, 1908). Sp. composer of zarzuelas, most of them in one act. Best-known is *La gran via* (1886), written in collab. with Valverde. His march *Cádiz* was Sp. nat. anthem under monarchy.


**Chung, Myung-Whun** (b Seoul, Korea, 1953). Korean pianist and cond., brother of Kyung-Wha Chung and Myung-Wha Chung. Studied Mannes Sch. of Mus. and Juilliard Sch., NY.

Church, John (b Windsor, 1675; d London, 1741). Eng. composer and chorister, Gentleman of Chapel Royal. Wrote anthems and songs.

Church Music Society (British). Founded 1906. Its objects are the encouragement of a high standard in the choice and perf. of mus. in worship. Predominantly Anglican in membership. See also Royal School of Church Music.

Chute de la Maison Usher, La (The Fall of the House of Usher). Opera in 3 scenes planned by Debussy based on Edgar Allan Poe but left incomplete. Work on it extended from 1908 to 1917. What survives is complete text and vocal score of scene 1 (prologue) and part of scene 2. F.p. New Haven, 1977.

Ciaia, Azzolino Bernardino della (b Siena, 1671; d Siena, 1755). It. composer, organist, and org.-designer. Wrote masses, cantatas, and instr. works.


Ciconia, Johannes (b Liège, c. 1373; d Padua, 1412). Belg. composer of choral mus., also theorist. Importance was his combination of French Ars Nova and It. styles. Trained in Liège. Went to It. in cardinal's service, living and working there for some years.


Cifra, Antonio (b probably nr. Terracina, 1575; d Loreto, 1629). It. composer, disciple of Palestrina. Held many important church mus. positions in It. and comp. over 200 motets, and madrigals, chamber mus., and org. mus.

Cigány (Hung; Ger. Zigeuner). Gypsy. What are called Cigány Bands consist normally of str., cl., and dulcimer.


Cima, Giovanni Paolo (b c.1570). It. composer and organist. Wrote masses, motets, and sonatas for vn., violada gamba and org., hpd., etc. Early user of medium of trio sonata. Wrote treatise on counterpoint 1622.

Cimarosa, Domenico (b Aversa, Naples, 1749; d Venice, 1801). It. composer. Studied in Naples, where he wrote first of his 65 operas. Pupil of Fenaroli and Piccinni. Worked in Rome and Naples until 1787 when he went to St Petersburg as court composer. In 1791 succeeded Salieri as court Kapellmeister in Vienna, writing Il *matrimonio segreto* there. Returned to Naples 1793 as choirmaster to the king. Sentenced to death 1799 for supporting French republican army but reprieved on condition he left Naples. Other operas incl. *Artaserse* (1784) and *Le astuzie femminili* (1794). Also wrote oratorios, church mus., and sonatas.

Cimbalom (Hung.). Dulcimer. It is a large concert instr. (horizontal str. struck with hammers) used in popular mus., by Kodály in his opera *Háry János*, and by Debussy and other composers, incl. Stravinsky (in *Renard* and *Ragtime*). First comp. to use it in symphonic mus. was Mosonyi. Stravinsky's interest was stimulated by the Hung. player, Aladar Racz. In the 1970s Mártta Fábián has played works written for her by Jozsef Soproni and by György Ránki (a conc. for cimbalom and chamber ens., 1978).

Cimbasso (It.). Narrow bore tuba in Bb, used in Verdi opera scores up to *Aida* (1871).


Cinderella. (1) Various operas have been written based on Perrault's fairy-tale. See *Cenerentola, La* (Rossini) and *Cendrillon* (Massenet). (2) (Zolushka). Ballet, with songs, by Prokofiev, comp. 1940--4, f.p. Moscow 1945. Also ballet by J. Strauss II.

Cinelli (It.). Cymbals.

Cinesi, Le (The Chinese Ladies). `Opera serenade', or divertissement, in 1 act by Gluck, to text expanded from lib. written by Metastasio for Caldara. Comp. 1754 for visit by Maria Theresa and Francis I to court of Gluck's employer, Prince von Hildburghausen.

Cipher, Ciphering. Continuous sounding of a note on the org. because of some mechanical defect.

Circles. Work by Berio for female v., harp, and 2 percussionists to text by e. e. cummings from his *poems 1923--54*. Comp. 1960.

Cis (Ger.). The note C#.

Cisis (Ger.). The note C##.

Citole. Scholars are still uncertain just which medieval instr. was described by this term, but it seems possible that it was a forerunner of the Renaissance cittern, a kind of lyra.

Cittern. Renaissance instr. something between a lyre and a guitar, but with metal str., a flat back, and pear-shaped body. Played with a quill plectrum. Name derived from Gr. kithara (lyre), and the cittern was known as cistra (Fr.), Cister (Ger.), and Cithren (Eng.). In It. where it was developed it was called the cetrà. Used as a solo instr. and in broken consort. Not to be confused with gittern. From late 17th cent. gave way to guitar but survived into early 20th cent. as folk instr. in Switz. and Ger.

City Center, New York. Home of enterprising opera and ballet cos., the former (NY City Opera) founded 1944 to provide high-standard opera at moderate prices. Housed in Lincoln Center since 1964. First mus. dir. László Halász 1944--51, then Joseph Rosenstock 1951--6, Erich Leinsdorf 1956, Julius Rudel 1957--79. Co. has given premières of several Amer. operas, also first Amer. perf. of Bartók's Duke Bluebeard's Castle, Orff's Der Mond, and Strauss's Die schweigsame Frau. Several fine singers have begun careers with co. incl. Beverly Sills (dir. since 1979) and Placido Domingo.


Clair de Lune (Moonlight). (1) 3rd movement of Debussy's Suite bergamasque for pf.; exists in several other arrs., none by Debussy. (2) Song by Debussy (poem by Verlaine), No. 4 of his Fêtes galantes, in orig. version (1882). (3) Song by Fauré, his Op. 46 No. 2, same poem as (2).

Claque (Fr.). Smack, clap. Members of the audience at (usually) an opera-house but also in the concert-hall who are engaged by a performer, often at considerable expense, to applaud, call for encores, and generally show enthusiasm. Claques are highly organized, under leadership of a chef de claque, and exert considerable influence. The claque appears to have developed in Paris c. 1820 and then to have spread to It. and to Vienna, and eventually to all the famous opera houses.

Clarabel, Clarabella, or Claribel Flute. Org. stop much the same as Hohlflöte.

'Claribel'. See Barnard, C. A.

Claricembalo, Clarichord. Misspellings (apparently) of Clavicembalo (Harpsichord) and Clavichord.


Clarinet. Single-reed woodwind instr. with cylindrical tube developed c. 1690 by J. C. Denner of Nuremberg, who, by adding 2 keys to the chalumeau, increased that instr.'s range
by over 2 octaves. It was not playable in all keys until 1843 when Klose adapted the Boehm fl. key system to the cl. The first composer to use the cl. in a sym. was Mozart. As the reed blocks one end of the tube, the pipe acts as a ‘stopped’ one, sounding an octave lower than it would have done if left open. Like other cylindrical tubes the cl. overblows at the interval not of its first upper partial, the interval of an octave (as the fl. and ob. do), but at its 2nd (the interval of a 12th). The notes of the instr.’s first octave are obtained in the normal way which leave the tone weaker at this point and the fingering somewhat more awkward. All members of the family have great powers of pianissimo and of crescendo and diminuendo---greater than those of any other wind instr. Double, triple, and flutter tonguing are possible. Varieties of cl. incl.: *(a) Clarinet in C, Bb, or A---The normal treble instr. The existence of these 3 pitches was to enable the composer to use any key without creating undue difficulty for the player(see Transposing instrument). The Bb clarinet is a transposing instr., sounding a tone lower than written. The A clarinet sounds a minor 3rd lower than written. The C instr. is now not much used, on account of inferior tone, but figures in the scores of classical composers. It is not a transposing instr. (b) Bass Clarinet. Its range lies an octave below that of one of the above (usually of that of the Bb instr.). It differs somewhat in shape, its lower end being curved upwards and ending in a bell, and its upper one continued by a tube bent downwards to reach the player's mouth. Except in military band mus. it is treated as a transposing instr., its mus. being notated either in the treble clef and a 9th higher than the sound (Fr. method), or in the bass clef a 2nd above the sound (Ger. Method). (c) High Eb Clarinet, a 4th above the Bb instr. It is found in all military bands and occasional- ally figures in orch. scores, e.g. Richard Strauss's Alpensinfonie. It is a transposing instr., its mus. being notated a minor 3rd lower than the sound. (d) High D Clarinet. This serves the same purpose as the Eb Cl., but is much rarer. It is a transposing instr., being written for a tone lower than the sound. R. Strauss uses it in Symphonia Domestica and with outstanding effect in Till Eulenspiegel. (e) Alto Clarinet---in Eb and F. The Eb is practically a military band instr. and, even so, rare. The F instr. is practically a modernized Basset Horn. Both are written for in the treble clef and are transposing instr. (f) Pedal Clarinet, or Contrabass Clarinet, or Double-Bass Clarinet. Almost entirely a military band instr. Its part is written a 9th higher than the sound. (The word ‘pedal' had no reference to any part of the construction and the origin of its use is not very clear.) (g) 3 obscure modern instr. related to the cl. family by possessing a single reed are the Clarina, the Hekeleclarina or Hekeclclarinette, and the Holztrompete. All were invented to represent the shepherd-boy's pipe in Act III of Wagner's Tristan und Isolde, but have not displaced customary use of the cor anglais. ^Note that the old Eng. spelling 'clarionet' is obsolete.

Clarinet Flute. Org. flue stop, end-plugged; 4' length and 8' pitch; slightly reedy in quality.

Clarinet Stop. Reed stop smoother than ob.; 8' pitch or occasionally 16'.

Clarino. Term applied to the high, brilliant tpt. and hn. parts in baroque mus., probably because the clarion was used for high-register playing.

Clarion. Org. stop like Trumpet but of 4' pitch.

Clarion (Fr. claron). Medieval short tpt. (2' or 3' long), used particularly by armies because it was easier to carry than the longer buisines and its high-pitched notes (hence clarino) could be more easily heard.


Clarke, Rebecca (b Harrow, 1886; d NY, 1979). Eng. composer, violist, and violinist. Entered RAM 1902 to study vn. Later, in 1908, became Stanford's first woman comp. student at RCM and was encouraged by him to take up va. From 1911 played in various chamber groups with the d'Arányi sisters, Myra Hess, and Suggia. Comp. 58 songs and part-songs and 24 instr. chamber works. Song 'Shy One' (Yeats) was often sung by Gervase Elwes. Prin. works incl. va. sonata (1918--19), pf. trio (1920--1). Wrote only one work (a setting of Blake's The Tiger, 1933) after 1930 until she settled in USA 1939, when she comp. more instr. works and some songs. Married James Friskin, the pianist, in 1944.

Clàrsach. The ancient small Celtic harp, revived in Scotland during the 20th cent.

**Classical**. Term which, applied to mus., has vague rather than specific meaning: (1) Mus. comp. roughly between 1750 and 1830 (i.e. post-Baroque and pre-Romantic) which covers the development of the classical sym. and conc. (2) Mus. of an orderly nature, with qualities of clarity and balance, and emphasising formal beauty rather than emotional expression (which is not to say that emotion is lacking). (3) Mus. generally regarded as having permanent rather than ephemeral value. (4) 'Classical music' is used as a generic term meaning the opposite of light or popular mus.

**Classical Symphony**. Title of Prokofiev's Sym. No. 1 in D, Op. 25, comp. 1916--17, f.p. Petrograd 1918 cond. composer. Deliberately written in style of Haydn. The gavotte was used by Prokofiev again in his Romeo and Juliet ballet mus.

**Clausula**. (1)Cadence. Some medieval terms are Clausula vera, Perfect cadence; Clausula falsa, Interrupted cadence; Clausula plagalis, Plagal cadence; etc. (2) Section of medieval organum in which textless contrapuntal parts are heard in strict rhythm with chant tune on which organum is based.

**Clavecin**. Fr. name for hpd., shortening of clavecimon, first used 1611.

**Claves**. Cuban perc. instr., being round sticks of hard wood 7" or 8" long. The player holds one over the upturned fingernails of his left fist and beats it with the other held lightly in the right hand. Used in dance bands but taken up by 20th-cent. composers incl. Birtwistle, Copland, Varèse, and McCabe.

**Clavicembalo** (It.). Clavicymbal. The It. word for harpsichord. It derives from clavichordium, found in Ger. poem of 1404 which lists the instr. of courtly love. The It. is
occasionally corrupted to *gravicembalo* and regularly shortened to *cembalo*. The Fr. form is *clavecinon*, shortened to *clavecin* (1611).

**Clavichord.** Small kbd. instr. developed in 14th cent. from the monochord and sometimes called *clarichord* or *manichord* or *chekker*. The early clavichord used the same str. to produce 2, 3, or 4 notes by stopping the str. at different points along its length. There was a bridge for each note which was brought into contact with the str. from pressure on a key on the kbd. The bridge also sounded the str., producing a very soft attack. Because of this process of stopping the str., the early clavichord was known as *gebunden*, or fretted. (*Gebunden* means 'bound', and the frets on some early instr. were cords bound round the fingerboard.) Because some notes employed the same str. they could not be played simultaneously, but by the 17th cent. the proportion of str. to keys increased until in the early 18th cent. some clavichords were unfretted (*bundfrei*). Essentially an instr. for private practice, being too soft in tone for concert use, and is used in this way by orgs. In 20th cent. Howells has composed for it.

**Clavicytherium.** Upright version of hpd., developed in 15th and early 16th cents. A rare surviving example is in the coll. of the RCM.

**Clavier.** See *Klavier*.

**Clavier des bombardes** (Fr.). That organ manual having *Trumpet* and *Tuba*.

**Clavier de Récit** (Fr.). *Swell Organ*.

**Clavierübung.** See *Klavierübung*.

**Clavicymbal.** Eng. form of It. *Clavicembalo*, i.e. *harpsichord*.

**Claviorganum.** Combination of org. and hpd. developed in 16th cent. and known in Fr. as *clavecin organisé* and in It. as *claviorgano*. The org. pipes were laid horizontally inside the chest.

**Clay, Frédéric Emes** (*b* Paris, 1838; *d* Great Marlow, 1889). Eng. composer. Studied with Molique in Paris. Wrote over a dozen operettas prod. in London between 1859 and 1883. His cantata *Lalla Rookh* (1877) contains the song 'I'll sing thee songs of Araby'. Also wrote popular ballads 'She wandered down the mountainside' and 'The Sands of Dee'.

**Clear Flute.** Organ stop much like *Waldflöte*.

**Clef** (Lat. *clavis*, Fr. *clef*, key). Symbol normally placed at the beginning of every line of mus. to indicate the exact location of a particular note on the staff; also placed at any point where new clef begins to operate. The *Treble Clef* places the note G above middle C on the second line (the G clef); the *Bass Clef* fixes the note F below middle C on the second line (descending) (F clef); the *Alto Clef*, on the middle line, fixes middle C and is used for the va; the *Tenor Clef* fixes middle C on the fourth line (ascending) and is used for vc. and bn. parts above the bass staff. The *Soprano Clef*, fixing middle C on the first line, is obsolete, but is found in medieval mus. and in some works well into 19th cent. In the following example middle C is represented in five different ways:

**Clemens (non Papa).** Name applied to Jacob (Jacques) Clement (*b* Middelburg, c.1510; *d* Dixmude, c.1556). Flemish composer. First Kapellmeister to Emperor Charles V in Vienna. Wrote masses, motets, and *chansons*, pubd. in Louvain, 1555–80, and 4 books of psalms set to popular Flemish melodies (Antwerp 1556–7). Nickname variously explained as distinguishing him from Pope Clement VII or from Flemish poet Jacobus Papa who also lived in Ypres, but the probability is that it was a joke.

Clementi, Muzio (b Rome, 1752; d Evesham, 1832). Eng. pianist and composer of It. birth. Child prodigy as organist and composer. In 1766 went to Eng. under patronage of Peter Beckford. London début as pianist and composer 1775. Cond. It. opera in London 1777--8 and in 1781 began his tours of Europe in which he engaged with other pianists (incl. Mozart) in public tests of skill in improvisation, sight-reading, etc. Returned to London 1785, composing several symfs., pf. conc., and coll. of 100 studies, Gradus adParnassum, which remains a foundation of pf. technique. Comp. over 100 piano sonatas, some of them valued highly by Beethoven, whom Clementi met in 1807. Among pupils were Field, Moscheles, Kalkbrenner, and Cramer. Also went into the business of making pfs., becoming partner in London firm, Clementi & Co., which in 1832 became Collard & Collard. Clementi's early sonatas were written for the hpd., but after 1780 his allegiance was to the piano, His influence on subsequent piano composers was immeasurable.


Cléopâtre, La Mort de (Berlioz). See Mort de Cléopâtre, La.

Clérambault, Louis Nicolas (b Paris, 1676; d Paris, 1749). Fr. org. and composer for kbd. instr. andv. His books of Fr. cantatas are the best of their period. Organist St Sulpice, Paris, later of St Jacques. Wrote 5 books of cantatas, 20 in all, pubd. 1710, 1713, 1716, 1720, and 1726. Another 5 cantatas were pubd. separately. Also comp. 3 pieces for strs. under title Simphonie-sonata. His premier livre d'orgue comprises 2 suites of 14 pieces.


Cleveland Orchestra. Amer. orch. founded 1918. Conds: Nikolay Sokoloff 1918--33; Artur Rodzinski 1933--43; Erich Leinsdorf 1943--4; Georg Szell 1946--70; Lorin Maazel 1972--82; Christoph von Dohnányi from 1984. Home since 1931 Severance Hall (acoustically renovated 1960).

Cliburn, Van (Harvey Lavan) (b Shreveport, La., 1934). Amer. pianist. Taught by his mother from age 3 until 1951 when he went to Rosina Lhévinne at Juilliard Sch. First recital at age 4; played Tchaikovsky first conc. at Houston 1946. NY début 1948. In 1958 won Tchaikovsky Competition, Moscow. Est. Cliburn Int. piano comp. at Fort Worth, Texas, 1962.
Cliffe, Frederick  (*b* Lowmoor, Yorks., 1857;  *d* London, 1931). Eng. composer, pianist, and organist. Prof. of pf., RCM 1883, remaining over 40 years on faculty. Comp. 2 sym., symphonic poem, vn. conc., and songs.


Cloches (Fr.). Bells, e.g. those used in the orch.


Clock Symphony (*Die Uhr*). Nickname of Haydn's Sym. in D, No. 101 (Hob.I:101), comp. 1794 in London. So called because of 'tick-tock' acc. to first subject of 2nd movement. This movement was separately pubd. in Vienna 1798 in pf. arr. as 'Rondo, Die Uhr'.

Clog Box. See Chinese Wood Block.

Close. The same as Cadence.

Close Harmony. Harmony in which the notes of a chord are close together. In close harmony singing the vv. are distributed within the compass of an octave.


Cluster. Term used in connection with chords, meaning chords of which the constituents are a major or minor 2nd apart. In US, called 'tone-cluster'. Kbd. clusters, i.e. a group of adjacent notes played together with the forearm flat, were first demonstrated by the Amer. composer Cowell in 1913, but Ives had also used the same idea.


Cluytens, André  (*b* Antwerp, 1905;  *d* Paris, 1967). Belg. cond. Studied Antwerp Cons. Cond. Antwerp Opera 1927--32, Lyons from 1935, Paris Opéra from 1941, Opéra Comique 1947, Société des Concerts du Cons. 1949. First Gallic cond. at Bayreuth, 1955--58, 1965. London début 1958. [ts1][bm2][cc27,1,8,8][dt5,p5r5,5p6,3][nt f][nm or][smtreble clef][qcOn 2nd line up][qcfixing that as][qcTreble G][qc[ol5]][ru5,6p6,3][nt f][nm or][smbass clef][qcOn 2nd line down][qcfixing that as][qcBass F][qc[ol5]][ru5,6p6,3][nt c][nm (soprano)][sm clef][qcOn 1st line, fixing][qcfixing that as middle][qcC][qc[ol5]][ru5,6p6,3][nt c][nm (alto)][sm clef][qcOn 3rd line, fixing][qcfixing that as middle][qcC][qc[ol5]][ru5,6p6,3][nt c][nm (tenor)][sm clef][qcOn 4th line, fixing][qcfixing that as middle][qcC][qc[ol5]][ru5,6p6,3]

time became close friend of Skryabin. Returned to Eng. 1919, conducting opera with Beecham, BNOC, Leeds Fest., etc. Also cond. much in USA. Settled in S. Africa 1946. Comps. incl. operas Samuel Pepys (1929) and Pickwick (1936). As a cond. was at his best in Russ. mus. and Wagner, but cond. f.ps. of Vaughan Williams's rev. London Symphony (1920), Bax's 1st Symphony (1922), and Holst's Choral Symphony (1925).

Coates, Eric (b Hucknall, Notts., 1886; d Chichester, 1957). Eng. composer and violist. Entered RAM 1906, studying va. with Tertis and comp. with Corder. Member of several str. qts. Prin. va., Queen's Hall Orch. 1912. Gave up orch. playing 1919. Comps. in light vein, distinguished by finished craftsmanship, impeccable orchestration, and personal melodic flavour. They incl. several orch. suites---From the Countryside (1915); Summer Days (1919); Cinderella (1929); From Meadow to Mayfair (1929); London (1932); London Again (1936); The Three Elizabths (1944); The Three Bears (1926). Also Saxo-Rhapsody (1937); The Jester at the Wedding; By the Sleepy Lagoon (1939); Calling All Workers (1940); The Dam Busters March (1942), and many songs incl. 'Bird Songs at Eventide' (1926). The London Suite's 3rd movement is the march 'Knightsbridge', long famous as introductory music to BBC radio feature 'In Town Tonight'.


Cobbett, Walter Willson (b Blackheath, 1847; d London, 1937). Eng. businessman and amateur violinist whose love of chamber mus. led him to promote many chamber concerts and to institute prizes both for playing and comp. Commissioned many works by Brit. composers in the Elizabethan fantasia-form, preferring the spelling 'Phantasy', hence the 'Phantasy' qts., quintets, and trios by Bridge, Vaughan Williams, Bax, Goossens, Ireland, Britten, etc. Endowed Cobbett Medal for services to chamber mus. and ed. Cyclopedic Survey of Chamber Music (1929, rev. 1963).

Cocardes (Cockades). 3 songs for v. and pf. by Poulenc to texts by Cocteau. Comp. 1919. Titles are: Miel de Narbonne, Bonne d'enfant, Enfant de troupe.

Cockaigne (In London Town). Concert-ov., Op. 40, by Elgar, comp. 1900--1 and ded. to 'my friends the members of British orchestras'. Title refers to imaginary land of idleness and luxury from which word 'Cockney' is said to be derived.

Coe, Coelho, Manuel Rodrigues (b 1583; d 1635). Portuguese composer and org. at Chapel Royal, Lisbon, 1603--23. His Flores de Musica (Lisbon, 1620) was the first book of instr.
pieces to be printed in Portugal. It contains 24 tientos (ricercari), and 4 variations on a
Lassus chanson, all for kbd.

Coelho, Ruy (b Alcacer do Sal, Portugal, 1892). Portuguese composer, cond., pianist, and
critic. Studied Lisbon Cons., Berlin (with Humperdinck, Bruch, and Schoenberg) and Paris
Cons. Comps. influenced by Portuguese folk and popular mus. They incl. 19 operas, 11
ballets, an oratorio (Fatima), 2 pf. concs., 5 Symphonias camoneanas, 2 vn. sonatas, etc.


Coffee Cantata (Kaffeecantate). Nickname for humorous cantata by Bach (BWV 211, 1732)
sometimes perf. as opera. Lib., by Picander, refers to the growing fondness for coffee at the
time it was comp.

Cogli, Coi (It.). With the (plural).

reputation as advocate of early kbd. mus. and of modern Eng. composers. Bax ded. to her his
Symphonic Variations for pf. and orch. (1917) and his Concertante for orch. and pf. (left
hand) (f.p. 1950), the latter written for her when she had injured her right hand. The pf.
conc. by Vaughan Williams (f.p. 1933) and Fricker (1952--4) were ded. to and f.p. by her.
Also considerable chamber-mus. player. C.B.E. 1938.

Cohen, Raymond (Hyman) (b Manchester, 1919). Eng. violinist. Studied RMCM. At 15
became youngest ever to play in Hallé Orch. of which he was member 1934--40. After war
service adopted career as chamber-mus. player and conc. soloist, but led RPO 1960--6.
Winner of first Carl Flesch int. award 1945.

Tanglewood, and made Amer. début 1979. Plays in trio with father (vn.) and his mother
Anthya Rael (pf.).

Col, coll', colla, colle (It.). With the, e.g. col basso, with the bass; colla voce, with the voice
(indication to accompanist to be subservient, i.e. as to the time details).

Colas Breugnon. Name under which Kabalevsky's opera The Craftsman of Clamecy (Master
iz Clamesy) Op. 24, is usually known outside Russ. In 3 acts, to lib. by V. Bragin based on
being given Op. No. 90.

Colascione. European version of Eastern long-necked lute, first made in It. in early 16th
cent. Had 2 or 3 single or double courses made of metal, though sometimes of gut, and 24
movable frets.

Colbran, Isabella (b Madrid, 1785; d Bologna, 1845). Sp. sop., considered to be finest
dramatic coloratura of her day. Début Paris 1801, Milan 1807. Engaged for Naples, 1811,
where she became impresario's mistress but left him in 1815 to live with Rossini, who
married her in 1822 (they later separated). Rossini wrote Elisabetta, Regina d'Inghilterra for
her and she created the leading sop. roles in his Otello, Semiramide, Mosè, and other operas.
Also comp. songs.


Cole, Nat King (Coles, Nathaniel Adams) (b Montgomery, Alabama, 1917; d Santa Monica, Calif., 1965). Amer. singer and jazz pianist. Had his own band in Chicago. Formed King Cole Trio 1939–51. After a best-selling record of 1947 he concentrated on singing (to the detriment of his jazz reputation). Among his most popular recordings were ‘Nature Boy’ and ‘Answer me’.

Coleman, Ornette (b Fort Worth, Texas, 1930). Amer. jazz composer and saxophonist. Began to play alto sax. in 1944, tenor sax. in 1946. Influenced by Charlie Parker. Played in bebop, blues, and rhythm bands in Southern States before settling in New Orleans in 1948. In 1950 joined Pee Wee Crayton band in Fort Worth. In Los Angeles studied harmony and theory and by 1958 was regarded as one of jazz's major innovators. Attended Lenox Sch. of Jazz, Mass., 1959, and led quartet in NY 1958–62, then forming trio. Caused controversy 1960 with his recording Free Jazz (Coleman and 7 other musicians) in which improvisation was taken almost to anarchic limits. Semi-retired 1963 to learn tpt. and vn. Reappeared in 1965 and then toured Europe. Style noted for free improvisation based on melodic shapes over a pedal-point rather than on succession of chords. Relied greatly on intuition and at times approached atonality. Gunther Schuller wrote Abstraction, a serial comp., for Coleman and augmented str. qt. Coleman's own mus. includes Lonely Woman and Turnaround. His major piece of symphonic mus. is Skies of America (1972) for jazz qt. and orch. (recorded with LSO with solo alto sax. only). This was followed in 1977 by Dancing in Your Head and in 1979 by Of Human Feelings which explored 'funk-jazz', a development dating from about 1970 features of which incl. a repetitive bass line, a hint of Latin rhythms, and complex rhythmic relationships.

Coleridge-Taylor, Avril (Gwendolen) (b South Norwood, 1903). Eng. cond. and composer, daughter of S. Coleridge-Taylor. Studied GSM and TCL. Active in many fields of conducting, some but not all connected with her father's works. Worked in S. Africa 1952–5. Comps. incl. pf. conc., orch. works, chamber mus., and songs.

Coleridge-Taylor, Samuel (b London, 1875; d Croydon, 1912). Eng. composer, son of Sierra Leone physician and Eng. mother. Entered RCM as vn. student 1890 but studied comp. with Stanford 1892–7. His cl. quintet, Op. 10, was played in 1897 in Berlin by Joachim's qt. and his Ballad in A minor at 1898 Gloucester Fest. (thanks to Elgar's encouragement). In Nov. 1898 his cantata Hiawatha's Wedding Feast was perf.at RCM. This was first of 3 works based on Longfellow's poem. The Death of Minnehaha followed in 1899 and Hiawatha's Departure in 1900. Success of these works led to many demands for fest. comps. Later works were Meg Blane (Sheffield 1902), The Atonement (Hereford 1903), Kubla Khan (London 1906), and A Tale of Old Japan (London 1911), but none achieved the success of The Song of Hiawatha Trilogy. Also wrote sym., Symphonic Variations on an African Air (1906), vn. conc. (1912), chamber mus., pf. solos, and songs.

Colgraff, Michael (b Chicago, 1932). Amer. composer and percussionist. Educated Univ. of Illinois. In 1956 worked in NY as free-lance percussionist, being specially concerned with th. work. Works incl. The Earth's a Baked Apple for ch. and orch. (Boston

Colista, Lelio (b Rome, 1629; d Rome, 1680). It. composer remembered for his influence on Purcell, who quotes from his works in his introduction to Playford's Introduction to the Skill of Music (1694).

Coll', colla, colle (It.). See Col.

Colla, Giuseppe (b Parma, 1731; d Parma, 1806). It. composer and choirmaster. Comp. several operas, incl. Tolomeo (Milan 1773), in which his wife Lucrezia Aguiari ('La Bastardella') was a great success.

Collage (Fr.). A putting-together of independent styles in juxtaposition either simultaneously or successively. The separate styles usually consist of contrasting rhythm, melody, or harmony. For a true collage the juxtaposition must be of coherent sections which are the product of separate mus. elements, e.g. the many examples in the mus. of Charles Ives, where dissonances are not resolved but treated as a normal situation. The term is borrowed from the visual arts, and literally means 'glueing together'.

Coll'arco (It.). With the bow; i.e. after a passage marked pizzicato. (Sometimes shortened to c.a.).

Colla parte (It.). With the part, colla voce (It.), with the voice. An indication to an accompanist carefully to take his tempos and rhythm from the soloist.

Colla punta dell' arco (It.). With the point of the bow.

Collegium Aureum. Ger. ensemble founded 1964 by Franzjosef Maier to record baroque and early classical mus. Has toured Russia and Japan. Pioneered recordings using original and authentic instrs., incl. one of Beethoven's Eroica Symphony.

Collegium Musicum (Lat. 'musical guild'). In 16th cent. term applied to groups of enthusiasts concerned with perf. of mus. From these grew concert-giving societies performing under noble patronage or in the informal surroundings of a coffee-house. J. S. Bach wrote many works for perf. at a collegium musicum.

Col legno (It.). With the wood. Striking the str. with the stick of the bow, instead of playing on them with the hair.

Colles, Henry Cope (b Bridgnorth, 1879; d London, 1943). Eng. mus. critic. Studied RCM and Oxford Univ. Mus. critic for The Times 1905--43 (chief critic from 1911), ed. of 3rd and 4th edns. of Grove's Dictionary of Music, and author of several books incl. history of RCM (1933) of which he was member of staff.


Collingwood, Lawrance (Arthur) (b London, 1887; d Killin, Perthshire, 1982). Eng. cond. and composer. Studied GSM, then went to StPetersburg as ass. to Albert Coates. Cond. opera in London (Old Vic and SW; mus. dir. latter 1940--7). Comps. incl. opera Macbeth (SW 1934) and Death of Tintagiles (after Maeterlinck, concert version SW 1950), also pf.


Colofonia (It.). See Colophony.

Colonel Bogey. Military march comp. by ‘Kenneth Alford’ in 1914. Popularity attributable not only to splendid tune, but to improvised words and to its use (whistled) in the film The Bridge on the River Kwai (1957).

Colonna, Giovanni Paolo (b Bologna, 1637; d Bologna, 1695). It. composer. Studied with Carissimi and Benevoli. Held org. posts in Rome and, from 1674, Bologna. Wrote opera Amilcare (1693) and a quantity of church mus.

Colonne, Edouard (Judas) (b Bordeaux, 1838; d Paris, 1910). Fr. cond. and violinist. Studied Paris Cons. Leader of Paris Opéra Orch. 1858–67. In 1873 founded series of orch. concerts, eventually to be known as the Concerts Colonne, at which he championed young Fr. composers and the mus. of Berlioz. Toured as cond. in Eng., Russ., and USA. Concerts continued after his death organized by the Société des Concerts Colonne.

Colophony (Fr. colophane; It. colofonia; Ger. Kolophon). Rosin for bow of str. instr., so called after Colophon, Asia Minor, whence best rosin comes.

Colorato, colorata, or figurato, figurata (It.). Treated in the manner of Coloratura. See also Musica figurata.

Coloratura. Word derived from the Ger. Koloratur. The elaborate and agile ornamentation of a melody, either extemporized or written, with runs, cadenzas, trills, roulades, and the like. Hence a coloratura soprano is onewhose v. is flexible enough to cope with these demands.

Colour (Tone-colour). It is impossible for mus. to convey colours, but it is customary to speak of ‘colouring’ or ‘tone-colour’ where variations of timbre or tone are prod. by different intensities of the overtones of sounds. ‘Shade’ is perhaps a more accurate term, since the differences are often those of ‘darker’ or ‘lighter’ sound. But in his tone-poem Prometheus: The Poem of Fire, Op. 60, Skryabin introduced a colour kbd. to project colours on to a screen, intended to convey the mood of the mus. The colour-organ was used for this purpose.

Colour Symphony. Orch. work by Bliss, f.p. Gloucester Fest. 1922. The movements are entitled Purple, Red, Blue, and Green, the colours being interpreted through their heraldic assoc.

Colpo (It.). Stroke, e.g. Colpo d'arco, a stroke of the bow.

Combattimento di Tancredi e Clorinda, Il (The combat of Tancred and Clorinda). Dramatic cantata by Monteverdi to text by Tasso (verses 52–68 of Canto XII of Gerusalemme liberata). Prod. Venice (Palazza di Girolamo Mocenigo) 1624. Pub. 1638 in Madrigali guerrieri e amorosi. Monteverdi’s description of f.p. shows that this could be claimed as early example of ‘music theatre’. A narrator comments upon the action, which is acted or danced by Tancred and Clorinda. A feature of the score is the earliest-known use of the str.
tremolo, or stile concitato, to express excitement, and the str. pizzicato (but see pizzicato). Scoring is for 4 viols with contrabass and hpd.

Combination Pedals. See Composition pedals.

Combined Counterpoint. See Counterpoint.

Come (It.). As, like, as if; come prima, as at first; come stà, as it stands; come sopra, as above.

Comédie-ballet. Fr. musico-dramatic entertainment devised by Molière and Lully in late 17th cent. Their first collab. was in Le mariage forcé (1664), their last Le bourgeois gentilhomme (1670). Mus. and dance were regarded as complementary to the main plot; the sub-plots were carried on in the intermèdes.

Comedy on the Bridge (Komedie na moste^;). Opera for radio in 1 act by Martin; Anu to his own lib. based on V. K. Klicpera. Prod. Prague Radio 1937, London (stage) 1965.

Comes. See Canon.

Come ye Sons of Art. Ode by Purcell for the birthday of Queen Mary, wife of William III, in 1694 for sop., counterten., bass, ch., and orch. Contains aria `Sound the trumpet'.

Comic Opera. An imprecise term, though by it most people today would understand an opera with a comic element. Opéra bouffe or opera buffa means comic opera but has a specific meaning, as has opéra comique.


Comma. A minute interval such as that resulting when a rising succession of untempered 5ths (see Temperament) and a similar succession of octaves arrive at what is ostensibly the same note, but is not really quite such.

Commedia per musica (It.). Comedy for Music. Term used in It. in 18th cent. for comic opera. Note that Strauss and Hofmannsthal called their 18th-cent. comedy of manners, Der Rosenkavalier, a `comedy for music'.

Common Chord. A triad of which the 5th is perfect. In Major Common Chord the 3rd is major and in Minor Common Chord it is minor.

Common Time. Another name for 4/4 time. The C sometimes used instead of the figures 4/4 does not stand for `common': it dates from the period when triple time (called `perfect') was indicated by a full circle and quadruple time (called `imperfect') by a broken circle.

Community Singing. Any occasion when a number of people sing together is `community singing', but the term today usually means a crowd's singing at a meeting or at a sporting occasion (notably the F.A. Cup Final at Wembley or a rugger int. at Cardiff Arms Park).

Comodo (It.). Leisurly, convenient, i.e. without any suspicion of strain, e.g. tempo comodo, at a comfortable, moderate speed. So the adverb, comodamente.
Compact discs. See Gramophone (Phonograph) Recordings.

**Compass.** The range of a v. or instr. from the highest to the lowest note obtainable; or the extreme limit of the notes obtainable. The usual classification of vv. according to compass takes account of 6 ranges, with their distinctive qualities, the average vv. in these ranges extending an octave to a 10th below and above the following notes: [ol26] Bass_ Baritone _Tenor Contralto _Mezzo- _Soprano _ [xfContralto[rf _Soprano (male alto a note or two less) [ol26]

Compère, Loyset (b Hainaut, c.1440; d St Quentin, 1518). Flemish composer, possibly a pupil of Ockeghem; later canon and chancellor of the cath. of St Quentin and an important composer of church mus.

**Competitions, Musical.** The urge to compete is basic to human nature and musicians are no exception. Reports of mus. contests go back to ancient times but the modern form developed in the late 18th cent. in Great Britain. Brass band contests began early in the 19th cent. but even more widespread were the choral competitions and those between individual instrumentalists. From 1904 these have been organized by what is now the Brit. Federation of Mus. Fest., apart from the Welsh eisteddfodau. Similar competitions, mainly involving amateurs, are firmly est. in many other countries. Other forms of mus. competition on a high professional (and commercial) level have developed, incl. competitions for composers, conds., and for instrumentalists (notably the Moscow Tchaikovsky pf. competition, the Leeds pf. competition, the Carl Flesch award for violinists, the Mitropoulos prize for conds., the Queen Elisabeth of Belgium competition, the BBC’s ‘Young Musician of the Year’, and numerous others). Undoubtedly the most famous mus. competitions are those involving Tannhäuser and Wolfram in the Hall of Song at the Wartburg Castle in Wagner's Tannhäuser (Act II) and the song contest on the banks of the River Pegnitz at Nuremberg in Act III Sc. 2 of Wagner's Die Meistersinger von Nürnberg---both events being based on reality. In lighter vein there is the annual Eurovision song contest, promoted by European TV organizations, to discover the best 'pop song' of the year according to the votes of an int. jury.

Complete Cadence. See Cadence.

Composer's Counterpoint. See Counterpoint.


Composition Pedals (combination pedals). Organ pedals to facilitate rapid changing of tone-colour effects by means of adjustment pistons which bring instantly into action selected groups of stops instead of their having to be operated individually by hand.

Compound Binary Form. Same as Sonata Form.

Compound Intervals. Those greater than an octave, e.g. C to the D a 9th above it, which may be spoken of as a major 9th or as a compound major 2nd. See Interval.

Compound Time. Each beat in a measure consists of a dotted note or its equivalent (in contrast to simple time where each beat consists of a complete note). Can be duple, triple, or quadruple, each related to corresponding simple time. Thus 3/4 (simple triple) has 3 quarter-note (crotchet) beats to a measure; 9/8 (compound triple) has 3 dotted quarter-note (crotchet) beats. So called because a measure is made up of a mixture (or compound) of 2, 3, or 4 main beats, each beat having 3 subdivisions. See also Simple Time and Time Signature.
Comptet (Fr.). To count. Compent, count (plural), indicates in an orch. score that the instr. in question are silent for the moment and are merely 'counting their bars' until re-entry.

Compton, John (Haywood) (b Newton Burgoland, Leics., 1876; d Ealing, 1957). Eng. organ-builder. Worked for organ firms in Sheffield and Nottingham 1898--1911. In 1912 established his own co. in Nottingham. Built electric-action organs with much use of extension, the best being for Davis Th., Croydon, Southampton Guildhall, Downside Abbey, and St Bride's, Fleet St. Also built cinema orgs. Pipe-organ section of firm taken over by Rushworth and Dreaper 1964; elec. section went to J. and J. Makin Organs 1970.

Computers in Music. Elec. computers have so far been used in two ways by composers: (a) to aid pre-compositional calculations and (b) to produce elec. sound. They have also been used to analyse works, to study comp. styles, and to prod. systems of notation. Among the first composers to use a computer was the Amer. Lejaren Hiller, who used the Illiac computer to 'compose' a piece of mus. by feeding into it a programme comprising Fux's rules for 16th-cent. modal counterpoint and others relating to 20th-cent. serialism. The result was the Illiac Suite for String Quartet (1957). Excluded from the programme were all notes that broke the rules, so the computer chose at random from the remaining possibilities. In later Hiller works, such as Computer Cantata (1963), notes and intervals were not chosen at random but according to weighted probabilities, e.g. a note was chosen according to the implications of the previously chosen note. Another composer, Xenakis, used the computer for sound effects rather than for comp. processes. In his Metastaseis for orch. (1953--4) the computer calculates glissandi at different speeds. A computer works musically by producing 'waveforms'. Recent developments involving the 'digital analogue converter' mean that waveforms can be created which perfectly simulate instr. sounds. The present tendency is to use computers in assoc. with synthesizers as a memory bank, capable of producing any required sounds, memorizing the composer's sequence of events, and playing the finished work whenever required. This information is fed to the computer by a teletype kbd. or special manual controller.


Comus. Masque by John Milton prod. at Ludlow Castle 1634 with mus. by Henry Lawes, who himself took the part of the Attendant Spirit. New mus. was provided for an adapted version of the poem by Thomas Arne 1738. In 1942, for a ballet in which some of Milton's verse was spoken, Lambert arr. mus. by Purcell. Another ballet, with mus. by Handel and Lawes arr. E. Irving, was prod. 1946. Hugh Wood's Scenes from Comus for sop., ten., and orch. was comp. and f.p. London 1965.

Concentus. See Accentus.

Concert. A perf. of mus. in public by a fairly substantial no. of performers (but not a stage performance or as part of a religious service). A perf. by 1 or 2 performers is usually called a recital. A pre-requisite of concerts, except on certain special occasions, is that people should pay to attend them, and this seems to have begun in England in the middle of the 17th cent. Historians point to the Whitefriars concerts arr. by John Banister in 1672 as the 'first' in Eng., but perhaps that is only because we have a printed record of them. Thomas Britton also financed concerts in Clerkenwell 1678--1714. More important were the Bach-Abel concerts which began in Spring Gardens, London, in 1764. With the opening of the Hanover Square Rooms in 1775 the way was open for such major events as Haydn's concerts on his 2 visits to London. Thereafter concerts became an accepted way of life. The Phil. Soc. was founded 1813, and in several provincial cities concert socs. wereformed. Other developments incl. the Promenade Concerts, so called because people could stand or walk
about at them, which originated in the 18th-cent. pleasure gardens, but found their most abiding form in 1895 when Henry Wood began his famous series at Queen's Hall and which, under BBC sponsorship, are still held from mid-July to mid-September in the Royal Albert Hall, London. Public concerts for an audience of subscribers began in Frankfurt, Ger., in 1712 and in Hamburg in 1721. What were to become the Leipzig Gewandhaus concerts were founded by 16 businessmen meeting in an inn in 1743 (much as Manchester's concerts began in the 1770s when a group of flautists met regularly in a tavern, hence the 'Gentlemen's Concerts'). The Concert Spirituel was founded in Paris, 1725, but 'progressive' works were given at the Concert des Amateurs, cond. Gossec, which in 1780 became the Concert de la Loge Olympique (because the venue was also a Masonic Lodge). In 1786 this organization commissioned 6 sym.- the 'Paris' sym.- from Haydn. In Vienna there was so much mus. in private houses or in the ths. that no regular concerts were given until 1782 (in the open air: Mozart played at them).

Concertant(e) (Fr.). In concerted form; a term preferred to sonata or suite by Stravinsky to describe the nature of his Duo Concertant for vn. and pf. (1932).

Concertante (It.). (1) In the nature of a conc., thus a Sinfonia Concertante is a work for solo instr.(s). and orch. in a form nearer to that of sym. than conc. (2) The concertante instr. in the old concerto grosso were those which played the solos, as distinct from the ripieno instr., which played in the tutti. Many 20th-cent. composers have used the term to indicate that while a solo instr.(s). is/are used, the work is not formally organized like a conc.

Concertata, Aria. See Aria.

Concertato (It.). Concerted. Another name for the concertino or concertante group in baroque mus. which contained the solo instrs. or vv. to contrast with the ripieno.

Concert Band. An Amer. band, comprising woodwind, brass, and perc., similar to the Brit. military band. Schoenberg's Theme and Variations Op. 43a (1943) is for concert band, so is Hindemith's Sym. in Bb (1951).

Concerted. A perf. of mus. by 2 or more instrumentalists on reasonably equal terms. In opera an ens. is sometimes called a 'concerted number'.

Concert Flute. (1) Org. stop, sometimes on principle of Harmonic Flute: usually on Solo Manual; generally 4' pitch. (2) See Flute.

Concertgebouw Orchestra of Amsterdam. Dutch sym. orch. which plays in the Concertgebouw (Dutch, 'concert building') built Amsterdam, 1888, though the Concertgebouw Soc. was founded 5 years earlier. The first cond. was Willem Kes, but the orch. became internationally famous under his successor Mengelberg, cond. 1895 to 1945. Conds. since then have incl. Eduard van Beinum 1945--59, Bernard Haitink and Eugen Jochum jointly 1961--4, Haitink since 1964.

Concertina. Small instr. with bellows similar to accordion but with hexagonal ends and studs (no kbd.). The bellows are opened and closed by the hands, the pressure created causing metallic reeds to vibrate when selected by operation of the studs by the player's fingers. Made in SATB sizes, each with range of approx. an octave. Said to have been invented by Charles Wheatstone, 1829. First to play it at a public concert was Giulio Regondi (1822--72), who lived in Eng. from 1831 and toured Europe as concertina player 1846. He wrote 2 concs. and shorter pieces for it.
Concertino. (1, in older usage) The solo instr. group in the Concerto Grosso (see also Concertante; Concerto). (2, in more modern usage) A shorter and lighter conc. for solo instr. and orch., e.g. Weber's cl. concerto, Op. 26.


Concerto (It.). Concert, concerted performance. A work in which a solo instr(s). is contrasted and blended with the orch. Earliest publication using name 'concerto' is Concerti di Andrea et di Gio. Gabrieli (Venice, 1587). Viadana's Cento Concerti ecclesiastici, comp. in the 1590s, developed into church concs. (concerti da chiesa) and there were also in the 17th cent. vocal concerti da camera (chamber concs.) which were adapted as purely instr. works by Corelli, Monteverdi's Book 7 of madrigals is called Concerto. From Corelli came the concerto grosso as comp. by Corelli and Handel. But the conc. for an individual player as opposed to a concertino group was developed by J.S. Bach in his hpd. concs., but note that his Italian Concerto is written for a single performer (though the effect of contrast is supplied by the effective use of the 2 manuals). Handel's organ concs. were also an important development, he being among the first to provide a cadenza in which the soloist could display his skill by extemporization. Mozart est. the style of the modern instr. conc., composing nearly 50 for various instr. combinations. Concs. are usually in 3 movements, but there are many exceptions. A significant change since the 19th cent. has been for the composer to write out the cadenzas and sometimes (e.g. Elgar's Vn. Conc.) to acc. them with the orch. Thus the conc. has grown according to the increasing virtuosity of soloists. See also Concerto for Orchestra.

Concerto for Orchestra. A comp. like a conc. but not for one particular soloist, though individual members or sections of the orch. may have important solo (concertante) roles. The form is a 20th-cent. development. Famous examples are by Bartók, Tippett, Kodály, Gerhard, Lutos; Umaykowski, Petrassi, and others.

Concerto Grosso (It.). Great concerto. Early form of concerto at its zenith in the 17th and 18th cents., though the term has been used by 20th-cent. composers, e.g. Bloch, Schoenberg, and Vaughan Williams, for works based on earlier models. The works were antiphonal, i.e. a small body of str. (concertino, concertato, or concertante) was heard in alternation, contrast and combination with a larger group (ripieno). These were in several movements, roughly similar to the 18th-cent. ov. or suite. The most celebrated early concerti grossi are those by Corelli (1712) (Concerti grossi con duoi violini e violincello di concertino obbligati) and those by Handel (1740). J. S. Bach's Brandenburg Concertos Nos. 2, 4, and 5 are traditional concerti grossi.

Concert Overture. An independent 1-movement orch. work to open a concert, but not the ov. to an opera. Many concert ovs. are in sonata-form, others are practically symphonic-poems, e.g. one of the first of the genre, Mendelssohn's The Hebrides, and among later examples, Elgar's Cockaigne and In the South.

Concert Pitch. (1) The pitch internationally agreed in 1960 by which the note a' has 440 vibrations per second, but see A. (2) One speaks of someone being at 'concert pitch', meaning keyed-up and alert, on top form.
Concert Spirituel (Fr. 'Sacred concert'). Series of concerts founded in Paris in 1725 by A. D. Philidor, the oboist, to perform sacred works and instrumental mus. Later secular works with Fr. texts were permitted. Twenty-four concerts a year were given during periods, e.g. Lent, when other perfs. were forbidden. Ended in 1790.

Concertstück. See Konzertstück.


Concord (Consonance). Chord which seems satisfactory in itself, or an interval that can be so described, or a note which is part of such a chord or interval. The opposite is discord (dissonance). What constitutes a concord is not strictly laid down and must often depend on individual assessment. However, concordant intervals comprise all perfect intervals and all major and minor 3rds and 6ths.

Concordant Intervals. See Interval.


Concrete Music. See Musique Concrète.

Conducting. The art (or method) of controlling an orch. or operatic perf. by means of gestures, this control involving the beating of time, ensuring of correct entries, and the 'shaping' of individual phrasing. (For a discussion of the history of the use of the baton see under that entry.) The advance of the cond. as one of the most important and idolized of musicians dates from early in the 19th cent. and is parallel with (and perhaps a consequence of) the development of the expressive, Romantic elements in mus. Fran;Alcois Habeneck, conductor at Paris Opéra 1824--47, also founded in 1828 the Société des Concerts du Conservatoire at which he introduced Beethoven's syms. to Paris and cond. Berlioz's works, but he never used a full score, conducting from a copy of the first vn. part (and presumably from a memory of the full score). Berlioz himself was one of the first to conduct from a full score, and Spohr, one of the best of the early 'modern' conds., probably used a pf. reduction since he is credited with the invention of 'cue' letters and nos. in scores as aids to rehearsal. Mendelssohn was an excellent cond., not only of his own mus. Perhaps the first virtuoso cond. as the term is now understood was Wagner. From him stems the great tradition of 'interpretation', whereby a cond. is not merely responsible for the technical excellence of the perf. but also for projecting his personal attitude to the composer's intentions. He was followed by Bülow, Anton Seidl, Hermann Levi, Hans Richter, Franz Wüllner, Felix Mottl, and others. After Wagner came a trio of composer-conds., Mahler, R. Strauss, and Weingartner, who dominated European mus. until the coming of Furtwängler, Walter, Klemperer, Kleiber, Krauss, and many besides, the most illustrious being Toscanini. The first English conds. to win wide acceptance were Frederic Cowen, Henry Wood, and Thomas Beecham. With the development of recording, conducting ceased to be an ephemeral calling---the interpretations were preserved and can be studied and compared. There is no explanation, beyond the obvious one of psychological personality, for the way in which a cond. can, often with a minimum of rehearsal, impose his own style on an orch. he may not have encountered before, often completely changing the quality of sound or tone-colour even when the orch. is used to regular perf. under another permanent cond. Nor is there an explanation why some (not all) conds. differ vastly in their artistic approach to the recording-studio and the public hall. There are many examples of long assoc. between a cond. and an orch., e.g. Amsterdam Concertgebouw (Mengelberg), Suisse Romande
Conductus. Metrical Latin song, sacred or secular, originating in France in 12th cent. Superseded in 13th cent. by motet. Usually for 2 or 3 vv.


Conjunct Motion. See Motion.


Consecration of the House, The (Die Weihe des Hauses). Title of Ger. play by C. Meisl perf. at the opening of the Josephstadt Th., Vienna, 1822. Beethoven comp. an ov. in C major, Op. 124, and an item of incidental mus. Since the play was an adaptation of Kotzebue's play Die Ruinen von Athen for which he had comp. incidental mus. in 1811, Beethoven rearr. his mus. for that for Die Weihe des Hauses, but wrote a new ov.

Consecutive. Applied to harmonic intervals of the same size which succeed one another in the same parts or vv. Academic condemnation was reserved for consecutive fifths and consecutive octaves. In both intervals, the component notes are in the closest relationship to each other so that if they are used consecutively, they may both sound as one. Many 20th-cent. composers use consecutive 5ths to splendid effect. Hidden fifths are consecutive 5ths believed to be implied, i.e. the progression in similar motion of two parts to a perfect 5th (or octave) from such an interval in the same parts in the previous chord, so that it may be imagined there is also an intermediate 5th (or octave).

Conservatory (Fr. Conservatoire, Ger. Konservatorium). School of mus. training and instruction. Name derived from lt. conservatorio, a sch. in Naples, Venice, and elsewhere where children were 'conserved' and educated in mus. and other matters.

Consolations. 6 pieces (nocturnes) for solo pf. by Liszt, comp. 1849--50. The best-known is No. 3.
Console. All that part of the machinery of an organ which is in front of and on each side of the player and by which he operates, i.e. the manuals, pedal board, mus. stand, stop handles, swell pedals, composition pedals, pistons, and levers, etc.

Con sordino (It.). With mute.

Consort. An old spelling of `concert', meaning a concerted perf. by any body of performers. A Whole Consort was one in which all the instr. were of one family; a Broken Consort one in which there was a mixture.


Construction in Metal. 3 works by Cage for perc. instr., No. 1 for sextet (1939), Nos. 2 and 3 (1940 and 1941) for qt.


Conte (Fr.). Tale. Sometimes used as title for picturesque piece of instr. mus.


Conti, Francesco Bartolomeo (b Florence, 1681; d Vienna, 1732). It. composer and theorist. Appointed to court of Vienna 1701. Comp. oratorios, serenades, over 50 cantatas, and 30 operas incl. one on Don Quixote (Vienna 1719).

Continuo. See Basso continuo.

Contra- (Kontra-, Contre-). Respectively It., Ger., and Fr. prefixes to names of instr. signifying lower in pitch (by about an octave). Thus contrebasse is Fr. for db., contrebasson Fr. for double-bn. In mus. It. these are contrabasso and contrafagotto, though in correct modern It. they should be contrabbasso and controfagotto. The Eng. contrabass is another name for a bass viol. To use it as the trans. of contrabasso is not strictly correct since the correct counterpart of the prefix is `counter-'. But no one would know what you were talking about if you said `counterbassoon', since the Eng. term is `double-bassoon' and the Amer. `contrabassoon'.

Contradanza. See Country Dance.

Contraltist. A castrato with a v. of cont. range.

Contralto (It.). The lowest of the ranges of female v., with a normal range g--e". Originally term meant a male singer, falsetto or castrato, being derived from `contr' alto', abbrev. of contratenor altus.

Contrapunctus. Made-up Latin for counterpoint and used by J. S. Bach instead of 'fugue' as a heading for the movements of his Die Kunst der Fuge.
Contrapuntal. The adjective of Counterpoint.

Contrary Motion. See Motion.


Contredanse. See Country Dance.

Converse, Frederick Shepherd (b Newton, Mass., 1871; d Westwood, Mass., 1940). Amer. composer. Studied comp. with Rheinberger in Munich, a Sym. in D minor being played at his graduation. His 1-act opera The Pipe of Desire (Boston 1906) was first Amer. opera to be staged at NY Met. (1910). Wrote several more operas, 6 sym., orch. pieces incl. The Mystic Trumpeter (1904), and Flivver Ten Million (1926), a fantasy to celebrate the manufacture of the 10 millionth Ford car, vn. conc. (1902), choral works, chambermus., and pf. works.


ballet: Jabez and the Devil (1959--60).


Cooke, Henry (b c. 1616; d Hampton Court, 1672). Eng. bass singer and choirmaster. Choirboy in Chapel Royal; later joined the royalist forces and became captain; at Restoration returned to Chapel Royal as Master of the Children, among whom were Pelham Humfrey, John Blow, and Henry Purcell. Was favourably known not only as their teacher but as composer for stageand church, as actor and as singer.
Coolidge, Elizabeth Sprague (*b* Chicago, 1864; *d* Cambridge, Mass., 1953). Amer. pianist, composer, and patron of mus. Founder of chamber mus. fests. (Pitsfield, Mass.; then Washington D.C.). Coolidge Foundation (1925) was founded to sponsor the fests. and to commission works from leading 20th-cent. composers (e.g. Stravinsky, Bartók, Pizzetti, Prokofiev, Dallapiccola, Crumb). Gave generous private sponsorship to Schoenberg and Frank Bridge.


Cooper, John. See Coprario, Giovanni.


Coperti (It.). Covered. Term used of drums muted by being covered with a cloth.

Copla. (1) Sp. popular poem and song in short stanzas (see Seguidilla), sometimes extemporized. (2) A solo movement in a *Villancico*.

Copland, Aaron (*b* Brooklyn, NY, 1900). Amer. composer, pianist, and cond., of Russ. parentage (name was originally Kaplan). First Amer. composer whose mus. was recognized outside USA as distinctively nat. Studied mus. theory in 1917 with Rubin Goldmark but in 1921 went to Paris as Nadia Boulanger’s first full-time Amer. student. On return to USA, wrote Sym. for Organ and Orch. (1923-4) for Mlle Boulanger’s Amer. début as organist. F.p. in 1925 gained him notoriety as apostle of dissonance, the cond. (Damrosch) remarking: ‘If he can write like that at 23, in 5 years he’ll be ready to commit murder’. Led to a Boston commission (*Music for the Theater*, for orch., 1925) from Koussevitzky, who also cond. f.p. of pf. conc., 1927. In both works jazz elements were introduced to purge what Copland felt was the ‘too European’ flavour of his mus. Abandoned jazz in 1930, adopting a more austere style in the Pf. Variations (1930) and *Short Symphony* (1932-3). At the same time, concerned with widening gap between public and contemporary composers, wrote some works in a more accessible, popular style. Visited Mexico several times in the 1930s and in 1936 prod. his highly successful *El salón México*, orch. fantasy on popular Mexican tunes. Other works in this style incl. ballets *Billy the Kid* (1938), *Rodeo* (1942), and *Appalachian
Spring (1944). In later years Copland has prod. little mus., preferring to conduct. Copland has always worked hard on the promotional side of Amer. mus. as lecturer and teacher (head of the comp. faculty at Berkshire Mus. Center 1940--65). He has toured the world as cond. and ambassador for his country's mus.; co-founded (with Sessions) a series of NY concerts of new Amer. works 1928--31, founded a publishing press, and was active with the League of Composers. In 1937 he founded the Amer. Composers' Alliance. He received the Congressional Medal of Honour 1977, Presidential Medal of Freedom 1964, Gold Medal of Amer. Acad. 1956, and Pulitzer Prize for Mus. 1944. He has written several books. Prin. comps.:

**stage:** Ballets: *Billy the Kid* (1938); *Rodeo* (1942); *Appalachian Spring* (1944). Opera: *The Tender Land* (1952--4, rev. 1955).

**orch:** Sym. for Organ (1924) (version without organ is Sym. No. 1 1928); *Music for the Theater* (1925); Pf. Conc. (1926); *Symphonic Ode* (1928--9, rev. 1955); *Short Symphony* (Sym. No. 2) (1932--3); *Statements* (1932--5); Suite: *Billy the Kid* (1938); *Elsalón México* (1933--6); *Quiet City* (1939); Suite from film mus. *Our Town* (1940); *A Lincoln Portrait* for speaker and orch. (1942); *Fanfare for the Common Man* (1942); *Music for the Movies* (1942); Suite, *Rodeo* (1943); Suite, *Appalachian Spring* (1945); Sym. No. 3 (1944--6); cl. conc. (1947--9); *Orchestral Variations* (1957, orch. version of Pf. Variations); *Connotations* (1962); *Music for a Great City* (1964); 3 Latin-American Sketches (1972); *Inscapes* (1967).

**choral:** *The House on the Hill* (1925); *In the Beginning*, mz. and unacc. ch. (1947); *Canticle of Freedom* (1955, rev. 1965).

**chamber music:** *As it fell upon a day*, for sop., fl., and cl. (1923); 2 pieces for str. qt. (1923 and 1928, also for str. orch.); *Vitebsk* (Study on a Jewish Theme), pf. trio (1928); Vn. sonata (1943); pf. qt. (1950); Nonet for str. (1960); *Duo* for fl. and pf. (1971); *Threnody* (in memoriam Stravinsky), fl. qt. (1971).

**piano:** *The Cat and the Mouse* (1920); *Piano Variations* (1930, orch. version 1957); Sonata (1939--41); *Fantasy* (1952--7). Also pf. suites from *Billy the Kid* and *Our Town*. Also songs, incl. 12 *Poems of Emily Dickinson* (1950) and *Old American Songs* (1950--2), and film mus. incl. *Of Mice and Men* (1939), *Our Town* (1940), *The Red Pony* (1948) and *The Heiress* (1949) (Hollywood 'Oscar').

**Coppel** (Ger.). Coupler (organ).


**Coppola, Piero** (b Milan, 1888; d Lausanne, 1971). It. cond. and composer. Studied Milan Cons. Int. career as conductor overshadowed his comps., somewhat like Casella's bolder style. They incl. 2 operas, sym., and chamber mus.

**Coprario, Giovanni** (John Cooper) (b c.1575; d London, 1626). Eng. composer and viol player. Visited It. c.1600, changing name to Giovanni Coprario (or Coperario) and retaining this on return. Comp. str. fantasias, masques, anthems, and suites. Taught mus. to Charles I and to the Lawes brothers. His *Funeral Teares* (1606) and *Songs of Mourning* (1613), 7 songs written at death of James I's eldest son, Henry, are among earliest Eng. song-cycles. Some time before 1617 he wrote his *Rules How to Compose*. Was in service of Cecil family.

**Coprifuoco, coprifoco** (It.). Curfew. Occasional title for instr. comp., sometimes with bell effect.

**Coq d'Or, Le** (Rimsky-Korsakov). See *Golden Cockerel, The*.  

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*Note: The text is a comprehensive collection of biographies and works for a variety of composers, primarily focusing on the 19th and 20th centuries. The information is presented in a structured manner, with clear headings and descriptions of works. The text is rich in detail, covering a wide range of composers and their contributions to music.*
Cor (Fr.). Properly horn but the term forms a part of the name of several instr. which are not hns., e.g. cor anglais.

Cor anglais (Fr.). English horn. Neither Eng., nor a hn., but an alto ob. pitched a 5th below oboe. A transposing instr., being written a 5th higher than it sounds. Compass from e upwards for about 2; FD octaves. The reed is inserted in a metal tube which is bent back. Invented by Ferlandis of Bergamo in 1760. Not much used before 19th-cent. Romantic composers, but there are several famous solos for it, e.g. Wagner's Tristan und Isolde, Act III; in slow movement of Franck's Sym., and in Sibelius's The Swan of Tuonela. Also organ reed stop of 8' pitch but sometimes 16'.

Corant, coranto. See Courante.

Corda, Corde (It.). String, strings. (1, pf. mus.) Una corda, 1 string, i.e. use the 'soft' pedal which causes the hammers (on apf.) to strike only 1 str. per note instead of 3. Cancelled by term tre corde (3 str.) or tutte le corde (all the str.). (2, Vn. mus., etc.) Corda vuota, empty string, i.e. open string.

Corde (Fr.). String.

Corde à jour, Corde à vide (Fr.). Open string.

Cor de chasse (Fr.). Hunting horn. 17th-cent brass instr. developed from combination of tightly-coiled helical hn. and crescent-shaped hn.

Cor de nuit (Fr.). Night-horn, i.e. watchman's horn. Org. flue stop; end-plugged; of 4' length and 8' pitch; of very characteristic tone quality.


Cor des Alpes. See Alphorn.

Cor d'harmonie (Fr.). Horn, with or without valves.

Corelli, Arcangelo (b Fusignano, nr. Milan, 1653; d Rome, 1713). It. violinist and composer. Spent much of his youth in Fr. and Ger. as virtuoso violinist, returning to Rome 1682: from 1684 was under patronage of Cardinal Pamphilii, and from 1690 under that of Cardinal Ottoboni. Lived in cardinal's palace and died a rich man with a fine art coll. His importance as a composer lies in his sonatas da camera and concerti grossi from which the solo sonata and the orch. concs. of Handel and Bach evolved. They are beautiful in themselves, notably the Christmas Concerto. His works are grouped under 6 opus nos. 1. 12 Sonatas a tre; 2. 12 Sonatas da camera a tre; 3. 12 Sonatas a tre; 4. 12 Sonatas da camera a tre; 5. 12 Sonatas for vn. or vn. and cembalo (also arr. as concertigrossi by Geminiani). 6. 12 Concerti grossi.

Corelli, Franco (b Ancona, 1921). It. ten. Studied Milan, Florence, and Spoleto. Début Spoleto 1951 as Don José in Carmen, Milan 1953 (with Callas), CG 1957, NY Met. 1961. V. of heroic quality in roles such as Manrico (Trovatore) and Calaf (Turandot).


Corfini, Jacopo (b Padua, 1540; d Lucca, 1591). It. composer and organist (Lucca Cath. from 1557). Wrote madrigals, motets, concerti da chiesa, etc.


Cori spezzati (It. 'Divided choirs'). Singers placed in different parts of a building; also the mus. written for them.

Cor mixte. See Corno Alto and Corno Basso.

Cornago, Johannes (fl. c.1455--85). Sp. composer of masses, motets, and villancicos. Active at court of Naples, where most of his works were composed. His courtly love-songs are especially fine. Known to have returned to Spain.

Cornamuse. Obsolete instr. extant during 16th cent. Term frequently means bagpipe (Fr. cornemuse) but It. cornamusa sometimes refers to a crumhorn and sometimes to a different instr., like a soft crumhorn.

Cornelius, Peter (b Mainz, 1824; d Mainz, 1874). Ger. composer and writer. Studied Berlin 1845--52. His delightful comic opera Der Barbier von Bagdad was produced by Liszt at Weimar, 1858, but controversy caused by Cornelius's advocacy of the Liszt-Wagner 'New Music' led to its withdrawal and to Liszt's resignation as court cond. Became prof. of harmony, Munich Cons., and spent some time with Wagner. Wrote 2 other operas, Der Cid (Weimar 1865) and Gunlöd (unfinished, completed by Bausznern, prod. 1891). Wrote many beautiful vocal works and songs incl. the Christmas hymn known in Eng. as 'Three Kings from Persian Lands afar' but orig. Die Könige from the Weihnachtslieder (1856).


Cornemuse (Fr.). Type of bagpipe.

Cornet or Cornet à pistons (Fr.). An instr. of brass (or other metal), of partly cylindrical and partly conical bore, with a cup-shaped mouthpiece. Like both tpt. and hn. it operates on the harmonic series filling in the gaps by the use of 3 valves which, singly or in combination, lengthen the tube so giving new fundamentals of 1 semitone to 6 lower, and consequently as many new harmonic series. Its tone is of a quality between that of the hn. and that of the tpt. Owing to the width of its bore it has great flexibility. Double and triple tonguing are possible. Like the tpt. as found in most Brit. orchs. it is constructed so that its primary key can be either Bb or A, as desired: this removes some of the difficulties of playing in the extreme flat and sharp keys, as in the one case the player is eased of 2 flats and in the other 3 sharps. There is also a cornet in Eb, almost exclusively for wind-band use. In all these 3 keys the cornet is a transposing instr., its mus. being written respectively a tone or minor 3rd
higher, or a minor 3rd lower. The cornet's first orch. appearance seems to have been in Rossini's opera *William Tell*, in 1829, and cornets are used by Berlioz in several works, incl. the *Symphonie Fantastique*, by Bizet, and by Tchaikovsky in *Francesca da Rimini*. By the 1890s it had almost displaced the tpt. in the orch., but is now seldom found in the orch. or in dance bands, and is now chiefly used in brass and military bands wherea sop. cornet in Eb is also used. But some 20th-cent. composers specify its use where they want its particular tone-quality, e.g. Vaughan Williams in *London Symphony*, Lambert in *Rio Grande*, and Arnold in *Beckus the Dandipratt*.

**Cornet, Peeter** (*b* Brussels, *c*.1575; *d* Brussels, 1633). Flemish composer and court organist at Brussels, 1603--1626. Wrote org. pieces in the Venetian style; also influenced by the Fr. and Eng. schools, and by Sweelinck and Scheidt.

**Cornet Stop.** Org. stop of Mixture type: usually of 4 or 5 ranks. *Mounted Cornet* is one placed high on its own sound-board so as to be well heard.

**Cornett.** Renaissance wind instr., spelt usually with double 't' to avoid confusion with the band cornet. Name means 'little horn'. Heyday approx. 1500--1600. Hybrid form, combining brass cup-mouthpiece technique with woodwind finger technique, and was admired for its versatility of tone: as loud as a tpt., agile as a vn., and flexible as a v. 3 varieties, curved, straight, and mute, all in different sizes. Mute prod. an exquisitely soft tone. Curved was most popular form and was used as a virtuoso instr., particularly by Monteverdi in his *Vespers* and *Orfeo*. All cornetts were in G with a range of 2 octaves. *Cornettino* developed for very high parts, pitched in C or D, and there were alto cornets in F and the large ten. cornett in C. The cornett was displaced by baroque tpt. and baroque ob. See also *serpent* and *ophicleide*.

**Cornish, William.** See *Cornyshe, William*.

**Corno** (It.). Properly horn, but the term forms a part of the name of several instr. that are not hns. (e.g. *corno inglese*, *cor* anglais).

**Corno alto** and *corno basso* (It.). High horn and low horn. (1) Old names for hn. players who specialized in the high and low registers respectively. (In early 19th-cent. Fr. there was a middle category, *cor mixte*.) (2) In modern scores the terms are used to distinguish, e.g. the horn in Bb which transposes down one tone, and that which transposes down a 9th.

**Corno a macchina** (It.). Valve horn.

**Corno a mano** (It.). Hand horn. The natural Fr. hn.

**Corno a pistoni** (It.). Valve hn.

**Corno basso.** See *Corno alto*.

**Corno cromatico** (It.). Chromatic hn., i.e. Valve hn.

**Corno da caccia.** Hunting hn.

**Corno di bassetto** (It.). (1) The basset horn. (2) Pseudonym of Bernard Shaw for his mus. criticisms in *The Star* 1889--90; he used it again in articles he contrib. to the same paper in 1896 and 1897. (3) Org. stop much like cl. stop.

**Corno dolce.** Soft org. stop generally of fl. (not hn.) type; 8' length and pitch (occasionally 16').
Corno inglese (It.). Cor anglais.

Cornopean. Organ stop like Trumpet but softer.

Corno ventile (It.). Valve hn.

Cornyshe (Cornish), William (b E. Greenwich, c.1465; d Hylden, Kent, 1523). Eng. composer and actor. Member of Chapel Royal 1496. Master of children, Chapel Royal, 1509. Organized mus. at masques, pageants, and banquets for Henry VIII and supervised mus. at Field of Cloth of Gold 1520. Wrote part-songs, notable for inventiveness and jovial humour, and church mus.

Coro (It.). Choir, chorus. Gran coro, in org. mus., means ‘full org’.

Cor-o-boo. Org. flue stop of 8’ length and pitch, and somewhat reedy quality.

Coronation Concerto. Nickname of Mozart's pf. conc. No. 26 in D, K537, perf. Frankfurt, 1790, on occasion of coronation of Leopold II but comp. 1788 and previously perf. by Mozart in 1789.


Corps de Ballet (Fr.). The ballet troupe (excluding principals) of any particular th.

Corps de réchange (Fr.). Crook of a brass instr.


Corranach (also Coronach). (1) Highland Scot. and Irish funeral dirge. (2) Person performing such a dirge.

Corregidor, Der (The Mayor). Opera in 4 acts by Hugo Wolf to lib. by Rosa Mayreder based on story by Alarcón, El sombrero de tres picos (The Three-Cornered Hat) 1874, on which Falla's ballet was also to be based. Prod. Mannheim 1896, London 1934. Eng. trans. by Gerald Larner, Manchester 1966.

Corrente. See Courante.


and again rev. 1855. At one point called *Le Corsaire rouge*, Fr. title of Fenimore Cooper's *The Red Rover*.


**Corsi, Jacopo** (*b* Florence, 1560; *d* Florence, 1602). It. nobleman in whose house in Florence the Camerata met, as also in Bardi's. Comp. 2 songs (the only surviving part) in Peri's *Dafne*, perf. in Corsi's house, in 1598. In 1600 was responsible for prod. of Peri's *Euridice*.

**Cor simple** (Fr.). Natural hn.

**Corta, corte, corti**. See *Corto*.

**Cortecchia, Francesco di Bernardo** (*b* Florence, 1502; *d* Florence, 1571). It. org. and composer. Choirmaster at ducal court in Florence 1540--71. Wrote madrigals, etc. Joint composer with Striggio of wedding mus. for Francesco de' Medici and Joanna of Austria, 1565.


**Corto, corta, corti, corte** (It.). Short.


**Cosaque** (Fr.). Cossack dance in simple duple time with continual *accelerando*.

**Così fan tutte, ossia la scuola degli amanti** (*Women are all the same, or The School for Lovers*). Opera in 2 acts by Mozart (K 588) to lib. by da Ponte. Prod. Vienna 1790, London 1811, NY 1922. History of this opera is of special interest. Today it is regarded by many critics as Mozart's greatest and was a success at its first appearance, being repeated 10 times in 1790 and perf. at Prague, Dresden, Leipzig, and Frankfurt before Mozart died. After about 1830 it became ararity for about 60 years, when it was re-est. through the advocacy of R. Strauss, Mahler, and, later, Beecham. This neglect may have been because the plot was considered (by Beethoven among others) to be immoral, but a mus. reason may have been that the chief sop. role of Fiordiligi was long regarded as unsingable: it was written for Adriana del Bene who was a brilliant high coloratura but also commanded a very low register. The opera requires carefully rehearsed ens. work.


Costeley, Guillaume (b Fontanges, 1531; d Évreux, 1606). Fr. composer of *Chansons*, repubd. 1896. Pres. of soc. in honour of St. Cecilia, formed c.1571, which est. a mus. contest at Évreux. Experimented with microtonal comp. First comp. to call a work an `air'.


Côtelettes. See *Chopsticks*.

Cotillon (Fr. 'Under-petticoat'). Elaborate ballroom dance popular in 19th cent. as final dance of the evening. It was a type of country dance, perf. by any no., all imitating the leading couple, who chose their figures out of a large number available. The mus. was simply that of various waltzes, mazurkas, etc. In earlier centuries was akin to quadrille.


Coulisse (Fr.). Groove, Sliding-piece, etc. (1) Slide of tb. and slide tpt. (2, followed by the words à accorder) Tuning slide of a wind inst.

**Counterpoint**. The ability, unique to mus., to say 2 things at once comprehensibly. The term derives from the expression *punctus contra punctum*, i.e. `point against point' or `note against note'. A single `part' or `voice' added to another is called `a counterpoint' to that other, but the more common use of the word is that of the combination of simultaneous parts orvv., each of significance in itself and the whole resulting in a coherent texture. In this sense Counterpoint is the same as *Polyphony*. The art of counterpoint developed gradually from the 9th cent. onwards and reached its highest point at the end of the 16th cent. and beginning of the 17th cent. When, at a later date, attempts were made to formulate rules for students of the art they were based on the practice of that period of culmination. The chief theorist responsible for the formulation of those rules was Fux whose *Gradus ad Parnassum* of 1725 is a book which still shows its influence in modern textbooks of *strict counterpoint* (or Student's Counterpoint), a form of training intended to be preparatory to the practice of
Free Counterpoint (or Composer’s Counterpoint). In Strict Counterpoint the processes are studied under 5 heads, the result of an analysis which dissects the practice of the art into 5 Species. Following the practice of early composers a Cantus firmus (fixed song) is employed, i.e. a short melody, set by the master, against which another melody is to be written by the student—or, it may be, several such melodies. It is usually set out with one note to a measure (bar). The Species are as follows: [el2][cp7,7]. The added v. proceeds at the same pace as the cantus firmus, i.e. with 1 note to a measure. II. The added v. proceeds at twice (or 3 times) the pace of the cantus firmus, i.e. with 2 or 3 notes to a measure. III. The added v. proceeds at 4 (or 6) times the pace of the cantus firmus, i.e. with 4 notes to a measure. IV. The added v. proceeds (as in Species II) at the rate of 2 notes to 1, i.e. 2 to a measure; but the second note is tied over to the first note of the following measure, i.e. Syncopation is introduced. V. (Sometimes called Florid Counterpoint.) The added v. employs a mixture of the processes of the other 4 species and also introduces shorter notes (quavers). [el2][cp8,8]. The use of Strict Counterpoint as a method of study has tended to decline, its ‘rules’ being felt to be too rigid. Combined Counterpoint (strict or free) is that in which the added vv. are different species. Invertible Counterpoint is such as permits of vv. changing places (the higher becoming the lower, and vice versa). Double Counterpoint is Invertible Counterpoint as concerns 2 vv. Triple Counterpoint is that in which 3 vv. are concerned, which are capable of changing places with one another, so making 6 positions of the v. parts possible. Quadruple and Quintuple Counterpoint are similarly explained, the first allowing of 24 positions and the second of 120. Imitation is common in contrapuntal comp.—one v. entering with a phrase which is then more or less exactly copied by another v. When the Imitation is strict it becomes Canon. In the 20th cent. there have been no new contrapuntal procedures but composers have made much freer and more daring use of traditional forms. In particular they have concentrated on what is known as Linear Counterpoint, i.e. on the individual strands of the texture and on thematic and rhythmic relationships rather than on harmonic implications. Linear harmony is the opposite of vertical harmony, i.e. confluences. With the blurring or virtual elimination of the boundaries between consonance and dissonance a much wider range of confluences is open to the composer.

Countersubject. In Fugue, in addition to the subject, there is often a countersubject appearing in the exposition and probably later also. This is a melodic acc. to the answer and subject and is generally in double counterpoint. The v. which has just given out the subject or answer then proceeds to the countersubject while the next v. gives out the answer or subject, and so on.

Countertenor. High male v. not to be confused with male alto, falsetto, or castrato and with a strong, almost instr. purity of tone. Was popular in Handel's and Purcell's lifetimes and has been revived in 20th cent. largely thanks to artistry of Alfred Deller. Several modern composers, incl. Britten in his opera Midsummer Night's Dream, have written parts for countertenor. With the search for authenticity in perf. of early mus., it has reclaimed many roles in baroque works long since assigned to conts. or tens.


Country Dance (Eng.), Contredanse (Fr.), Contradanza (It.), Kontretanz (Ger.). This type of dance is of Brit. origin. Its various foreign names have come about from a plausible false etymology (‘counter-dance’—one in which the performers stand opposite to one another—as distinguished from a rounddance). Both Mozart and Beethoven wrote Kontretänze. No. 7 of Beethoven's 12 Kontretänze contains the theme used also in the finale of the Eroica Sym. and other works. The term is generic and covers a whole series of figure dances deriving from the amusements of the Eng. village green. Such dances became popular at the court of Queen Elizabeth I, and during the Commonwealth were systematically described by Playford in his English Dancing Master. In early years of the 19th cent. the waltz and
quadrille drove the country dance out of the English ballroom (with the exception of the popular example known as Sir Roger de Coverley); the folk-dance movement of the 20th cent., however, brought it into considerable use again. Scotland has throughout retained a number of its country dances.

Country Gardens. Eng. country dance-tune to which The Vicar of Bray is nowadays sung, but perhaps best known in Grainger's arr. for pf. (1908--18) and 2 pf. (1918) orch. by L. Artok.

Coupé (Fr.). In ballet, a step like the Chassé but the displaced foot goes into the air.

Couperin, Fran;Alcois (b Paris, 1668; d Paris, 1733). Fr. composer, harpsichordist, and organist, the most distinguished of his family and thus known as 'Couperin le Grand'. Taught by his father Charles and by Thomelin. Became organist of St Gervais, Paris, in 1685, holding post until his death. In 1693 succeeded Thomelin as organist of Royal chapel, with the title 'organiste du Roi' (Louis XIV). In 1717 became 'ordinaire de la musique de la chambre du Roi', acknowledgement of his special position in the court. On almost every Sunday Couperin and colleagues gave chamber concerts for the king, for which he comp. what he called 'Concerts'. These are in the form of suites and may have been intended for the hpd., of which he was a virtuoso, but were probably perf. on vn., viol, ob., bn., and hpd. (clavecin). Couperin was greatly influenced by Corelli and introduced into Fr. the Italian's trio-sonata form, himself publishing in 1726 Les Nations, a set of 4 Suites (Ordres) for 2 vn. and hpd. Also comp. 'grand trio sonata' sub-titled Le Parnasse, ou l'Apothéose deCorelli. In 1716 pubd. famous book L'Art de toucher le clavecin, containing instructions for fingering, methods of touch, and execution of agréments (ornamentation) in performing his hpd. pieces. This had strong influence on Bach. His 4 pubd. vols. of hpd.works contain over 230 pieces which proclaim him a supreme master of the kbd. Most have picturesque or descriptive titles and are likeminiature tone-poems. This perhaps is a clue to their appeal to Richard Strauss, who orchestrated several Couperin pieces. Prin. works:

chambermusic: Quatre Concerts Royaux (1722); Les Goûts-Réunis ou Nouveaux Concerts (10 Concerts incl. the 'Corelli' Grand Trio, 1724); Les Nations (4 Ordres for 2 str. and hpd. 1726); Concert instrumental ('in memory of the immortal Lully', 1725).

harpichord: Pièces deClavecin, Book 1 (5 Ordres, 1713), Book 2 (7 Ordres, 1717), Book 3 (7 Ordres, 1722), Book 4 (8 Ordres, 1730).

organ: 42 Pièces d'orgue consistantes en deux Messes (1690). Also songs and religious works.

Couperin, Louis (b Chaumes, c.1626; d Paris,1661). Fr. composer and organist, first of his family to be organist at St Gervais (from c.1650). Also played vn. and comp. instr. works, incl. 132 pieces for hpd. Uncle of F. Couperin. The Couperin family were professional musicians in Paris from late in the 16th cent. to the middle of the 19th. Members were organists at St Gervais for over 170 years. Fran;alcois (le grand) and Louis were the most illustrious of the clan, but others deserving mention were: Margaret-Louise Couperin (b Paris, 1676 or 1679; d Versailles, 1728), singer and harpsichordist, who is known to have sung mus. by her cousin Fran;alcois; Armand-Louis Couperin (b Paris, 1727; d Paris, 1789), composer, organist, and harpsichordist. Org. at St Gervais. Well known for his gifts in improvisation and for some pleasant hpd. pieces. Killed in Paris street when knocked down by a horse; Gervais-Fran;alcois Couperin (b Paris, 1759; d Paris, 1826), son of Armand-
Louis, composer and organist. By 1790 was org. of several Paris churches, incl. St Gervais. Played for Napoleon, but comp. a work called *Louis XVIII ou le retour du bonheur en France*.

**Couple.** To arrange, by means of a mechanism called a coupler, that the pedalorg. can have 1 or more of the manuals connected with it so that the effect of its stops is reinforced. 2 manuals can be connected in the same way (e.g. the Swell may be joined with the Great). There are 'super-octave' and 'sub-octave' couplers which duplicate the notes played, an octave higher or lower (on the same stop). Couplers are 4', 8', and 16'.

**Couplet.** (1) Episode in the early Fr. rondo (e.g. by Couperin). (2) Same as Duplet, i.e. 2 in the time of 3. [cp8,14] The 2-note slur _--_ the 2nd note of which should be slightly curtailed _._ [cp8,8][ol14] Stanza of a poem, the mus. being repeated for each stanza.

**Coupure (Fr.).** Cut. Portion omitted, e.g. in orch. score.

**Courante (Fr.), corrente (It.), coranto, corant.** Running. Fr. dance, at height of popularity in 17th cent., which spread to It. The mus. based on it falls into 2 classifications. (a) It. variety, in a rapid tempo and in simple triple time. (b) Fr. variety, similar to the above, but with a mixture of simple triple and compound duple rhythms, the latter pertaining especially to the end of each of the 2 sections. Occasionally in Bach's kbd. examples the conflicting rhythms are found together, one in each hand. In classical suite the courante followed the allemande (see *Pavan* and *Galliard*). Occasionally it was, in turn, followed by 'Doubles', i.e. variations on itself.

**Course.** Term used of str. instrs., particularly lute family, guitar, etc., meaning a group of strs. tuned in unison or in the octave and plucked simultaneously so as to give extra loudness. In 16th cent., lutes had double-courses on lower strs. The single str. g" is called a course, thus lutes had 11 strs. in 6 courses. Bass-course is single or double str. running alongside fingerboard without crossing the frets and does not vary in pitch.

**Courtois, Jean (fl. 16th cent.).** Fr. composer. Choirmaster to Archbishop of Cambrai 1539. Wrote masses, motets, and secular songs.

** Cousu, Antoine de (b Amiens, c.1600; d St Quentin, 1658).** Fr. singer and church musician. His book *La Musique universelle* (1658) inveighs against hidden 5ths and octaves (see *Consecutive*).

**Covent Garden.** Generally used name for London theatre of which full title is Royal Opera House, Covent Garden (since 1892). So called because site in Bow Street was orig. church property, a convent garden. First th. built there 1732 by John Gay and used mainly for plays, though 3 of Handel's operas were given there for the first time. Destroyed by fire 1808. 2nd theatre opened 1809, still mixing plays and opera, but became Royal Italian Opera 1847, retaining title until 1892. Destroyed by fire 1856. 3rd, and present building opened 1858. During 1939--45 was used as dance hall but re-opened 1946 with resident opera and ballet cos. which were re-named Royal Ballet in 1957 and Royal Opera 1969. Between 1924 and 1939 prin. opera cond.s at CG were Bruno Walter and Beecham. From 1946 to 1951 Karl Rankl was mus. dir., being succeeded by Rafael Kubelik 1955--8, Georg Solti 1961--71, Colin Davis 1971--86, Bernard Haitink from 1988. Gen. Administrator 1944--70 was Sir David Webster, succeeded by Sir John Tooley. Famous manager-impresarios of the past incl. Frederick Gye 1849--77, and Sir Augustus Harris 1888--96.


Coward, (Sir) Noël (b Teddington, 1899; d Blue Harbour, Jamaica, 1973). Eng. actor, playwright, and composer. No formal mus. training. Author and composer of several successful mus. shows and plays with mus., e.g. Bitter-Sweet (1929), Private Lives (1930), Conversation Piece (1934), Operette (1938), and several revues in which his songs such as 'Mad Dogs and Englishmen' were perf. (most effectively in his own light bar.). Knighted 1970.

Cowbell. As perc. instr., this is the ordinary Central European cowbell with the clapper removed. It is fixed to a drum and struck with the stick of a snare drum. Used by R. Strauss in Eine Alpensinfonie, by Mahler in his 6th Sym., and by Elgar in The Starlight Express.

Cowell, Henry (Dixon) (b Menlo Park, Calif., 1897; d Shady, NY, 1965). Amer. composer and pianist, one of those remarkable pioneering figures who belong naturally to the avant-garde. Began to play vn. at age 3 and to compose at 11. In 1912 devised pf. technique known as clusters (tone-clusters) in which adjacent notes are played simultaneously with the forearm or flat of the hand. Had 100 comps. to his credit when he began formal training in 1914 at Univ. of Calif. with Charles Seeger, who encouraged him to codify the unorthodox rules he was making for himself. This resulted in his book New Musical Resources (1919). In the 1920s his recitals attracted notoriety among the public not only because of clusters but because he pioneered other unusual uses of the piano such as plucking the strings or muting them with cardboard or metal. Made 5 tours of Europe between 1923 and 1933, earning friendship of Bartók, Berg, and Schnabel, and studied in Berlin with Schoenberg. In 1922-17 of his cluster pieces were pubd. Cowell also invented new methods of notation to indicate his intentions and was co-inventor with Theremin in 1931 of early elec. instrument called the rhythmicon, which could reproduce exactly the complicated rhythmic combinations in his work. Cowell was also one of the first composers—in the 1930s—to bring an element of indeterminacy into his works, suggesting that parts of them could be assembled by the performers in any order and repeated at will, with some measures to be improvised. Deeply interested in mus. of other cultures, introducing Eastern instr. in combination with conventional Western ones, e.g. Indian jalatarang and tablas. Studied Persian folk mus. and in his Ongaku reproduced Japanese quarter-notes and third-notes. At the other extreme, explored early Amer. mus. culture in a series of works called Hymn-and-Fuguing-Tunes. It is not surprising that such an original man should have been friend, companion, and biographer of Charles Ives or that he should have devoted so much time and energy to lecturing, teaching, writing, and generally promoting new Amer. mus. Most of his teaching was done as dir. of mus. at the New School for Social Research, NY 1928-63, and at Columbia Univ. 1949-65. Among his pupils were Gershwin and Cage. His list of comps. is very long. Among them are:

**orch:** 21 Sym., incl. No. 3 (Gaelic, 1942), No. 11 (Seven Rituals of Music, 1953), No. 13 (Madras, 1957-8), No. 16 (Icelandic, 1963); Synchrony (1931); American Melting Pot (1939); Shoonthree (1941); Hymn-and-Fuguing Tunes Nos. 2, 3, 5, 10, and 16; 2 Concs. for Koto and orch. (2nd, 1964); Ongaku (1957); Variations for Orch. (1956), conc. for perc.

**opera:** O'Higgins of Chile (1949). Also chamber mus. (5 str. qts.), songs, pf. solos, band works, choral, and org. pieces.

Handel Triennial Fests. 1902--23 and several other choral socs. Comp. several operas, 6 symms., and other orch. works incl. The Butterfly's Ball (1901), 3 oratorios, 9 cantatas, and various other works. Today best remembered by his setting of Longfellow's 'Onaway, awake beloved' (Hiawatha). Knighted 1911.

Cowhorn. Ancient signalling instrument for calling cattle which by 10th cent. had 2 or 3 fingerholes so that simple melodies could be played. Used by Britten in Spring Symphony (1949).


Cradle will Rock, The. Opera-musical in 1 act by Blitzstein (1936) to his own lib. on conflict between steel magnate and trade union. Prod. NY 1937.

Craft, Robert (Lawson) (b Kingston, NY, 1923). Amer. cond., musicologist, and author. Studied Juilliard Sch. and Berkshire Music Center, also cond. pupil of Monteux. Skilled interpreter of mus. of Webern, Schoenberg, Berg, and especially of Stravinsky with whom he was on terms of intimate friendship, collaborating with him in recordings and in 6 vols. of conversations and memoirs. Advised Stravinsky to compose in serial technique. Has also written *Stravinsky: Chronicle of a Friendship* (1972). Conducted Amer. première of Berg's *Lulu* (3-act version), Santa Fe 1979, having cond. the 2-act version there in 1963.


Cramer, Johann Baptist (b Mannheim, 1771; d London, 1858). Ger.-born pianist, composer, and teacher, descendant of distinguished mus. family, most of whom worked in Eng. Came to London when 1 year old and became pupil of Clementi, making début as pianist in his early teens. Toured Europe 1788--91. High reputation in London as pf. teacher; pubd. first book of *Studies* (eventually composing 84) in 1804. These *Studies* are still in use, having survived his 105 sonatas and 9 concs. In 1824, with 2 partners, founded publishing firm of J. B. Cramer and Co., remaining until 1842. (After Cramer's death this firm added manufacture of pfs. to its activities.) Founder-member and dir., Phil. Soc. 1813, and one of orig. partners of Chappell & Co., who issued his *Studies* from 1812.

Cranmer, Philip (b Birmingham, 1918). Eng. teacher and composer. Studied RCM. BBC staff accompanist, Birmingham 1948--50, Birmingham Univ. 1950--4; Prof. of Mus.,

Crash Cymbal. See Chinese Crash Cymbal.


Crawford(Seeger), Ruth (b East Liverpool, Ohio, 1901; d Chevy Chase, Md., 1953). Amer. composer. At Amer.Cons., Chicago, 1920--9 as student and teacher. Studied comp. NY 1929 with Charles Seeger, whom she married. Transcr. several thousand Amer. folk-songs from recordings in Library of Congress and wrote pf. acc. for over 300. Comps. incl. Str. Qt. (1931), Vn. Sonata (1927), 9 pf. preludes (1924--8), and other works.


Creation, The (Die Schöpfung). Oratorio for sop., ten., bass, ch., and orch. by Haydn, comp. at suggestion of Salomon to text by unknown Eng. author trans. into Ger. by Baron Gottfried van Swieten who also provided a re-trans. into Eng. (later modified). F.p. Vienna 1798, London 1800, Boston, Mass. (complete) 1819. Contains famous sop. aria 'With verdure clad' and ch. 'The heavens are telling the glory of God'.


Creation Mass (Schöpfungsmesse). Name for Haydn's Mass No. 11 in Bb, comp. 1801, because there is a quotation from The Creation in the Qui tollis.

Creatures of Prometheus, The (Beethoven). See Prometheus, Die Geschöpfe des.

Crequillon, Thomas (b c.1490; d ?Béthune, 1551). Fr.-Flemish composer. Chorirmaster to Emperor Charles V. Wrote over 200 chansons, over 100 motets, 12 masses, and other church mus. Regarded as one of leading composers of post-Josquin Després generation.

Crécelle (Fr.). Rattle.

Credo (I believe). Section of the Proper of the Mass frequently set by composers. Operatically speaking, the 'Credo' refers to Iago's aria in Act II of Verdi's Otello in which he states his belief in a cruel god.

Creighton, Robert. See Creyghton, Robert.
Crembalum, Jew's harp.

Cremona. (1) Org. stop much like Clarinet. (2) It. town where lived several famous makers of str. instr., e.g. Stradivarius, Guarnerius, and Amati.

Creole Music, Indigenous mus. of Lat. Amer. Has distinctive rhythms, and melodies often acc. by a short bass phrase much repeated with slight changes. The castanets are used.

Crescendo (It., abbreviation cresc.). Growing. Directive used by composers to indicate that a passage should gradually increase in loudness. Sometimes the direction is crescendo poco a poco, meaning to increase the loudness by degrees (little by little) or subito crescendo (suddenly increasing in loudness). One also speaks of `a cresendo', meaning a striking example of this feature such as is found frequently in the mus. of Rossini. According to Dr Burney, the device was first used in Terradellas's opera Bellarofonte (London 1747): it was much exploited in the orch. mus. of J. Stamitz and his colleagues at the Mannheim court as the celebrated 'Mannheim crescendo'. (Some writers betray their lack of mus. knowledge by using the phrase 'rising to a crescendo', which is obvious nonsense.) The opposite is diminuendo. See Hairpins.

Crescendo Pedal. An org. device which gradually brings into action all the stops.

Crescent, Turkish instr. comprising small bells hung from an inverted crescent. Also known as 'Jingling Johnny'.

Crescentini, Girolamo (b Urbania, 1762; d Naples, 1846). It. mez. castrato. Studied in Bologna. Sang in Sarti opera in Padua 1782. Visited London 1784, being coolly received, and spent next 10 years in major European opera houses, his repertory being chiefly opera by Zingarelli, Mayr, Cimarosa, and Gazzaniga. Lived in Paris 1806--12 as singing teacher to Napoleon's family. Retired 1812 and returned to It., teaching at Naples Cons. Also a composer.


Creyghton (Creighton), Robert (b c.1636; d Wells, 1734). Canon and precentor of Wells Cath. from 1674. Wrote anthems and settings of church services. Prof. of Greek, Cambridge Univ., 1666--72.
Creyghtonian Seventh. Mannerism of Creyghton, i.e. preceding final perfect cadence by subdominant chord with added 7th (e.g. in key C, F-A-C-E).

Cricket and Music. Although cricket is a quasi-religion for many inhabitants of the British Commonwealth, it has had relatively few adherents among the great Eng. composers. Elgar preferred horse-racing, Vaughan Williams took no interest in it, and Britten played it well at school but forsook it for lawn tennis. The keenest cricketer-composer was probably Bax, though Delius watched Yorkshire on several occasions. Among conductors, Beecham played for Rosall School 1st XI and Barbirolli was a keen spectator at Lord's and Old Trafford. A former captain of England, A. L. Lewis, was leader of the Nat. Youth Orch. of Wales. Peter Warlock in 1929 composed a song The Cricketers of Hambledon. Cricket features in many school, music-hall, and revue songs, and the Ranjitsinhji Waltz by C. T. West (1897) celebrated one of the most graceful batsmen ever to play for Eng. and Sussex. The most prolific batsman of the 1928--48 era, the Australian D. G. (Sir Donald) Bradman, was celebrated in 1930 in a song Our Don Bradman. He was a good pianist and also composed the mus. for a song Every Day is a Rainbow Day For Me (only too true from his opponents' standpoint) by Jack Lumsdaine (1930). Probably the best-known cricket song is Egbert Moore's West Indian calypso, Cricket, Lovely Cricket, which marked the first West Indies victory in a Test Match in Eng., at Lord's in 1950. The most famous alliance between cricket and music was in the person of the critic and essayist Neville Cardus, but he omitted to write the words and mus. ofa cricket song. David Rayvern Allen's A Song for Cricket (London 1981) is a documentary record of all musical 'cricketana'.

Cries of London. Orig. the calls of street salesmen (hawkers) in selling their wares; over 150 have been collected. Some Eng. composers, e.g. Gibbons and Weelkes, incorporated these mus. cries into their works. The 20th-cent. composer Berio has written a work called Cries of London and Vaughan Williams incorporates a reminiscence of the lavender-seller's cry into his London Symphony.

Cristofori, Bartolomeo di Francesco (b Padua, 1655; d Florence, 1731). It. hpd.-maker who, in Florence, 1700, constructed a gravicembalo col piano e forte (hpd. with softness and loudness). This was a forerunner of the modern pf.: he substituted the blows of a series of hammers for the hpd. plucking of the str. By 1720 he improved it by graduating the force of the fall of the hammers and by putting a damper above instead of under the str. The compass was over 4 octaves. Only 3 Cristofori pfs. survive, so far as is known (in NY, Leipzig, and Rome).


Criticism, Musical. The profession of writing about the aesthetics, history, and evolution of mus. and of reviewing mus. comps. and perfs. in newspapers, periodicals, books, and on the radio and TV. No one can say exactly when criticism began, but in the sense understood today it developed parallel with the spread of the printed word. By its nature, criticism is controversial and often resented, but there are several examples of a critic's, or group of critics', championship of a composer or a branch of comp. which has had beneficial results (e.g. the revival of interest in Mahler since c.1950). The first periodical devoted to mus. was Mattheson's Critica musica, founded in Hamburg 1722. In Fr. the first was Journal de musique fran;Alcaise et italienne in 1764, though the pamphlets written during the Querelle des Bouffons 1752--4 perhaps count as criticism. In Eng. the New Musical and Universal Magazine was founded in 1774. The last vol. of Burney's History of Music, 1789, abounds in candid criticism of composers and performers of his day. The first professional critic was probably J. F. Rochlitz (1769--1842), ed. of the Allgemeine Musikalische Zeitung in Leipzig, and champion of Bach. Journalism in Ger. daily papers began with F. Rellstate, who wrote for the Berlin Vossische Zeitung 1803--13, but the first newspaper to appoint a professionally-trained musician as critic was The Times of London, through the influence of
one of its managers, Thomas Alsager, a musical enthusiast. Eng. criticism in the 19th cent. was dominated by J. W. Davison of *The Times* (1846–79) and H. F. Chorley, of the *Athenaeum* (weekly) from 1833 to 1868. One of the first men to write about mus. and musicians not as an expert but as a fine journalist was Heinrich Heine in the 19th cent. Allgemeine Zeitung of Augsburg. There have been many examples of composers who wrote criticism, notably Robert Schumann in the Neue Zeitschrift für Musik (in which he advanced the causes of Chopin, Berlioz, and Brahms), Berlioz in the Journal des Débats from 1835 to 1863 (although the outstanding critic of the day in Fr. was F. J. Fétis, who founded the Revue musicale), Wolf (in the Wiener Salon-Blatt), Weber, Wagner, and Debussy (under the pseudonym Monsieur Croche). In Vienna, where critical polemics reach a high voltage, the most illustrious and historically significant critic was Eduard Hanslick, the 'Bismarck of music criticism' (Verdi), known for his extreme partisanship in the divergence of views on Wagner and Brahms. This resulted in his being immortalized by his opponent Wagner as Beckmesser in Die Meistersinger (Wagner originally called the character Hanslichs). Nevertheless Hanslick is still highly readable. In the USA several critics have achieved a reputation beyond the local sphere of their activities, notably Philip Hale of Boston, and (from NY), Lawrence Gilman, H. E. Krehbiel, Olin Downes, and Richard Aldrich. Outstanding among Brit. mus. critics of the past have been Bernard Shaw (the most entertaining of all), Ernest Newman, a Wagner authority, Neville Cardus, and H. C. Colles. Croche, Giovanni (b Chioggia, c.1558; d Venice, 1609). It. composer and priest, pupil of Zarlino. Choirmaster St Mark's, Venice, from 1603. Wrote madrigals, also motets and other church mus.

Croche (Fr.). Hook. The 8th-note or quaver (not the crotchet).

Croche, Monsieur. Pseudonym under which Debussy wrote some of his mus. criticisms, himself making a selection in 1917 called Monsieur Croche anti-diletante (pubd. 1921).

Croft, William (b Nether Ettington, Warwicks., 1678; d Bath, 1727). Eng. composer and organist. By 1700 had collab. with Blow and others in Ayres for the Harpsichord or Spinet. Organist, St Anne, Soho, 1700–12, Chapel Royal, 1707, and master of the children and composer to Chapel Royal from 1708. Organist, Westminster Abbey from 1708. Comp. many fine anthems and a Burial Service, also hpd. works, cantatas, vn. sonatas, and songs. Also wrote hymn-tune 'St Anne' to which is sung 'O God, our Help in Ages Past'.


Croma (It.). 8th-note or quaver.

Cromatico, cromatici, cromatica, cromatici (It.). Chromatic. The Corno cromatico is the Valve Hn.

Cromorne. (1) On Fr. org. a delicate type of cl. stop. (2) Fr. name for the crumhorn (not encountered until 17th cent.).

Crook. Detachable accessory section of tubing applied to the mouthpiece of brass instr. such as hns. and tpts. to lengthen the instr.'s tube and thus to give it a different basic key. (Players generally carried 10 or 12 crooks.) Natural tpts. or hns., without valves or slides, could play only the notes of the harmonic series, the crook enabling the player to transpose the fundamental note. Thus for a hn.-player, with all parts written in C, to play in D, he would
fit a D crook. The introduction of valves from c.1850 almost eliminated the need for crooks. The term is applied also to the bent metal tube connecting the body of the bn. with the reed, and to comparable detachable bent tubes at mouthpieces of cls. and saxs.

**Crooks, Richard** (b Trenton, NJ, 1900; d Portola Valley, Calif., 1972). Amer. ten. NY début 1922. Concert-hall reputation before turning to opera in which he made début as Cavaradossi in Tosca in Hamburg, 1927; Philadelphia 1930; NY Met. 1933–43 (début there as Des Grieux in Manon). Also popular singer of Irish ballads in manner of McCormack.

**Croon.** To sing softly to a baby, but the wider usage since 1930s means to sing softly, and often sentimentally, with a dance band. Practitioners are known as 'crooners', the most eminent being Bing Crosby.

**Crosby, Bing** (Harry Lillis) (b Tacoma, 1904; d Madrid, 1977). Amer. singer and actor. One of Rhythm Boys who sang with Paul Whiteman Orch. 1926–30 and appeared in film The King of Jazz (1930). Successful radio career as solo singer from 1931. Made many other films, incl. Holiday Inn (1942) in which he sang 'White Christmas' and those in which he had a comedy partnership with Bob Hope and Dorothy Lamour. For his part as priest in Going My Way (1944) he won a Motion Picture Academy Award. Influenced by Al Jolson and developed a very personal intimate style of crooning.

**Cross-accent.** Variation of expected accentuation of notes by shifting beat to a point ahead of or behind its normal point in a rhythmic pattern. If this is maintained for some time it becomes syncopation.

**Cross-Fingering.** On woodwind instr., fingering the ascending or descending scale in a manner contrary to the normal order of lifting or lowering successive fingers.


**Cross-rhythm.** Regular shift of some beats in a metric pattern to points ahead of or behind their normal positions, e.g. division of 9/8 into 2:pl2:pl2:pl3 quavers.


- **operas:** Purgatory (1969); The Grace of Todd (1969); The Story of Vasco (1974).
- **music drama:** Wheel of the World (1972); World Within, speaker, sop., chamber ens. (1977).
- **orch:** Elegy (1959); Concerto da camera (Vn. Conc. No. 1) (1962); Sym. I (1964); Ceremony, vc. and orch. (1966); vc. conc. (1979); Vn. Conc. No. 2 (1969); Some Marches on a Ground (1970); Ariadne, ob. and 12 players (1972); Epiphany Variations (1975–6); Play Ground (1977); Wildboy, concertante for cl. and 8 players (1977); Thel, fl., 2 str. septets, 2 hns. (1978); Studies for Str. Qt., set 2 (1977); Sym. No. 1 for chamber orch. (1976).


**chamber music:** Str. qt. (1980); *Wave Songs*, vc., pf. (1983).


**Crotales** (Fr.). Perc. instr. Ancient Gr. *crotalum* was rattle or clapper similar to castanets, consisting of wooden or metal shells struck together. The modern version, employed by Ravel and others, consists of small cymbals of thick metal tuned to a definite pitch.

**Crotchet** (;Ya) (Fr. *Noire*; Ger. *Viertelnote*; It. *semiminima*). The `Quarter-Note', i.e. a quarter the time-value of the whole-note or semibreve.


**Crown Imperial.** March by Walton comp. for coronation of George VI in 1937. Score is headed by line from poem `In Honourof the City' by Dunbar (1465--1520) `In beautie beryng the crone imperiall'. F.p. Westminster Abbey, 12 May 1937, cond. Boult. Also arr. for military band, pf., and organ. See also *Orb and Sceptre*.

**Crownof India, The.** Masque, Op. 66, by Elgar, for cont. and bass soloists, ch., and orch. to words by H. Hamilton. Written to celebrate Delhi Durbar 1911 and f.p. London 1912. Also orch. suite, 1912.

Crucifixion, The. Oratorio for ten. and bass soloists, ch., org., and orch. by Stainer, comp. 1887 to text written by J. S. Simpson, with selections from the Bible. Congregation may join in 5 hymns (omitted in some perfs.).

Crucifixus. See Mass.


Crumb, George (Henry) (b Charleston, West Virginia, 1929). Amer. composer. Studied Berkshire Mus. Center and Berlin 1955--6. Has held various teaching posts. His mus. is highly individual. Early influence was Webern, and has developed interest in new sonorities combined with a comp. technique which is sometimes fragmented and sometimes aleatory. This is not employed for freakish effect and his presentation of his ideas remains comprehensible, as in his 1972 fantasy-pieces for amplified pf. called Makrokosmos which employ many unusual pf. methods with poetic results. His other works incl.: orch: Variazioni (1959); Echoes of time and the River (1967, also as mus. th. 1970); Star-Child (1977).


Crumhorn (Old Eng. crump; Fr. cromorne; Ger. Krummhorn). Earliest and most common of Renaissance reed-cap instr., the name meaning 'curved horn'. Characteristic shape is like a fish-hook. Name first occurred in 1489 describing an org.-stop in Dresden, and this implied that the instr. had been in use for some time. Survived in Fr. until the middle of the 17th cent. Standard consort of crumhorns was alto (in G), 2 tens., and bass. Sop. crumhorn (stortina) was a rarity but occurs in music by Corteccia. Crumhorns had 7 finger-holes with 3 extension keys for low notes. With revival of interest in early music, crumhorns have been manufactured since the 1950s.
Crusell, Bernhard Henrik (b Uusikaupunki, Finland, 1775; d Stockholm, 1838). Finnish composer, cond., teacher, and virtuoso player of cl. for which he wrote 3 concs. and 3 qts. Was clarinettist in military band at age of 12. Studied comp. with Vogler, Berton, and Gossec. Also comp. opera and translated Fr., Ger., and It. operas for the Swed. stage.

Cruz, Agostinho da (b Braga, c.1590; d Coimba, c.1633). Portuguese composer, organist, and viol player. Wrote instr. pieces and viol method (1629).


Crwth. Welsh medieval instr., the most developed form of bowed lyre, with 6 str., a central fingerboard, and the bridge acting as a sound-post.


Csárdás. Hungarian dance, often misspelt Czardas, in 2 parts; slow introductory lassú followed by excited main section in duple time, friss. The mus. has a wild, gipsy flavour. Liszt was one of first composers to use the csárdás as the basis for comps. The form of the csárdás is also used vocally, a famous example being sung by Rosalinde at Orlofsky's party in Act II of Die Fledermaus.


Cuckoo. Simple 2-note wind instr., imitating call of the bird, used in Toy Sym.

Cuckoo, The (Le Coucou). Hpd. piece by Daquin, comp. 1735.


Cue. (1) Last few notes of another instr. part which immediately precede entrance or re-entrance after a lengthy rest of the instr. (or v.) on whose mus. the cue is written (2) When instrumentation is condensed, orch. parts of eliminated instrs. are `cued' in with the parts of suitable alternative instrs. (3) Cue nos.: the system of letters and/or nos. in a score which enable cond. to rehearse certain sections by indicating exact place in the score, e.g. `3 bars before letter D'.


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Cui, César (Kyui, Tsezar Antonovich) (b Vilna, 1835; d Petrograd, 1918). Russ. composer. Son of Fr. army officer. Studied mus. with Moniuszko but studied military engineering at univ., becoming Lieut.-Gen. of engineers and authority on fortifications. On meeting Balakirev shared his nationalist mus. ideals and with him joined group known as 'the Five' or the 'Mighty Handful' (the others were Borodin, Mussorgsky, and Rimsky-Korsakov). Although a prolific composer, his biggest contribution to the cause of the Five was through his excellent and witty writings. Comp. ov. for Dargomyzhsky's The Stone Guest and made a version of Mussorgsky's incomplete Sorochintsy Fair (prod. St Petersburg, 1917). Prin. comps.: 15 operas, 2 scherzos for orch., 3 str. qts., vn. sonata, choral mus., many songs, and pf. pieces.

Cuivre (Fr.). Copper, brass. Les Cuivres are the brass instr. of the orch.

Cuivré (Fr.). Brassy, i.e. (in hn. mus., etc.) the tones are to be forced, with a harsh, ringing timbre.


Cummings, Henry (b Dublin, 1906). Irish bar., teacher, and adjudicator. Studied RAM and with John Coates and Plunket Greene. Career in oratorio and on stage. Prof. of v. RAM.

Cummings, Keith (b Perth, W. Australia, 1906). Australian va. player. Studied RMCM. Member Hallé Orch. 1933--6, LSO 1937--41, Blech Qt. 1941, and soloist and chamber-mus. player in many other organizations. Prof. of va. TCL.

Cummings, William Hayman (b Sidbury, 1831; d London, 1915). Eng. organist, ten., and musicologist. Org. Waltham Abbey 1847. Sang at Birmingham Fest. 1864 and became noted for perf. in Bach Passions. Prof. of singing RAM 1879--96, Prin., GSM 1896--1910. Ed. 3 vols. of Purcell Soc. of which he was a founder. Wrote biography of Purcell. Comp. cantata The Fairy Ring. While at Waltham, adapted theme from Mendelssohn's Festgesang to hymn 'Hark! the herald angels sing'.

Cum sancto Spiritu. See Mass.


Cunning Little Vixen, The (P:akrihody lis'; ky Bystrous'; ky). Opera in 3 acts by Janáček to lib. by himself based on novelette by Rudolf Tešnohlídek (1882--1928) orig. written as

**Cupid and Death.** Masque by James Shirley prod. 1653 with mus. by, probably, Christopher Gibbons; rev. 1659 with mus. by C. Gibbons and Matthew Locke.

**Cupo** (It.). Dark, sombre.


**Curlew Sign.** Pause mark invented by Britten for his church parable *Curlew River* (1964) where there is no cond. This sign, when placed over a note or rest, indicates that the singer or instrumentalist must listen and wait until the other performers have reached the next barline or meeting-point. Thus the note or rest may be longer or shorter than its written value.

**Curlew, The.** Song-cycle by Warlock, on 4 poems by Yeats, for ten., fl., cor anglais, and str. qt., comp. 1920--1, f.p. London 1921, rev. 1922.

**Curtain Music or Curtain Tune.** See *Act Tune*.

**Curtal** (Curtall). Renaissance wind instr., ancestor of the bn., developed in mid-16th cent. Had double reeds, single U-tube, and conical bore. Name comes from Lat. *curtus*, short and, like *bombard*, was borrowed from artillery, the curtal being a variety of short-barrelled cannon. Bass curtal was known in Eng. as double curtal and had 2 keys (little finger and thumb). There were also the great bass curtal (an octave below the bass), and sop., alto, and ten. sizes.


**Curtis, Alan** (Stanley) (*b* Mason, Mich., 1934). Amer. musicologist, harpsichordist, and cond. Studied Michigan Univ. and Univ. of Illinois, also in Amsterdam 1957--9, with Gustav Leonhardt. On staff Univ. of Calif., Berkeley, from 1960, becoming prof. in 1970. Authority on Sweelinck and on authentic interpretation of mus. of 16th--18th cents. Has cond. own edns. of baroque operas, e.g. Cesti's *Il Tito* at Innsbruck, 1983.

**Curtis Institute, Philadelphia.** Sch. of mus. founded and endowed in 1924 by Mrs Mary Louise Bok (later Mrs. Zimbalist) in memory of her father Cyrus H. K. Curtis. Tuition fees abolished 1928. Dir. from 1926 was the pianist Josef Hofmann, who retired 1938, followed by Randall Thompson 1938--40, Efrem Zimbalist 1941--68, Rudolf Serkin 1968--76; John de Lancie from 1977. Long list of distinguished teachers and visiting professors.


**Curved Line, Various uses of** (see below).


Cushion Dance (Ger. Kissentanz, or Polstertanz). An old dance in which a participant chose a partner by dropping a cushion before him or her, who then knelt on it and bestowed a kiss on the cushion-bearer.


Cutner, Solomon. See Solomon.

Cutting, Thomas (fl. 17th cent.). Eng. lutenist and composer. Worked in Denmark 1607--11. Possibly a member of same family as Francis Cutting (fl. 1583--c.1603), composer of a quantity of lute mus.

Cuzzoni, Francesca (b Parma, c.1698; d Bologna, 1770). It. sop., pupil of Lanzi. Probable début Parma 1716, then sang in Venice and Turin. London début, King's Th. 1723 in Handel's Ottone. Remained in Handel's opera co. (Royal Academy) until 1728, singing a leading role in all his operas. Her rivalry with Faustina Bordoni led to their fighting on the stage in 1727 during Bononcini's Astianatte. Sang in Vienna 1728--9 and then returned to It., where she sang in several of Hasse's operas. In 1739 returned to Ger. and in 1750 to London, where she was arrested for debt. Farewell appearance London 1751. Last years spent in prison and in poverty. Contemporary accounts leave no doubt of her greatness as an artist, especially in Handel.

Cycle. (1) Name for series of items written to be perf. as a group and sometimes linked thematically either musically or by subject, esp. song-cycle (Ger. Liedercyclus). In opera the greatest cycle (4 operas) is Wagner's Der Ring des Nibelungen. (2) A complete vibration in mus. acoustics. (3) Any of systems of equal temperament in which tonal material is obtained by dividing octave into number of equal intervals.

Cyclic Form. Formal structure of a comp. in which one mus. theme is heard, sometimes in a varied form, in more than one movement. Early examples occur in Handel, Vivaldi, Mozart, and Haydn, but it was developed by Beethoven e.g. in his Pathétique Sonata and 5th Sym.
The *idée fixe* of Berlioz and *leitmotiv* of Wagner are akin to cyclic form, as are the thematic transformations of Liszt and R. Strauss. But the most emphatic uses of cyclic form occur in the works of Franck and in the Sym. No. 1 of Elgar.

**Cylinder or rotary valve.** A special type of valve in brass instr., in much use in some European countries but in Brit. and USA applied only to the Fr. hn. The term is sometimes used for any kind of valve, e.g. It. *Trombone a Cilindri* (valve tb.).

**Cymbalon.** See *Cimbalom.*

**Cymbals.** Perc. instrs. consisting of plate-shaped discs made of brass or other metal with leather handles. Played by being held one in each hand and clashed together; or fixed on a stand enabling the foot to do the clashing; or one can be fixed to the side of a big drum and the other clashed on to it; or they can be rattled at their edges; or one cymbal can be struck with a drumstick (or wire brush) or a roll perf. on it with drumsticks. *Antique cymbals,* specified in some scores (e.g. Debussy's *L'Après-midi d'un faune*), are tuned to a definite pitch. Ordinary cymbals have no definite pitch but one may sound higher than another. See *Choke cymbals,* *Chinese crash cymbals,* and *Sizzle cymbals.*

**Cymbel.** Org. stop; a brilliant type of *Mixture.*

**Cymbelstern.** See *Zimbelstern.*

**Czárdás.** See *Csárdás.*

**Czar und Zimmermann (Lortzing).** See *Zar und Zimmermann.*

**Czech Philharmonic Orchestra.** Founded as independent body in 1901 having previously been orch. of Prague Nat. Opera. Achieved worldwide reputation through tours and recordings during conductorship of Václav Talich 1919--41. Among his successors have been Rafael Kubelik 1941--8, Karel Anc^;erl 1950--68, and Václav Neumann from 1968.

**Czech Quartet.** Cz. string quartet formed in 1891 by pupils of Hanus^; Wihan at Prague Cons. First concert 1892. Visited Russ. 1895 and Brit. 1896. Last tour Holland 1931. Disbanded 1933. Orig. members were Karel Hoffmann (1872--1936), Josef Suk (1874--1935), Oskar Nedbal (1874--1930), and Otto Berger (1873--97). Nedbal was replaced 1906 by Ji;akrí Herold (1875--1934) and Berger in 1894 by Wihan (1855--1920). Wihan was replaced 1914 by Ladislav Zelenka (1881--1957). Gave 1,000th concert in 1902. Specialized in Smetana, Dvo;ak, and Beethoven, but played many modern qts. incl. those by Reger, Pfitzner, Schoenberg, Ravel, etc.

**Czernohorsky** (AkCernohorský), Bohuslav (b Nimburg, 1684; d Graz, 1742). Cz. composer and choirmaster. Taught Gluck and Tartini. Worked in Padua and Prague. Comp. preludes, toccatas, and fugues for org., *Regina coeli* for sop., and other church mus., but the bulk of his work was lost in a fire at a Prague convent, 1754.

**Czerny, Karl** (b Vienna, 1791; d Vienna, 1857). Austrian pianist, teacher, and composer. Pf. pupil 1800--3 and friend of Beethoven, who admired him. Also influenced by Hummel and Clementi. Was popular teacher at age 15. Pupils incl. 10-year-old Liszt. Indefatigable composer and arranger, works numbering more than 1,000 and incl. examples of every form from operas to pf. solos, but best known for his instructive studies. Arr. operas, oratorios, and symfs. for pf(s). (incl. arrs. of Rossini's *Semiramide* and *William Tell* ovs. for 8 pf., 4 hands each). Contrib. to *Hexameron.*


Czimbal, Czimbalom, Czimbalon. See Cimbalom.

Czyz, Henryk (b Grudziadz, Poland, 1923). Polish cond. and composer. Studied Poznań and Toruń. Cond. début 1948, Polish Nat. Radio Orch. Cond. f.p. of Penderecki's St Luke Passion, 1966. Prin. cond. Düsseldorf Opera. 1971--4. Comp. syms., operas, and film mus. [ts1][bm2][fy65][cc27,3,8,8][dt5,0p6g,21p6][ol38] Curved Line, Various uses of. [fy75,1] The Tie or Bind [qc] The 2 notes become 1 (see Tie or Bind). The Slur, or Legato (or Bowing Mark) [qc] All the notes affected by the curve are to be played smoothly. In str. mus. they are to be played in a single bow movement. [et] The Phrase Mark [qc] See Phrase. [dt10,17][bt] The Syllable Mark [qc] The mark is to make clearer the fitting of the notes to the syllables. [et] The Portamento Mark [qc] Instead of jumping cleanly the singer is to slide from the one note to the other, taking all intervening pitches en route. The same effect is possible on bowed instr., but here a wavy line is sometimes the indication.

D

D. The name of the 2nd degree of natural scale of C. Thus Db, Dbb, Dnat, D#, D##, D major, D minor. In D indicates either 'in the key of D major' or, of transposing instr., that the written note C sounds D.

D. Abbreviated prefix to nos. in the O.E. Deutsch thematic catalogue of Schubert's works, and now generally used to identify them; e.g. the Str. Quintet in C major (D 956).

d. Tonic Sol-fa symbol for first degree (tonic) of scale, pronounced doh.

Da (It.). Of, from.

Da capo (It., abbreviates to D.C.). From the head. A term meaning 'Repeat from the beginning until you come to the word Fine (end), or the pause mark (;Yr)'. Sometimes the expressions da capo al segno (From the beginning to the sign) or da capo al fine (From the beginning to the word Fine) are encountered; these are occasionally followed by e poi la coda, meaning that having arrived at the place indicated, the coda should immediately follow. A da capo aria is one in which the first part is repeated.


Dafne. Opera in prol. and 6 scenes by Peri to lib. by Ottavio Rinuccini. Comp. 1594--8. Generally supposed to be the earliest opera, but the mus. is lost. Prod. in Corsi's house,
Florence, 1598. (See Camerata.) The same lib. was also set by Corsi himself (2 fragments survive), Gagliano (1607), and Schütz (lost, 1627). Operas on the same theme were comp. by A. Scarlatti (1700), Astorga (1709), Mulé (1928), and R. Strauss (1936--7, see under Daphne).

Dalayrac, Nicolas-Marie (b Muret, Haute Garonne, 1753; d Paris, 1809). Fr. composer. Trained as lawyer. Wrote nearly 60 opéras comiques, among them Nina (1786), Azémia (1786), Les deux petits Savoyards (1789), and Camille (1791). Also wrote str. qts., vn. duos, and songs.

d'Albert. See Albert, Eugen d'.


Dalcroze. See Jaques-Dalcroze, Émile.

Dale, Benjamin (James) (b London, 1885; d London, 1943). Eng. composer. Studied RAM, of which he was later Warden, 1937. Comps. incl. pf. sonata (1902), cantatas, and several works for va.


Dallapiccola, Luigi (b Pisino d'Istria, 1904; d Florence, 1975). It. composer and pianist. At the time of his birth, Pisino was in the Austro-Hungarian empire, being transferred to It. in 1918 (now in Yugoslavia). Because Dallapiccola's father was suspected in 1917 of It. nationalism, the family was forcibly moved to Graz where Dallapiccola learned to admire opera and where he conceived the passionate love of liberty which inspires several of his works. In 1922 he entered the Cons. Cherubini, Florence, studying comp. under Frazzini. In 1924 a perf. of Schoenberg's Pierrot Lunaire made a deep impression on him, inaddition to his existing passion for Debussy, Monteverdi, and Gesualdo. In the late 1920s he taught,
Variations was nearly on Scott's Début Milan Dal Monte, Toti di Antonio Machado Concerto per la notte di Natale dell'anno instr. (Liberazione chorus and orch. solo voice and orch. (orig. version for sop. and pf., 1948)), for sop. and orch chamber orch. (orig. version for sop. and pf., 1948) instr.: Ciacona, Intermezzo, e Adagio, vc. (1945).
songs: Rencesval for bar. (1946); 4 Liriche di Antonio Machado for sop. (1948).


Dal segno (It.). From the sign, i.e. return to the sign ;yx, and repeat thence to the word Fine (end), or to a double bar with a pause sign (;Yr) above it.

Daman. See Damon, William.

Damase, Jean-Michel (b Bordeaux, 1926). Fr. composerand pianist. Studied Paris (Grand Prix de Rome). Wrote 7 ballets, incl. La Croqueuse de diamants (The Diamond Cruncher) 1950, pf. concs., vn. conc., harp concertino, vc. sonata, wind quintet, etc.


Damon (Daman), William (b Liège, c.1540; d London, 1591). Walloon composer, employed in Eng. at Queen Elizabeth's court; comp. anthems, lute mus. etc., and pubd. notable coll. of metrical psalm tunes (1579).

Damp. To check the vibrations of an instr. (e.g. kettledrum) by touching it in some way. See also Piano.

Dampers, See Piano.

Dämpfer (Ger.). Mute. Mit Dämpfern, with mutes.

Dämpfung. Muting, or (pf.) soft-pedalling.

Damrosch, Frank (Heino) (b Breslau, 1859; d NY, 1937). Ger.-born Amer. cond. Went to USA with father, Leopold, in 1871. Chorusmaster NY Met. 1885--91. Cond. and founder of several NY choral socs. Founded Institute of Musical Art, 1905, remaining dir. until it was merged with Juilliard Sch., 1926.


Dance. In every age and among every race dancing has existed either as recreation or as a religious manifestation or as both. In Europe all countries have their traditional (‘folk’) dances. Those of England are numerous, falling into three classes---for men alone the Sword Dance and the Morris Dances and for men and women together the Country Dances. There has always been a tendency for some peasant dances to pass into wider use, their steps and music then becoming sophisticated. Some typical examples are Allemande, Bergomask,
Bourrée, Branle, Canaries, Chaconne and Passacaglia, Courante, Dump, Gavotte, Hay, Jig, Minuet, Passamezzo, Passepied, Pavan and Galliard, Rigaudon, Sarabande, Volta. The rhythms and styles of some of the above, from the 16th cent. onwards, supplied conventional models for instrumental compositions (see Suite). The Dances later popular in social circles (some of them of rustic origin) were the Minuet and the Eng. Country Dance (17th cent.); Cotillon and Écossaise (18th cent.); Waltz, Quadrille, Polka, Schottische, Mazurka, Barn Dance (19th cent.); and some of these also were taken as models by instrumental composers. In the 20th cent. the dance has become synonymous with ballet, but the pattern of previous centuries has continued and modern dances such as the foxtrot, quickstep, and rumba have influenced composers. Dance Companies such as those of Merce Cunningham and Martha Graham in the USA have been of significant importance. Dance has also been harnessed to the electronic experiments of the avant-garde. See Ballet.


Dance of Death. See (1) Danse macabre; (2) Totentanz.


Dance of the Comedians. Dance episode in Act 3 of Smetana's The Bartered Bride featuring the clowns and tumblers of the travelling circus.

Dance of the Hours. Episode, frequently played as separate orch. piece, in Act 3 of Ponchielli's La gioconda. It is an entertainment staged by one of the characters for his guests and symbolizes the conflict between darkness and light.

Dance of the Seven Veils. Popular title for Salome's dance before Herod in Strauss's Salome. For orch. alone, and often perf. as concert item.

Dance of the Sylphs. Orch. episode, often played separately, in Berlioz's La Damnation de Faust where it forms part of Faust's dream on the banks of the Elbe.

Dance of the Tumblers. Episode in Act 3 of Rimsky-Korsakov's The Snow Maiden in which acrobats dance for the Tsar Berendey.


Dances of Galánta. Orch. suite by Kodály comp. 1933 for 80th anniv. of Budapest Phil. Soc. Based on gipsy tunes collected in Hung. market town of Galánta.


Dandrieu, Jean-François (\(b\) Paris, c.1682; \(d\) Paris, 1738). Fr. composer. Infant prodigy. Held several organists' posts. Members of royal chapel from 1721. Wrote many hpd. pieces in style of Couperin, one of which was famous battle piece, *Les caractères de la guerre*.

Danican. See Philidor.

Daniel. See Danyell, John.


Daniel-Lesur. See Lesur, Daniel.


Dannreuther, Edward (George) (\(b\) Strasbourg, 1844; \(d\) Hastings, 1905). Alsatian pianist and writer. At age 5 went to Cincinnati where mus. education began. Leipzig Cons. 1859--63 under Moscheles. Début as pianist in London 1863, then settled there. Ardent Wagner enthusiast; founded WagnerSoc. 1872, was host to Wagner on his visit to London 1877 to conduct several concerts. Wrote several books on Wagner and his theories. Promoted chamber concerts in his home 1874--93. Gave f. Eng. ps. of pf. concs. by Grieg, Liszt (A major), and Tchaikovsky (No. 1).


Danse macabre (Dance of Death). Symphonic poem by Saint-Saëns, Op. 40, comp. 1874 (pf. transcr. by Liszt 1877). Based on poem by Henri Cazalis in which Death the Fiddler summons skeletons from their graves at midnight to dance. Orig. conceived as a song, in which form it exists. See also Totentanz.

Dante Sonata. Pf. comp. by Liszt, No. 7 of the seconde année of the *Annaées de pèlerinage*, its full title being *Fantaisie, quasi Sonate: 'D'Après une lecture de Dante'.* First played by Liszt 1839, rev. 1849. Version by Lambert for pf. and orch. 1940 as basis for ballet *Dante Sonata*.

Dante Symphony. Orch. work by Liszt (*Symphony to Dante's Divina Commedia*) comp. 1855--6 and f.p. 1857. In 2 movements, ending with Magnificat sung by women's ch. (of which there are 2 versions).

Danyel(l) (Daniel), John (b Wellow, Som., 1564; d c.1626). Eng. lutenist and member of Queen Elizabeth's Chapel Royal. B.Mus., Oxford, 1603. His fancies and galliards for lute show advanced use of chromaticism for his time. His 20 songs for lute, viol, and v. were pubd. 1606.

Danza (It.). Dance.

Danza espa;atnola (Sp.). Spanish dance (in some parts of S. America applied to a particular type, generally in simple duple rhythm).

Danzi, Franz (b Schwetzingen, 1763; d Karlsruhe, 1826). Ger. composer (pupil of Vogler) and cellist. Kapellmeister, Stuttgart 1807--12, Karlsruhe from 1812. Friend and patron of Weber, putting several of his operas into production. One of first opera conductors to conduct from rostrum rather than from keyboard. Comp. 11 operas, incl. one on subject of Turandot, vc. concs., hn. conc., and several works for wind quintet.


Da Ponte, Lorenzo (Emanuela Conegliano) (b Ceneda, nr. Venice, 1749; d NY, 1838). It. poet and librettist for many composers but especially for Mozart's Le nozze di Figaro, Don Giovanni, and Così fan tutte. In Vienna was poet to the court opera but left in 1791. Worked in London 1792--1804 teaching It. and acting as poet to It. Opera. Went to NY 1805, working as tobacco dealer and grocer. Worked with Manuel García 1825 to institute It. opera season in USA and with Montressor on similar venture 1832--3. Teacher of It., Columbia Univ. 1826--37. Wrote entertaining memoirs (1823--7).

Daquin (d'Aquin), Louis Claude (b Paris, 1694; d Paris, 1772). Fr. organist and composer. Child prodigy. Organist, Fr. Chapel Royal, 1739. Comp. many hpd. works, best-known being Le Coucou (The Cuckoo) (1735), and solo works for org., also church mus.

D'Arányi, Jelly. See Arányi, Jelly d'.

Dargason. Eng. folk-tune, used from the 16th cent. onwards for a country dance. Also used for the folk-song It was a maid of my country. Holst, in his Suite No. 2 for military band (1911), combines the Dargason with Greensleeves in the finale, later transposing the movt. for strings in his St Paul's Suite (1912--3).

Dargomyzhsky, Alexander (b Tula, 1813; d St Petersburg, 1869). Russ. composer and pianist. Studied mus. as youth but was civil servant until 1843, though he studied comp. seriously after meeting Glinka in 1843. His first opera Esmeralda (based on Hugo) was completed 1840 but not prod. until 1847, when it failed. Rusalka (based on Pushkin) was prod. with success in 1856. He wrote several orch. works, incl. Baba Yaga, and in 1864--5 visited Fr., Eng., and Belgium. Inspired by the nationalist ideals of 'the Five', he began another Pushkin opera, The Stone Guest, on the Don Juan legend, making use of declamatory 'mezzo-recitative'. This was left unscored and unfinished. Cui completed 2 scenes and the opera was scored by Rimsky-Korsakov and prod. St Petersburg 1872. Also wrote nearly 100 songs.


Darmstadt. City in W. Ger. with musical tradition dating from 17th cent. Operatic activity was especially vital under Grand Duke Ludwig I (1790--1830), when the court conductor was Vogler. Later Rinck was organist for 41 years. Among 20th cent. opera conds. at Darmstadt have been Weingartner, Balling, Böhm, E. Kleiber, and Szell. But the most significant development has been the city's association with avant-garde contemporary mus. The International Summer Courses for New Music were instituted in 1946 by Wolfgang Steinecke, who directed them until his death in 1961. The courses were held annually up to 1970, and now every two years. They cover composition and interpretation and incl. f.ps. of works. Lecturers have incl. Kakrenek, Fortner, Hába, Adorno, Leibowitz, Messiaen, Varèse, Kolisch, Berio, Babbitt, Cage, Henze, Kontarsky, Ligeti, Maderna, Nono, Pousseur, Stockhausen, and Xenakis.


Dartington Summer School. Annual combination of coaching, festival, and holiday lasting four weeks each August at Dartington Hall, arts and education college near Totnes, Devon. Began in 1948 at Bryanston Sch., Dorset, moving to Dartington 1953. Dir. from 1948 to 1979 was William Glock, from 1979 to 1984 Peter Maxwell Davies. Leading composers and performers instruct and lecture students, who vary from the professional to the enthusiastic amateur.

Das (Ger.). The.

Daser, Ludwig (b Munich, c.1525; d Stuttgart, 1589). Ger. composer. Kapellmeister at Munich 1552--63 when replaced by Lassus. Kapellmeister, Stuttgart 1572--89. Wrote Passion à 4 (1578), motets, masses, hymns, etc.


David, Félicien (César) (b Cadenet, 1810; d St Germain-en-Laye, 1876). Fr. composer. Chorister in Aix Cath. and at 18 2nd cond. of th. there. Studied Paris Cons. 1830. In 1831
joined Saint-Simonist movement and travelled in Middle East, where he collected oriental melodies which later influenced his mus. Paris success with symphonic ode Le Désert, 1844, which in its exotic oriental tone-colours influenced Bizet, Gounod, and Delibes. His operas incl. La Perle du Brésil (1851), Lalla Roukh (1862), and Le Saphir (1865). Also wrote oratorios, chamber mus., 4 syms., pf. pieces, and songs.


Davidde Penitente (David the Penitent). Cantata (K 469) by Mozart for 3 soloists, ch., and orch. Comp. 1785 with material from unfinished Mass in C minor (K 427) (1782--3).


Davidsbündler (Ger.). Adherents of the League of David. The Davidsbund was an imaginary soc. of artists invented by Robert Schumann to fight the philistines of art in the pages of his magazine Neue Zeitschrift für Musik. Some members represented Schumann's friends under fanciful names, e.g. Wieck (Master Raro), Mendelssohn (Felix Meritis), Stephen Heller (Jeanquirit), Clara Schumann (Chiara, Chiarina, Zilia), and Schumann himself (Florestan and Eusebius, representing the two sides of his nature, fiery and gentle). Other names were taken from the writings of Jean Paul Richter. The Davidsbündlertänze (Dances of the Adherents of the League of David) are 18 'characteristic pieces' for pf. by Schumann, Op. 6, comp. 1837, rev. 1850.

Davies, Ben (Benjamin Grey) (b Pontardawe, 1858; d Bath, 1943). Welsh ten. Studied RAM 1878--80. Début Birmingham 1881 in The Bohemian Girl. Sang with Carl Rosa and other opera cos. but after 1894 was chiefly to be heard in concerts and oratorio, particularly Handel Fests. at which he last sang in 1926.


Davies, Fanny (b Guernsey, 1861; d London, 1934). Eng. pianist. Studied Leipzig Cons. 1882 and Frankfurt Cons. 1883--5 with Clara Schumann. Début London 1885, thereafter assoc. in chamber mus. with musicians such as Joachim, Casals, and Piatti. Had repertory of 30 concs. High Ger. reputation as interpreter of Brahms and Schumann. First to play Debussy preludes in Eng. Elgar's Concert Allegro was written for her.

Davies, David Ffrang;alcon. See Ffrang;alcon-Davies, David.

Davies, Hugh (Seymour) (b Exmouth, 1943). Eng. composer. Studied Oxford Univ. with Rubbra. Ass. to Stockhausen 1964--6 and member of his elec. mus. studio. In 1967 became dir., elec. mus. workshop, London Univ. Comps. are mainly elec., e.g. Quintet (1967--8) for 5 performers, 5 microphones, sine/square wave generator, 4-channel switching unit, potentiometers, 6 loudspeakers.


Davies, Peter Maxwell. See Maxwell Davies, Peter.


Davy, John (b Upton-Hellions, Exeter, 1763; d London, 1824). Eng. composer and violinist. Articled to William Jackson, org. of Exeter Cath.; then went to London where became prominent as composer of light th.mus. Some of his songs, e.g. The Bay of Biscay, have survived. Violinist at CG.

Davy, Richard (b c.1467; d c.1507). Eng. composer of motets, part-songs, and fine setting of St Matthew Passion--probably written and perf. after his appointment in 1491 as choirmaster of Magdalen College, Oxford.

Dawson, Peter (b Adelaide, 1882; d Sydney, N.S.W., 1961). Australian bass-bar. Studied in London 1902 with Santley. Début CG 1909 but became better known for singing of popularballads, e.g. Kipling's The Road to Mandalay and Boots, which he comp. under pseudonym J. P. McCall. These overshadowed his excellent ability in operatic arias and Lieder, always sung in Eng. and preserved by recordings. Began recording 1904; sold 13 million records.

Dazu (Ger.). Thereto, i.e. (in org. playing) the stops mentioned are now to be added to the others.

D.C. Abbreviation for Da Capo.

Dead March in Saul. Popular name for the funeral march from Handel's oratorio Saul (1739) which is used on state occasions such as the funeral of a sovereign. See also Funeral Marches.

Dean Paul, Lady. See Poldowski.


Death and the Maiden (Der Tod und das Mädchen). Song (D531) comp. by Schubert in Feb. 1817, a setting of poem by Matthias Claudius (1740--1815). The theme of the pf. introduction to the song was used again by Schubert in 1824 in his Str. Qt. No.14 in D minor (D810) where it is the theme for the 2nd movement set of variations.

Death and Transfiguration (Strauss). See Tod und Verklärung.


Debain, Alexandre Francois (b Paris, 1809; d Paris, 1877). Fr. manufacturer of kbd. instr. Est. factory 1834. Invented harmonium (c.1842), antiphonal (1846), and harmonicorde (1851).

De Bériot. See Bériot, Charles August de.


DeBurgos, Rafael Frühbeck. See Frühbeck de Burgos, Rafael.

Debussy, Achille-Claude (b St Germain-en-Laye, 1862; d Paris, 1918). Fr. composer and critic. As a child he had little formal education but his mus. tendencies were channelled into pf. lessons, those with Verlaine's mother-in-law, Mme Mauté de Fleurville, leading to his entry into the Paris Cons. in 1872. His reputation there was that of an erratic pianist and a recalcitrant in matters of harmony and theory. In 1880 and 1881 he went for summer employment to Russia as pianist to Tchaikovsky's patron, Mme von Meck. Failing to win the Prix de Rome in 1883, he succeeded in 1884 with the cantata L'Enfant prodigue. He spent 2 years at the Villa Medici, Rome, where he met Liszt, Verdi, and Boito, and heard Lohengrin. He went to the Bayreuth fests. of 1888 and 1889, but an even greater mus. influence was that of hearing the Javanese gamelan at the 1889 Paris Exposition. Other influences of these years were his friendship with the painters of what became known as the 'Impressionist' movement and, even more important, with writers and poets such as Mallarmé and the 'symbolists'. But after 1889 he could not share the symbolists' idolatry of
Wagner, recognising his greatness but also the fact that he represented a 'dead end' for other composers. He cultivated a distinctively Fr. mus. outlook, eventually styling himself 'musicien francois'. Other significant events in his life were his study in 1889 of the score of Boris Godunov and his acquaintance from 1891 with Erik Satie. In 1893 Debussy began work on an opera based on Maeterlinck's play Pelléas et Mélisande, a task that was to occupy him for nearly 10 years. In 1893 his str. qt. was perf., and in 1894 his orch. Prélude à l'après-midi d'un faune caused a scandal because of its alleged 'formlessness'. He followed this with his 3 Nocturnes, orig. planned for solo vn. and orch., perf. 1900 and 1901. They are ded. to Rosalie (Lily) Texier, whom he married in 1899 but deserted 5 years later for Mme Emma Bardac, a singer and wife of a banker. They married in 1905, the year in which the symphonic sketches La Mer were f.p. Pelléas had been successfully prod.at the Opéra-Comique in 1902, to the fury of Maeterlinck who publicly wished it 'emphatic failure'. Debussy's remaining orch. works were the set of 3 Images comp. between 1905 and 1912, and the ballet Jeux for Diaghilev (1913). In 1910 he developed cancer and was a semi-invalid when war broke out in 1914. He wrote some mus. inspired by patriotic sentiments and completed 3 sonatas before his death. Debussy was among the greatest and most important of 20th-cent. composers both by reason of his own achievement and by the paths he opened for others to explore, hence the homage to him paid by later composers such as Boulez, Messiaen, Webern, Bartók, Stravinsky, and many others. His use of block chords, harmony with a modal flavour and based on the whole-tone scale, the delicate colours of his orchestration, his technique of 'layering' sounds, the declamatory yet wholly lyrical style of his vocal writing, especially in Pelléas, all proclaim him an innovator of the first degree who revolutionized comp. for the pf. and for the orch. In general Debussy's effects are understated, his aim being for a 'sonorous halo' of sound. But the label of 'impressionist', while accurate, has tended to obscure the strong sense of form which underlies all his works. Prin. comps.:

stage: Pelléas et Mélisande (opera, 1893--5, 1901--2); Jeux (ballet, 1912--13); Khamma (ballet, 1911--12, orch. Koechlin, 1912--13); La boîte à joujoux (children's ballet, 1913, orch. Caplet); incidental mus. to King Lear (1904); incidental mus. for Le Martyre de Saint Sébastien by D'Annunzio (1911); La Chute de la Maison Usher (1908--17, unfin. opera).
orch.: Printemps (1887); Prélude à L'Après-midi d'un faune (1892--4); 3 Nocturnes (1897--9); La Mer (1903--5); 3 Images (1905--12); Fantaisie for pf. and orch. (1889); Rapsodie for sax. and orch. (1901--8); Danse sacrée et danse profane for harp and str. (1904); Berceuse héroïque (1914, also for pf.).
piano: 2 Arabesques (1888--91); Suite bergamasque (1890, rev. 1905); Pour le Piano (1896--1901); Estampes (1903); L'Ile joyeuse (1904); Images I (1905), Images II (1907); Children's Corner (1906--08); 12 Préludes, Book I (1910), Book II (1912--13); 12 Études (Books I and II, 1915).
piano duet: Petite Suite (1886--9); Marche écossoise (1891) (orch. version by Debussy); 6 Épigraphes antiques (1914).
two pianos: Lindaraaja (1901); En blanc et noir (1915).
chamber music: Str. Qt. (1893); Première rapsodie for cl. and pf. (1901--9); Syrinx for fl. (1913); Vc. sonata (1915); Sonata for fl., va., and harp (1915); vn. sonata (1916--17).
songs: Mandoline (1880--3); Cinque poèmes de Baudelaire (1887--9); Ariettes oubliées (1888); Fêtes galantes I (1882, rev. 1891--2) and II (1904); Proses lyriques (1892--3); Chansons de Bilitis (1897--8); Trois ballades de Villon (1910) (also with orch. acc.); Trois ballades de Mallarmé (1913).
choral: L'Enfant prodigue, cantata for sop., ten., bar., ch., orch. (1884, rev. 1906--8); La Damoselle élue (The Blessed Damozel) cantata for sop., women's ch., and orch. (1887--8, re-orch. 1902); 3 Chansons de Charles d'Orléans for unacc. SATB (1898--1908).
arrangements: Orch. of 2 of Satie's Gymnopédies 1896; pf. transcrs. of Wagner, Schumann, Gluck, Raff, Saint-Saëns, and Tchaikovsky.

Début (Fr.). Beginning. First public appearance.
Decani (Lat.). Of the dean, i.e. that side of the choir of a cath., etc., on which the Dean sits, now normally the south side. In church mus., passages marked *decani* must be taken by the singers on that side. See also *cantoris*.

**Deceptive cadence.** Same as Interrupted cadence, i.e. chord of the dominant followed by that of submedian.

**Decibel.** Logarithmic unit which expresses difference between different intensities of sound-levels or differently-powered electric signals.

**Décidé (Fr.), deciso (It.).** Decided. With decision (i.e. firmly, not flabbily). So the It. superlative, *decissimo*.

**Decimette.** A comp. for 10 performers.

**Decoration Day.** 2nd movement of Ives's *New England Holidays* for orch., sometimes played separately. Comp. 1912.

**Decrescendo; decresciuto (It.).** Decreasing, decreased, i.e. getting gradually softer.

**Decsényi, János (b Budapest, 1927).** Hung. composer. Studied Budapest Cons. and Acad. On staff Hung. radio from 1951. Works incl. ballets, cantatas, and chamber mus.

**Dedler, Rochus (b Oberammergau, 1779; d Vienna, 1882).** Ger. composer of the Passion Play mus. used at Oberammergau.


**Degeyter.** See *Internationale*. 

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*Internationale*
Degree. A note's classification regarding its position in the scale. When a note is 3 degrees from another, the interval separating them is a 4th. The notes of the major scale are called the 1st, 2nd, etc. degrees of the scale, returning to the first degree. Alternative names for the 7 degrees are tonic, supertonic, mediant, subdominant, dominant, submediant, and leading-note.


Degrees and Diplomas in Music. (1)

British university degrees. The degrees in music given by Brit. and Irish universities are Bachelor ('B.Mus.' or 'Mus.B.) Master of Music (M.Mus.), and Doctor ('D.Mus.' or 'Mus.D'). Universities which confer a M.Mus. degree are Birmingham, Bristol, Cambridge, Durham, East Anglia, Edinburgh, London, Newcastle upon Tyne, and Surrey. In several universities it is possible to obtain by research inmusical subjects the degree of Litt.M., Litt.B., Litt.D., Ed.M., and Ph.D. (orM.Litt, B.Litt., D.Litt., M.Ed., and D.Phil.)---Bachelor and Doctor of Letters, and Doctor of Philosophy. At Reading, music may be studied with physics for B.Sc. By an old custom dating from the 13th cent., the Archbishop of Canterbury (by virtue of his former office of Legate of the Pope) has the power to grant degrees, and he sometimes exercises this power by conferring the doctorate of music. These degrees are known as 'Canterbury Degrees' (D.Mus. Cantuar.) or (from the Archbishop's London palace, from which they are issued) 'Lambeth Degrees'. Various universities in the Commonwealth confer musical degrees, their requirements being not so much standardized as those of British universities. At some Brit. universities music can now be taken as one of the subjects for a degree in Arts. Through the Council for National Academic Awards, some polytechnics and colleges of technology award a B.A. degree for music. (2)

diplomas. The diploma-conferring bodies in the list now to be given are recognized as genuine public bodies. Their diplomas are usually graded as follows: (a) Associateship, (b) Licentiateship (not always present), (c) Fellowship. This is not quitevariable, however; for instance, the Royal Academy of Music confers Licentiateship upon external or internal candidates. Fellowship is reserved by some institutions as a purely honorary distinction.

Royal academy of music (founded 1822). F.R.A.M. (limited to 150 distinguished past students); Hon. R.A.M. (honorary members); A.R.A.M.; L.R.A.M. (open to non-students and with the differentiation, 'teacher' or 'performer');

Special diploma of the Teachers' Training Course.

Royal college of music (founded 1883, succeeding the National Training Coll. of Music, founded 1873). F.R.C.M. (honorary, limited to 50); Hon. R.C.M. (distinguished non-students); Hon. A.R.C.M. (distinguished past students); A.R.C.M. by examination, open to non-students and with the differentiation, 'teacher' or 'performer'); M.Mus. R.C.M. ('Master of Music'---severe and varied tests; open to non-students); Teachers' Training Course certificate awarded to selected students from certain colleges for a 1-year course.

Associated board The R.A.M. and R.C.M. combine, under the title 'Royal Schools of Music, London' with also Royal Northern College and Royal Scottish Academy, to confer in the Commonwealth the diploma, formerly known as 'L.A.B.'(Licentiate of the Associated Board), now entitled 'L.R.S.M., London'. This is the Overseas equivalent of L.R.A.M. and A.R.C.M.

Royal college of organists (founded 1864), A.R.C.O.; F.R.C.O., with an additional (optional) diploma entitling the candidate to add the letters Ch.M. (i.e. 'Choirmaster'). In 1936 the Archbishop of Canterbury instituted a Diploma in Church Music to the examination for which he admits only F.R.C.O.s holding the Ch.M. diploma, who on passing his examination become A.D.C.M.s.

Trinity college of music (founded 1872 and a teaching school of music in Univ. of London). A.T.C.L.; L.T.C.L.; F.T.C.L. (these in executive subjects--as Teacher or Performer); A.Mus.T.C.L.; L.Mus.T.C.L. (these in theoretical subjects), G.T.C.L.; Hon. F.T.C.L. Hon. T.C.L. (F.T.C.L. awarded also for orig. composition.)
guildhall school of music and drama (founded 1880). A.G.S.M. (internal students); L.G.S.M. (internal and external students); F.G.S.M. (honorary---limited to 100); G.G.S.M. (internal students); Hon. G.S.M. (honorary---limited to 100).

royal manchester college of music (founded 1893). A.R.M.C.M. (after a 3 years' course and examination) and F.R.M.C.M. (honorary only) also Hon.R.M.C.M. This college was amalgamated in 1972 into Royal Northern College of Music.


royal military school of music (Kneller Hall). Graduation is indicated by the letters p.s.m., meaning 'passed school of music'. [smbandsman's college of music]nm. This examining body was instituted in 1931 with unpaid officials and described as 'The National Institutions of the Brass Band Movement'. It awards, after examination, 3 diplomas, B.B.C.M. ('Bandmaster'), A.B.C.M., and L.B.C.M.

overseas schools of music. Some of the universities in different parts of the Commonwealth, having schools of music attached, grant a diploma. The Royal Canadian College of Organists grants diplomas of A.R.C.C.O. and F.R.C.C.O. *(3)*

**american degrees.** The number of universities, colleges, schools of music, etc., conferring music degrees is well over 700, of which over half are at bachelor level only. The oldest undergraduate degrees are B.A. and B.Mus. Many musicourses are for 4 years, most of them involving practical work such as conducting. Degrees in theory, musicology, and performance in some universities are Master of Music (M.M.) and Master of Music Education (M.M.E.). There are also D.M.A. (Doctor of Musical Arts) and M.M.A. *(4)*

**american diplomas.** The U.S.A., fortunately, does not possess the bewildering variety of diploma-conferring institutions of Britain, nor are alphabetical distinctions of any kind so much valued. The Amer. Guild of Organists *(1896)* confers diplomas of Associateship and Fellowship---A.A.G.O. and F.A.G.O.: when the examination as choirmaster is passed the letters Ch.M. may be added.

**Degrigny, Nicolas.** See Grigny, Nicolas de.

**Dehors** (Fr.). (1) Outside, as in en dehors, from the outside. (2) Prominent. Applied musically to a melody which the composer intends to be particularly prominent.

**Deidamia.** Opera in 3 acts by Handel (his last), to lib. by Rolli. Comp. 1740, prod. London 1741. Revived London 1955 and subsequently in Ger.

**Deirdre of the Sorrows.** (1) Opera by Karl Rankl, based on Synge's play, which won Fest. of Britain prize, 1951, but was not prod. (2) Lyric drama in 1 act by John J. Becker (1945).


**Delage, (Charles) Maurice** (b Paris, 1879; d Paris, 1961). Fr. composer, pupil of Ravel. Student of Indian mus. and wrote *Quatre poèmes hindous* for v. and orch. Orch. version of Debussy's *Chansons de Bilitis* 1926.

**Delalande, Michel Richard.** See Lalande, Michelde.

**Delannoy, Marcel Fran;alcois Georges** (b La Ferté-Alain, 1898; d Nantes, 1962). Fr. composer. Trained as architect, self-taught in mus. but helped and advised by Honegger. Comp. operas, ballet, ballet-cantatas, 2 symbs., str. qt., pf. cone.

**de Lara, Isidore.** See Lara, Isidore de.

**Delibes, (Clément Philibert) Léo** (b St Germain-du-Val, nr. Le Mans, 1836; d Paris, 1891). Fr. composer and organist. Studied at Paris Cons. 1848–52. Became accompanist at Théâtre Lyrique, 1853. First operetta, *Deux Sous de Charbon*, 1855, led to series of popular short works in this genre. 2nd chorustmaster at Opéra 1865. Wrote ballets *Coppélia* (1870) and *Sylvia* (1876), and 3 works for the Opéra Comique, *Le Roi l’a dit* (1873), *Jean de Nivelle* (1880), and *Lakmé* (1883). A 4-act opera, *Kassya*, was left unfinished, completed by Massenet, and staged 1893. Wrote incidental mus. for *Le Roi s’amuse* (1882) and 15 songs, best-known being *Les Filles de Cadiz*. Org., St Jean-St Fran;alcois, 1862–71. Prof. of comp., Paris Cons. 1881. Name frequently misspelt 'Délibes'.

**Delicato** (It.). Delicate. So *delicatamente* delicately; *delicatissimo*, as delicately as possible; *delicatezza*, delicacy.

**Délié** (Fr.). Untied. (1) The notes separated from each other, i.e. staccato. (2) Unconstrained in style. (3) Supple (fingers).

**Delirio** (It.). Frenzy. So *delirante*, frenzied.

**Delius, Fritz** later [fy65,3]Frederick (Theodor Albert) (b Bradford, Yorks., 1862; d Grez-sur-Loing, Fr., 1934). Eng. composer, 4th of 14 children of a Ger. couple who had settled in Eng. to engage in the wool trade. The father, Julius Delius, was a mus. lover, helping to organize Hallé concerts in Bradford and entertaining musicians like Joachim and Piatti in his home, but implacably opposed to mus. as a career for his son, despite Fritz's talent and aptitude. The youth tried to accede to his father's wishes by entering business, but he had nogift for textile commerce and in 1884 went to Florida to manage an orange-plantation at Solano Grove. The oranges were neglected while Delius studied mus. with Thomas F. Ward, a Jacksonville organist. A year later he himself set up as a vn. teacher first in Jacksonville, then at Danville, Virginia, eventually taking an organism's post in NY. The Negro melodies he heard in Florida deeply influenced him, as can be heard in *Appalachia*. By now his fatherwas prepared to allow him to enter the Leipzig Cons. (1888). Academic tuition held no attractions, however, and Delius went to live in the Paris of the 90s where his circle incl. Gauguin, Ravel, Munch, and Strindberg. Already, on a holiday in Norway in 1887, he had a close friend of Grieg and deeply attached to Scandinavian life andliterature. His *Florida suite* was perf. privately in Leipzig, 1888. While in Paris he comp. an opera, *The Magic Fountain* (1894--5, f.p. BBC studio broadcast 1977), songs, the first Vn. Sonata, the tone-poem *Over the Hills and Far Away* (begun c.1893), and another opera, *Koanga* (1896--7). In 1899 aconcert of his works was given in London which encouraged him to complete hisorch. nocturne *Paris: the Song of a Great City*. This was perf. at Elberfeld, 1901, cond. by Hans Haym and a year later in Berlin under Busoni. Haym also cond. f.p. of the Pf.
Conc., in Elberfeld 1904, with Julius Buths as soloist. Haym, together with Fritz Cassirer, was Delius's earliest champion, being followed some years later in England by Wood and, in particular, Beecham. Until about 1904 Delius pubd. his works under the name Fritz Delius. From 1897, Delius lived at Grez-sur-Loing, near Fontainebleau with the artist Jenka Rosen, whom he married in 1903. From 1900 to 1902 he worked on 2 operas, *A Village Romeo and Juliet*, and *Margot-la-Rouge*, and revised *Appalachië* (begun c.1896). His reputation in Ger. was greater at this time than in his native land but the balance was corrected from 1907 with f.p.s. in England of a series of works: 1907: Pf. Conc. (London, soloist, Szanto, cond. Wood); 1908: *Paris* (Liverpool, cond. Beecham), *Life's Dance* (first version) (London, cond. Arbos), *Brigg Fair* (Liverpool, cond. Bantock), *Sea Drift* (Sheffield, cond. Wood); 1909: *A Mass of Life* (London, cond. Beecham), *In a Summer Garden* (first version) (London, cond. Delius), *Dance Rhapsody No. 1* (Hereford, cond. Delius). In 1908--10 he comp. his last opera *Fennimore and Gerda*, prod. Frankfurt 1919. During the 1914--18 war he left Grez for Eng. for a time, composing *Dance Rhapsody No. 2*, vn. sonata, vc. sonata, conc. for vn. and vc., str. qt., vn. conc., *Eventyr*, and a *Requiem* (text by H. Simon) ‘dedicated to the memory of all young artists fallen in the war’. This last work was perf. in 1922 and was so savagely criticized for its ‘atheism’ that it remained unperf. again for over 40 years. Shortly after the war he wrote a vc. conc. and the incidental mus. to Flecker's play *Hassan* (1923). In 1922 Delius developed the first signs of progressive paralysis, said to have resulted from syphilis contracted in Paris in 1890s, although medical research has cast doubt on this theory. Four years later he became blind and helpless. From 1928 he was enabled to continue composing through the assistance of a young Yorkshire musician, Eric Fenby, who offered his services as amanuensis. Among the works comp. in this period were *A Song of Summer*, the 3rd vn. sonata, *Songs of Farewell*, *Fantastic Dance*, and an *Idyll* based on material from *Margot-la-Rouge*. In 1929 Delius was made a C.H. and went to London to attend a fest. of the composer-poet of regret for time past, of the transience of human love, but there is also a vigorous ecstatic elation in sections of *A Mass of Life* and the *Song of the High Hills*. Though he despised the classical procedures, his sonatas and concs. succeed because of the way in which he adapted his rhapsodic manner to suit his own version of sonata form. The exquisite orch. scoring of such short works as *On hearing the first cuckoo in spring* and the intermezzo, *Walk to the Paradise Garden*, from *A Village Romeo and Juliet*, have ensured him a regular place in the Eng. repertory, and his songs and unacc. choral works are also very fine. Prin. works:

**operas:** *Irmelin* (1890--2); *The Magic Fountain* (1894--5, rev. 1898); *Koanga* (1896--7, rev. 1898); *A Village Romeo and Juliet* (1900--1); *Margot-la-Rouge* (1901--2); *Fennimore and Gerda* (1908--10).

**orch:** *Florida Suite* (1886--7, rev. 1889); *Sleigh Ride; Marche Caprice* (1888); *Sleigh Ride* orch. 1889, *Marche Caprice* rev. 1890; *Summer Evening* (1890); *Paa Vidderne* (On the Mountains), sym.-poem (1890--1, rev. 1892); *Over the Hills and Far Away* (1893--7); *La Calinda* (from *Koanga*, 1896--7, arr. Fenby 1938); *Life's Dance* (1899, rev.1901 and 1912); *Paris: the Song of a Great City* (1899); *Appalachië* (with ch. and bar.) (1896; 1902--3); Intermezzo: *Walk to the Paradise Garden* (1906, addition to *A Village Romeo and Juliet*); *Brigg Fair: an English Rhapsody* (1907); *In a Summer Garden* (1908, rev. 1913); *Dance Rhapsody No. 1* (1908), No. 2 (1916); 2 Mood Pictures for small orch.: *On hearing the first cuckoo in spring* (1911--13), *Summer Night on the River* (1911); *North Country Sketches* (1913--14); *Air and Dance*, str. (1915); *Eventyr* (1917); 2 *Aquarelles* (arr. for str. by Fenby, 1938, from 2 unacc. ch. 1917); *A Song before Sunrise* (1918); *A Song of Summer* (1930); *Fantastic Dance* (1931); *Prelude to Irmelin* (1931).


**incidental music:** *Folieraedel* (Parliament), play by G. Heiberg (1897); *Hassan*, play by James Elroy Flecker (1920--3).


**voice(s) and piano:** 5 *Songs from the Norwegian* (1888), 7 *Songs from the Norwegian* (1889--90, No. 3 with Eng. words, 1930, known as *Twilight Fancies*), 3 *English Songs* (Shelley) (1891), 2 *Songs* (Verlaine) (1895), 7 *Danish Songs* (1897), 5 *Songs* (4 to poems by Nietzsche) (1898), 2 *Songs* (1900), *Summer Landscape* (1902), *The nightingale has a lyre of gold* (Henley) (1910), *I-Brasil* (1913), *On Craig Dhu* (1907), Midsummer *Song* (1908), *Wanderer's Song* (1908), *To be sung of a summer night on the water* (unacc.) (1917, arr. for str. by Fenby as 2 *Aquarelles*, 1938), *The Splendour Falls* (unacc.) (1923).


**piano:** *Zum Carnival* (1886), 3 *Preludes* (1923), 5 *Pieces* (1923).


*Dello Joio, Norman* (*b* NY, 1913). Amer. composer, pianist, and organist. Son of NY organist and choirmaster, was influenced from childhood by Gregorian chant and It. opera. Studied Inst. of Mus. Art 1936 and Juilliard Sch. 1939--41. Pupil of Wagnaraa and Hindemith (1940--1). Organist, St Ann's Church, NY, 1934--40. Mus. dir. Loring Dance Players 1941--3. Prof. of comp., Mannes Coll. 1956--72, prof. of mus., Boston Univ. from 1972. His mus. is noted for melodic content rather than for adventurous technique, and he displays a natural gift for opera and ballet (several works for Martha Graham). Prin. works incl.:


chambermusic: Vc. Sonata (1937), Vn. Sonata (1938), Trio (1944); also 3 pf. sonatas (1943, 1944, 1948), songs, and incidental mus. for TV.


Delsarte, François Alexandre Nicolas Chéri (b Solesmes, 1811; d Paris, 1871). Fr. ten. and singing teacher. Created system known as 'Delsarte method' by which singers were taught to match the emotion of the text with their facial expression (a method prone to unfortunate distortion).

Del Tredici, David (b Cloverdale, Calif., 1937). Amer. composer and pianist. Studied at Berkeley and NY. Turned to comp. 1958, encouraged by Milhaud. Studied with Sessions. Works incl.: Night Conjure-Verse, 2 Joyce poems for sop., mez. or counterten., wind, and str. qt. (1965); Syzygy, 2 Joyce poems for sop., hn., and chamber orch. (1966); The Last Gospel, amplified sop., rock group, ch., and orch. (1967); Pot-Pouri, amplified sop., rock group, ch., and orch. (1968); The Lobster Quadrille, extract from In Wonderland for folk group and orch. (1969, rev. 1974); Vintage Alice, text from L. Carroll, amplified sop., folk group, and chamber orch. (1972); Adventures Underground (Carroll), amplified sop., folk group, and orch. (1973); In Wonderland (Carroll) Part I, A Scene with Lobsters, amplified sop., folk group, and orch. (1969-74), Part II, amplified sop. and orch. (1975); Final Alice (Carroll), amplified sop., folk group, and orch. (1976); Annotated Alice, amplified sop., folk group, and orch. (1976); Child Alice, orch., in4 parts: In memory of a summer day, Happy Voices, All in the goldenafternoon, and Quaint Events (1977--81, f.p. Aspen 1984).


De Lucia, Fernando (b Naples, 1860; d Naples, 1925). It. tenor. Studied Naples, making opera début there 1885 in Faust. Became exponent of verismo heroes (Turiddù, Canio, etc.).

Démancher (Fr., from manche, neck). (1) To move the left hand along the neck of a str. instr. (2) To move the left hand closer to the bridge of a str. instr.

Demantius, Christoph (b Reichenberg, 1567; d Freiberg, 1643). Ger.-Bohemian composer of church mus. (incl. *St John Passion* for 6 vv., 1631), and quodlibets, dances, villanelles, etc. Works influenced by Italian methods.


Demi-cadence. Same as Imperfect Cadence (Half Close), i.e. chord of the tonic or other chord followed by that of dominant.

Demi-jeu (Fr.). Half-play, i.e. at half power (in org. and harmonium mus., etc.).

Demi-pause (Fr.). Half-rest, minim rest. The Thirty-second note, i.e. ;F1;E3;E2 the time-value of the whole-note or semibreve. See Note Values.

Demi-ton (Fr.). Semitone.

Demi-voix (Fr.). Half voice, i.e. half the vocal power (It. mezza voce).


Denhoff Opera Company. Short-lived but significant body formed in 1910 by Ernst Denhof, Ger.-born resident of Edinburgh, to give provincial perf. of Wagner's *Ring* in Eng. Ballingcond. f.ps. in Edinburgh, 1910, followed in 1911 by tours to Leeds, Manchester, and Glasgow, and to these cities again in 1912 plus Hull and Liverpool. Repertory by now incl. *Elektra* (in Eng.) and *Meistersinger*, with *Pelléas* and *Rosenkavalier* added in 1913, in which year co. ran into financial trouble in Manchester, being rescued and absorbed by Beecham's co. (Scotland did not hear a complete *Ring* cycle again until 1971.)


Denner, Johann Christoph (b Leipzig, 1655; d Nuremberg, 1707). Ger. instr.-maker. In attempting to improve the Fr. chalumeau he invented the clarinet c.1690. Subject of opera by Weigmann Der Klarinettenmacher (1913).

Dent, Edward (Joseph) (b Ribston, Yorks., 1876; d London, 1957). Eng. scholar, teacher, and author. Educated Eton and Cambridge. Prof. of mus., Cambridge Univ. 1926--41. Active in many Eng. operatic ventures and esp. as translator of libs. (notably for Mozart operas); his prods. of Mozart operas in his own trans. at Cambridge from 1911 contributed largely to their re-evaluation in Eng. In 1919 he helped found Brit. Mus. Soc. (disbanded 1933) and in 1922 organized a fest. of contemporary chamber mus. in Vienna from which developed the International Society for Contemporary Music. Dent became first pres., 1923--37. Ed. The Beggar's Opera, 1944. Contrib. to many encyclopaedias and dictionaries, critic, and author of books Alessandro Scarlatti (1905), Mozart's Operas (1913), and Ferruccio Busoni (1933).


Déploration (Fr.). A poem of mourning, and therefore its musical setting. Term generally confined to Renaissance comps. written in memory of a composer, e.g. Andrieu's for Machaut, Ockeghem's for Binchois, and Josquin Desprès's for Ockeghem.

De profundis (Out of the depth). Psalm 129 in the Vulgate (following the Septuagint) and 130 in the Eng. Authorized and Revised versions (following the Hebrew). It is one of the 7 Penitential Psalms (see Psalm) and, attached to its traditional plainsong, has a place in the Office of the Dead of the R.C. Church. It has been set by composers many times.

Der (Ger.). (1) The (masc. sing.) (2) Of the (fem. sing.).


De Reszke, Jean (b Warsaw, 1850; d Nice, 1925). Polish ten., brother of Édouard de Reszke. Studied Warsaw and It. Début (as bar.), Turin and London 1874 (singing Alfonso in La Favorite). His brother persuaded him he was really a ten. and after further study from 1876 he sang Robert le Diable in Madrid 1879. After 5 fallow years he had a great success in Massenet's Hérodiade (Paris, 1884) and Le Cid (1885). Sang Faust at 500th Paris perf. in
1887 (with Édouard as Mephistopheles). CG début 1888, returning nearly every year until 1900. NY Met. 1891--1901. Late in career sang Wagner roles of Lohengrin, Walther, Tristan, and Siegfried. Retired 1902, and taught in Paris and Nice. Regarded as one of greatest operatic tens. Orig. name Jan Mieczyslaw.


Dering, Richard. See Deering, Richard.


Dermota, Anton (b Kropa, 1910). Yugoslav ten. Studied at Laibach and Vienna. Début Vienna 1936, appearing mainly there and at Salzburg for the rest of his career, notably in Mozart roles. Sang Florestan in Fidelio at reopening of Vienna State Opera, 1955.


Des (Ger. singular; Fr. plural). Of the. Also (Ger.), the note Db.


Descant. Like 'Faburden' a puzzling term because at different periods used with different significances, chief of which are as follows: (1) A term, usually spelt Discant, for a form of the 12th cent. part-writing known as organum. (2) A part extemporized by a singer to a non-extemporized part sung by another singer. (3) The art of composing or singing part-music. (4) The soprano part in choral music. (5) In modern hymn singing, a freely written or improvised soprano part added to a hymn tune while the tune itself is sung by the rest of the choir or by the congregation.

Descant Viol. The treble viol. See Viol.

Deses (Ger.). The note Dbb.

Desiderio (It.). Desire. Hencecon desiderio, longingly.
Mutter Courage nearly masses (the best-known being Cologne Opera Cond. esp. Elgar and Vaughan Williams, but also sang in 12 languages and wrote books on songs of Grieg, Dvo; akrák, Sibelius, and Schumann. Prof. of singing, RAM 1947--63. C.B.E. 1949.


Després (Desprez, des Pres), [fy65,3] Josquin [fy75,1] (b ?Picardy, c.1440; d Condé-sur-l'Escaut, Hainault, 1521). Fr.-Flemish composer. Possibly a pupil of Ockeghem. From c.1459 to 1504 was in It., first as singer in Milan Cath. and employee of Sforza family. Went to Rome in 1484 in service of Cardinal Ascanio Sforza and as member of papal chapel. Became choirmaster at Ferrara, 1503. Returned to Low Countries 1504, after outbreak of plague, where he became provost of church at Condé. Regarded as most gifted and influential composer of his time. He was no radical innovator but successfully developed existing and unexplored techniques. Was particularly successful in giving dramatic emphasis to the texts he set by means of word-rhythms and imitation. Although his early masses used a cantus firmus, later ones employed parody techniques and were sometimes based on a motto theme or a series of canons. Similarly in motets he abandoned a plainchant cantus firmus in favour of imitative devices. Some of his chansons were on erotic and frivolous texts and he was one of the first to appropriate tunes from court and theatre for his serious works. His work was so popular that many forgeries were published. He wrote 18 masses (the best-known being Ave Maris Stella, L'homme armé, and Pange lingua), nearly 100 motets, and over 70 secular works.


Destinn, Emmy (Ema Kittl) (b Prague, 1878; d Budejovice, 1930). Cz. sop. Trained as violinist but her vocal prowess was noticed and she studied with Marie Loewe-Destinn, whose name she adopted. Début Berlin 1898 (Santuzzza) remaining at Court Opera until 1908. Sang at CG 1904--14, 1919, and NY Met. 1908--16, 1919--21. Senta in first Bayreuth Fliegende Holländer, 1901; Diemut in Strauss's Feuersnot 1901 and first Berlin Salome 1906. First Butterfly at CG 1905 (with Caruso) and Tatyana in Eugene Onegin 1906. Created role of Minnie in Puccini's La fanciulla del West 1910. In 1914--18 war adopted name Ema Destinnová; was interned on her Bohem. estate for duration. Returned to Met. and CG 1919 as Aida. Retired from stage 1921 but sang in London at concert cond. by Wood in 1928.

Destouches, André-Cardinal (b Paris, 1672; d Paris, 1749). Fr. composer. Studied with Campra. Superintendent, Paris Opéra, 1713, dir. 1728--30. Best-known work is 3-act opera Issé, heroic pastorale prod. Fontainebleau 1697. It was one of his operas that sparked off the 'Querelle des Bouffons'.
Détaché (Fr.). Detached, i.e. Staccato. (1) Grand Détaché, Staccato with a full bow for each note. (2) Petit détaché, Staccato with the point of the bow for each note. (3) Détachésec, same as Martelé (hammed).

Detached Console. Placed at a distance from the org. so that the player can hear the full effect as his listeners hear it. In electric orgs. such a console may be movable.


Dettingen Te Deum and Anthem. Comp. by Handel, to celebrate Brit. defeat of Fr. at Dettingen, nr, Frankfurt, 1743. First sung at Chapel Royal, St James's, Nov. 1743. Anthem's text begins 'The King shall rejoice'.

Deuteromelia (Gr.). 'Second honey.' 2nd coll. of Eng. rounds and catches pubd. 1609 by T. Ravenscroft. See Pammelia.


Deutscher Tanz, Deutsche Tänze (Ger.). German dance(s). Peasant dance from Ger. and Switzerland, like slow waltz. Adopted particularly by Mozart and Schubert.


Deutschland über Alles. (Ger. 'Germany beyond everything' or 'Germany before everything'), known also as the Deutschlandlied ('Germany Song'). A poem of aspiration for the unity of the Ger. peoples written in the period which preceded the 1848 revolutionary disturbances, by August Heinrich Hoffmann (generally called Hoffmann von Fallersleben, 1796--1874). Sung to the tune Haydn wrote (or adapted, for there is a similar tune in Telemann) as Austrian national anthem, the Emperor's Hymn. Nat. anthem of German Fed. Republic from 1922 until 1945. Reinstated 1950 with 3rd verse ('Einigkeit und Recht und Freiheit', 'Unity and Right and Freedom') replacing the 1st with its controversial reference to 'über Alles'.

Deux (Fr.). Two. À deux, for 2 vv. or instr., or (sometimes) short for ‘À deux temps’. In orch. mus., however, this expression has 2 opposite meanings: (a) 2 separate instr. parts are now merged in 1 line of mus.; (b) 1 instr. part is now divided, the players becoming 2 bodies.


Deux temps (Fr.). Two beats (1) In $\frac{3}{2}$ time. (2) Valse à deux temps has the following varied meanings; (a) In normal Waltz ($\frac{3}{4}$) time with 2 dance steps to a measure, on the first and 3rd beats; (b) In $\frac{5}{4}$ or $\frac{5}{8}$ time, with steps on the first and 4th ‘beats’; (c) Having 2 values of beat, as in Gounod's Faust where 2 waltzes are combined, one of them in $\frac{3}{4}$ time and the other in $\frac{3}{2}$, 2 measures of the $\frac{3}{4}$ being heard against 1 measure of the $\frac{3}{2}$ and thus rhythmically conflicting.

Development (also called Free Fantasia, or Working-out. Fr. Développement; Ger. Durchführung, i.e. ‘Through-leading’; It. Svogimento, i.e. ‘Unfolding’). The treatment of the detailed phrases and motifs of a previously heard theme (‘subject’) in such a way as to make new passages, often of a modulatory nature. The second section of sonata form, coming between exposition and recapitulation, is the development. With the expansion of the symphony, the development section became increasingly complex and important. Beethoven departs from convention in his 3rd Symphony by introducing new thematic material in this section. There is also a development in fugue.

Devienne, François (b Joinville, 1759; d Charenton, 1803). Fr. woodwind player and composer. Prof., Paris Cons. Played bn., ob., and fl., composing many works for fl. and writing a method for it (1794). Also comp. 11 operas and much chamber mus.

Devil and Daniel Webster, The. (1) Opera in 1 act by Douglas Moore to lib. by Stephen Vincent Benet based on his own story. Prod. NY 1939. (2) Film score by Herrmann from which he prod. 5-movement suite. F.p. Philadelphia.

Devil in Music. See Tritone.


‘Devil's Trill’ Sonata (Trillo del Diavolo or Sonata del Diavolo). Nickname of Vn. Sonata in G minor by Tartini, comp c.1714, which has a long trill in the last of its 4 movements. The legend is that Tartini dreamed he had made a deal with the Devil to whom he gave his vn. The Devil played a solo so beautiful that Tartini awoke and tried to play what he had heard. He failed but comp. the ‘Devil's Trill’. The sonata was found by Baillot (1771--1842) and first pub. in L'Art du violon (1798, 1801) by Cartier. Legend is subject of ballet Le Violon du diable with mus. by Pugni, Paris 1849.


D’Hardelot. See Hardelot, Guy de.


Diabelli Variations. Beethoven's Thirty-Three Variations on a Waltz by Diabelli, Op. 120, for pf., comp. 1819--23. The publisher Diabelli commissioned 50 composers to write a variation apiece on his theme and was delighted to receive 33 from Beethoven, immediately recognizing the work as a major masterpiece. Among the other composers who responded to Diabelli's request were Liszt (aged 11), Schubert, Drechsler, Schenk, Czerny, Kalkbrenner, Pixis, Moscheles, Stadler, Sechter, Hoffmann, and Archduke Rudolph.

Diabolus in musica (Lat.). The devil in mus., i.e. the tritone. Term is derived from various prohibitions on using this awkward interval.

Diaghilev, Serge (Dyagilev, Sergey) (Pavlovich) (b Selistchev, Novgorod, 1872; d Venice, 1929). Russ. impresario. Studied law at St Petersburg, 1890--7, but gravitated into journalism and art criticism. Art. adviser to Maryinsky Theatre 1899--1901. In 1907 organized Paris concerts of Russ. mus. and prod. of Boris Godunov with Chaliapin. In 1909 he was invited to present a season of Russ. opera and ballet in Paris, scoring a major triumph with the ballet, for which he engaged the dancer Nijinsky, choreographer Fokine, and the painters Bakst and Benois. From this season the sensational Ballets Russes developed, transforming the balletworld. Diaghilev directed the co. until his death, surviving financial crises and personal quarrels which threatened to tear it apart. Over the years he called on an astonishing range of talents, not only among dancers (Nijinsky, Karsavina, Massine, Sokolova, Dolin, etc.) but choreographers (Fokine, Nijinsky, Massine, Nijinskaya, Balanchine), designers (Bakst, Benois, Matisse, Picasso, Utrillo, Derain) and composers (scores commissioned from Ravel, Stravinsky, Falla, Debussy, Prokofiev, Milhaud, Satie, Strauss, Poulenc, Auric, Lambert, and Berners). See Ballet.

Dialogue. (1) Vocal work, mainly from medieval times to 17th cent., in which echo, alternation, or contrast suggested spoken dialogue. (2) Spoken dialogue used in some types of opera, e.g. Fr. opéra comique, Ger. Singspiel, Sp. zarzuela, and Eng. ballad opera (and the operas of Gilbert and Sullivan). In Beethoven's Fidelio there is spoken dialogue and melodrama. In some cases spoken dialogue has been replaced by accompanied recitative comp. by someone else (e.g. Guiraud for Bizet's Carmen). There are examples of a brief spoken passage used in opera to great dramatic effect, e.g. in Britten's Peter Grimes.


Diapason (Gr.). Through all. (1) Greek name for the octave. (2) The name of certain org. stops which are the foundation tone of the instr. and are either 'open' or 'stopped' according to whether the ends of the pipes are clear or plugged (plugged stops are lower in pitch by an octave). Open diapason, 8', is the chief manual stop. There are also stopped diapason, horn diapason, and diapason phonon in which the lips of the pipes are leathered to refine the tone. (3) In Fr., diapason normal is a standard indication of pitch: A = 440 vibrations per sec.

Diapente (Gr.). The interval of the perfect 5th.

Diaphone. Org. stop (open diapason) invented by Robert Hope-Jones (1859--1914) which was actuated by vibratory apparatus to increase loudness.

Diaphony. Gr. term for dissonance, applied to form of organum. Some define it as a freer form, admitting other intervals than the perfect ones, others consider it to be a later form, admitting of contrary motion, part-crossing, etc.

Diary of One who Disappeared (Zápisník zmizelého). Song-cycle by Janáček, comp. 1917-19, for ten., cont. (or. mez.), 3 women's vv., and pf. Setting of 22 anonymous poems, No. 13 being represented by a pf. solo (intermezzo erotico). All the vv. are heard only in No. 9, women's vv. only in No. 10, ten. and cont. in No. 11, the remainder being for ten. F.p. Brno 1921, f.p. in England, London 1922. Eng. trans. by Bernard Keeffe.

Diatonic. The Diatonic Scales (see Scale) are those of the major and minor keys, and diatonic passages, intervals, chords, and harmonies are those made up of the notes of the key prevailing at the moment. The Modes must also be considered diatonic. See also Chromatic.

Dibdin, Charles (b Southampton, 1745; d London, 1814). Eng. composer, impresario, and singer. Choirboy, Winchester Cath. 1756--9. From 1764 in London wrote words and mus. of many popular 'musicals'. In 1789 began 'table entertainments' at which he sang his own songs. Th. manager 1796--1805. Best-known songs are 'The Bells of Aberdovey' from Liberty Hall (Drury Lane 1785) and the beautiful 'Tom Bowling' from table entertainment The Oddities (Lyceum 1789).


Dichtung (Ger.). Poem. Hence symphonische Dichtung, symphonic poem. R. Strauss used the term Tondichtung, tone-poem.


Dickinson, Meriel (b Lytham St Annes, 1940). Eng. mez. Studied RMCM and Vienna Acad. Member BBC Ch. 1963--4, solo recitalist and oratorio.


- **theatre**: Vitalitas, ballet (1959; orch. of Variations for pf. 1957); The Judas Tree, 5 speaking parts, 2 tens., ch., and orch. (1965).
- **vocal**: 4 Auden Songs, sop. or ten. and pf. (1956); Dylan Thomas Song Cycle, bar. and pf. (1959); 4 Poems of Alan Porter, counterten. and hpd. (1968); Extravaganzas, v. and pf. (1969); e. e. cummings Song Cycle, mez. and pf. (1965 rev. 1970); Winter Afternoons (Emily Dickinson), cantata for 6 solo vv. and db. (1971); Surrealist Landscape, counterten., pf., and tape (1973); Lust, for 6 vv. (1974); Schubert in Blue, mez. and pf. (1977).
- **choral**: Martin of Tours, ten., bar., ch., andpf. duet (1966); The Dry Heart, 5 Alan Porter poems forunacc. ch. (1967); Outcry, contralto, ch., orch. (1969); Late Afternoon in November, 16 solo vv. (1975).
- **church**: 2 Motets (1963); Magnificat and Nunc Dimittis, vv. and org. (1963); Mass (1965); Mass of the Apocalypse, 16 solo women's vv., 4 perc. players (1984).
- **piano**: Variations (1957); 5 Forgeries, pf. duet (1963); 5 Diversions (1963); Paraphrase II (1967).
- **organ**: Dirge (1963); Carillon (1964); Paraphrase I (1967).


**Diction.** Properly, verbal phrasing, or skillin the choice of words, but used in context of singing to denote clear and correct enunciation.

**Didjeridu.** Australian aborigines' wind instr., straight (over 3 ft. in length), end-blown, and capable of producing a variety of sounds, such as trills, croaks, gurgles, and imitations of birds and animals. The player can breath through the nose without interrupting the sound heis making.

**Dido and Aeneas.** Opera in prol. and 3 acts by Purcell to lib. by Nahum Tate, after Book 4 of Virgil's Aeneid. F.p. Josias Priest's sch. for young gentlewomen, Chelsea, in 1689 or 1690. Staged in London c.1700 and c.1704 and notagain until RCM 1895 (Lyceum Th.). F.p. in NY 1923 (at Hotel Plaza). Several versions survive, the score held by St Michael's College, Tenbury, being accepted as standard. Another important version was found at Tatton Hall, Cheshire. Dido's Lament, When I am laidin earth, occurs in Act 3.
Dido's Lament. Aria for Dido at end of Act 3 of Purcell's *Dido and Aeneas*, beginning with words 'When I am laid in earth'. Orch. arr. is played annually at Remembrance Day service at Cenotaph, London.

Die (Ger.). The.

Diepenbrock, Alfons (*b* Amsterdam, 1862; *d* Amsterdam, 1921). Dutch composer, mainly self-taught. Influential teacher. Wrote chiefly church mus. (2 settings of *Te Deum*, a *Stabat mater*, etc.) and incidental mus. to plays. Befriended and admired by Mahler.

Dieren, Bernard van (*b* Rotterdam, 1887; *d* London, 1936). Dutch composer, long resident in Eng. Trained as scientist, but began to write mus. criticism and in 1909 settled in London as correspondent for several European periodicals. Mainly self-taught as composer but studied in Ger., 1912. His works became the subject of a cult among leading Brit. intellectuals of the 1920s, e.g. Sitwells, Gerald Cooper, Heseltine, Gray, and others. Successive efforts to persuade his contemporary public and later generations of his genius have made little ground, the mus. being less novel than is suggested. Works incl. *The Tailor* (comic opera) (1917), *Symphony on Chinese Themes* (with vv.) (1914), *Serenade*, 6 str. qts., solo vn. sonata, songs. Wrote book on Epstein (1920) and vol. of criticism, *Down Among the Dead Men* (1935).

Dièse (Fr.). Sharp.

Dies Irae (Day of Wrath). A section of the Requiem Mass. The poem is probably by Thomas of Celano (*d* c.1250). The plainsong tune has frequently been introduced into instr. mus., as in Berlioz's *Symphonie fantastique*, Saint-Saëns's *Danse macabre*, Rakhmaninov's *Paganini Rhapsody*, etc. Settings of the Requiem by Verdi, Berlioz, and others contain vivid depictions of the *Dies Irae*.

Diesis (It.). (1) Sharp. (2) In acoustical theory the minute interval between the sum of 3 major 3rds (in perfect tuning) and an octave.

Dies Natalis (Lat. 'Birthday'). Cantata, Op. 8, by Finzi, for sop. or ten. and str., composed between 1926 and 1939, f.p. 1940. It is in 5 movements, the 1st instrumental, the 2nd a setting of a prose passage from *Centuries of Meditations* by T. Traherne (1638--74), and the last 3 being settings of Traherne poems.

Dieupart, Charles (Francois) (*b* 1670; *d* London, c.1740). Fr. violinist, harpsichordist, and composer. Taught in London and played for It. opera at Drury Lane. Pubd. *Six Suites de Clavecin* (1701). The gigue from first suite may have been model of Bach's prelude in his first *English Suite*.

Differential Tone (or Resultant Tone). In acoustics: (1) When two loud notes are played, another, lower, note may sometimes be heard which corresponds to the difference in vibration between the original 2 notes. (2) When a note higher than the original 2 may be heard which corresponds to the sum of their vibrations.

Digital. Any one of the keys comprising the kbd. of a pf. or similar instr. For digital recording, see *Gramophone Recordings*.

Digitorium. A small portable apparatus for the use of kbd. players wishing to strengthen their fingers. It usually had no more than 5 keys and these had strong springs so that considerable force was required to depress them. Invented by Myer Marks about the middle of the 19th cent.


Diluendo (It.). Dissolving, i.e. dying away.

Dilungando (It.). Lengthening.

Diminished Intervals. Perfect or minor intervals which are reduced chromatically by a semitone are diminished intervals. For practical purposes this term is useful only when applied to the diminished 5th (semitone less than perfect 5th) and diminished 7th (semitone less than minor 7th).

Diminished Triad. A triad of which the 5th is diminished.

Diminuendo (It.). Diminishing, i.e. gradually getting quieter.

Diminution. Shortening of the time-values of the notes of melodic parts. Opposite of Augmentation. In Canon by Diminution the imitating vv. are in shorter notes than the one they are imitating.


Di Molto (It.). Of much, i.e. Very. Augments the word to which it is applied, e.g. allegro di molto, very fast.

D'India, Sigismondo. See India, Sigismondo d'.

D'Indy, (Paul Marie Théodore) Vincent (b Paris, 1851; d Paris, 1931). Fr. composer and teacher. Though musically trained in boyhood his family wanted him to enter law. In 1872 he sent a pf. qt. to Franck, who agreed to teach him. As a member of Franck's class at the Paris Cons. he imbibed not only Franck's teaching, but also his lofty and idealistic attitude to art. To supplement his studies, d'Indy in 1872 became 2nd perc. player in the Colonne Orch., and from 1875--9 was ch.-master of the Concerts Colonne. Public début as composer 1874. In 1876 he attended the first Bayreuth Fest., having been introduced to Wagner's mus. by Duparc in 1869, and became fervent enthusiast of The Ring. Keenly interested in education, d'Indy in 1894 accepted invitation from Bordes to join him and Guilman in founding the Schola Cantorum for the study of church mus. In 1900 this became a general mus. sch. at which d'Indy taught comp. until his death, becoming sole dir. in 1911. His teaching methods are described in his 3-vol. Cours de Composition, written in assoc. with A. Sérieyx. His pupils incl. Satie, Auric, Roussel, Turina, and Roland-Manuel. D'Indy was also active in
assisting Lamoureux to introduce Wagner's works to Paris, was a champion of Debussy, and revived the mus. of Monteverdi, Rameau, Gluck, and Bach. He wrote several books (incl. biography of Franck), toured as cond. abroad, ed. old mus. (incl. several Monteverdi operas), and pubd. colls. of folk-songs. His comps. are characterized by rich orchestration, a vein of folk-like melody, and often employ Franck's `cyclic method'. Chief among them are:

**operas:** Le Chant de la cloche (1879--83), Fervaal (1889--95), L'Étranger (1898--1901), La Légende de Saint-Christophe (1908--15), Le Rêve de Cynias (1922--3).

**orch:** La Forêt enchantée (1878), Wallenstein, trilogy (1874--82), Symphonie sur un chant montagnard franco;alcais (Symphonie [nmCévenole) (1886), Istar (1896), 2nd Sym. (1902--3), Jour d'été à la montagne (1905), Le Poème des rivages (1920--1).

**chamber music:** 3 str. qts., vc. sonata, vn. sonata, pf. quintet, str. sextet.

**piano:** Promenades, Schumanniana, Menuet sur le nom de Haydn, Conte de fées.

**choral:** Sainte Marie-Magdaleine, cantata (1885), Sur la Mer (1888), Deus Israël (1896).


Diocelesian (The Propheteess or the History of Diocelesian). Semi-opera by Purcell (1690). Dialogue by T. Betterton, adapted from Beaumont and Massinger. See Degrees and Diplomas.


Direct. The sign _ at the end of a page or line (in older mus.) to give warning of the next note.

Dirge (Lat. naenia). Burial or memorial song, often with character of funeral march. Shakespeare's Dirge for Fidele (Cymbeline) has been set by several composers incl. Vaughan Williams (1922) and Finzi (1942). The 15th cent. Lyke-wake Dirge was set by Stravinsky (Cantata 1952), Britten (Serenade 1943), and Whittaker (1924).

Dirge for Two Veterens. (1) Setting of text from Whitman's Drum Taps (1865) by Holst for male vv., brass, and perc. Comp. 1914. (2) Setting of same text for ch. and orch. by Vaughan Williams, comp. 1911 and incorporated into his cantata Dona nobis pacem (1936) as 4th movement.

Dirigent, dirigieren (Ger.). `Conductor', `to conduct'.

Dis (Ger.). The note D#.


Discant. Same as Descant.

Discography. A list of gramophone recordings, either of those of the mus. of a particular composer, or those made by an individual artist, orch., or instr. combination. When an artist
has recorded for several cos. and in several countries, these can require considerable and valuable research. A discography is becoming a standard feature of many books on music.

**Discord.** A chord which is restless, jarring to the ear, requiring to be resolved in a particular way if its presence is to be justified by the ear (or the note or interval responsible for producing this effect).

**Disis** (Ger.). The note D##.

**Disjunct Motion.** A note which moves to another note or an adjacent note by a leap. See *Motion*.

**Dissonance.** See *Discord*.


**Distratto, Il** (The Distraught Man). Nickname for Haydn's sym. in C major, No. 60 in Breitkopf edn. of syms. 6 movements are derived from Haydn's incidental mus. (1774) for J. F. Regnard's play *Le Distrat* (Ger. *Der Zerstreute*), revived at Esterház that year.

**Dital Harp.** Obsolete instr. invented in 1798 by Edward Light, a teacher of guitar: it was at first called *Harp Guitar*. By 'dital' is meant a finger-key (actually played by the thumb): each dital raised the pitch of a string by asemitone. Another name was *Harp Lute*, the appearance of the instr. suggesting the body of a lute continued upwards by that of a small harp.

**Dithyramb** (from Gr. *dithyrambos*). In ancient Greece an intoxicated song in honour of the god Dionysus; in modern usage applied to a comp. of wild, passionate character.


**Div.** Abbreviation for *Divisi*.

**Diversions.** Occasional synonym for variations.

**Divertimenti by Mozart.** Mozart's comps. to which he gave the title Divertimento are: Eb (K113), D major (K131), D major (str. qt., K136), Bb (str. qt., K137), F major (str. qt.
Divertimento (It.). Amusement. (1) An 18th-cent. suite of movements of light, recreational mus., sometimes for open-air perf., for a small no. of players. Mozart wrote 25, calling them Divertimenti or sometimes serenades or cassations. In the 20th cent. composers use the term to denote a not-too-serious work. (2) Fantasia on airs from operas, etc.

Divertissement (Fr.). Amusement. The same as divertimento, with the additional meaning of an entertainment of dances and songs inserted in an 18th-cent. stage spectacle or sometimes in a ballet or opera (as in Gounod's Faust or Delibes's Coppélia). The term is also applied to a suite of dances unconnected by a story. Ibert's Divertissement is an orch. work derived from mus. for the film The Italian Straw Hat.

Divertimento, Symphony to (Liszt). See Dante Symphony.


Divisi (It.). Divided, often abbreviated to 'div.'. Term used, for instance, where orch. str. parts are written in double (or more) notes, and the players, instead of individually attempting to play all the notes of each chord, are to divide themselves into 2 (ormore) groups to perform them.

Divisions. (1, 17th and 18th cent.) The splitting up of the notes of a tune into shorter notes, i.e. a form of variation; this was especially common in viol playing and was extemporized. (2) Long vocal runs, as in Bach, Handel, and other 18th-cent. composers. Obsolete term.

Division Viol. Small bass viol for the playing of popular sets of (often extemporized) variations.

Dixieland. Style of instr. jazz-playing from c.1912, also called 'New Orleans' or 'classic' style. Had elements of ragtime and blues with own distinctive improvisation. Dixieland bands were divided into 2 sections, one providing rhythm and harmony, the other melody and extemporization. The melody section consisted of tpt. or cornet, cl., and tb. (and, later, sax.); the rhythm section of pf. and/or banjo, trap drums, and sousaphone, tuba, or plucked db. Outstanding Dixieland performers were Louis Armstrong, Kid Ory, King Oliver, Sidney Bechet, Jelly Roll Morton, and Earl Hines.


Do. The name for Ut or C in the Romance languages, introduced by G. M. Bononcini, 1673. See Doh.


Dodecaphonic (Gr.). 12 sounds. Adjective describing the system of comp. with 12 notes (dodecaphony). In the dodecaphonic scale the 12 notes are considered to be of equal status and are so treated. See Atonal and Note-row.


Dods, Marcus (b Edinburgh, 1918; d Henley-on-Thames, 1984). Scot. cond. Cond. at SW 1951--8. Frequent cond. of ballet, TV opera, West End musicals, film mus., etc.

Doglia (It.). Sorrow. So *doglioso*, sorrowful; *dogliosamente*, sorrowfully.

Doh, In Tonic sol-fa the spoken name for the tonic (first degree) of the scale. *Doh* sharpened becomes *de*. 


**operas:** Tante Simona (Dresden 1913), The Tower of Voivod (Budapest 1922), The Tenor (Budapest 1929).

**orch:** Sym. in D minor (1900--01), in E (1943--4, rev. 1953--6), pf. conc. No. 1 (1897--98), No. 2 (1946--7), vn. conc. No. 1 (1914--15), no. 2 (1949--50), Suite in F# minor (1908--9), Variations on a Nursery Song for pf. and orch. (1913).

**chamber music:** 3 str. qts., 2 pf. quintets, vc. sonata, vn. sonata, sextet (1935).

**piano:** 4 Klavierstücke, 4 Rhapsodies, Variations, Passacaglia, and Ruralia Hungarica (1923, orch. 1924).


Dolcan (Org. stop). Same as Dolce.

Dolce (It.). Sweet (with the implication of 'soft' also). Hence dolcissimo, very sweet; dolcemente, sweetly; dolcezza, sweetness.

Dolce ordolcan (org. stop). Soft open metal diapason; pipes are of inverted conical shape; 8' length and pitch.

Dolente (It.). Doleful, sorrowful. So the adverb dolentemente and the superlative dolentissimo.


Dolmetsch, Carl (Frederick) (b Fontenay-s-Bois, 1911). Eng. recorder-player, son of Arnold Dolmetsch. Studied with his father and at 15 was a virtuoso, touring the world. Also makes recorders and plays vn. and lute. Ed. of recorder mus. Dir., Haslemere Fest. since 1940. C.B.E. 1954.

Dolore (It.). Sorrow, dolour, pain. Hence doloroso, dolorous, painful, and the adverb, dolorosamente.

Dolzflöte (Ger.). Same as It. Flautodolce, i.e. a soft-toned org. stop of fl. tone.


Domestic Symphony (Strauss). See Symphonia domestica.


Dominant. (1) 5th degree of major or minor scale, thus if the key is B (major or minor) the dominant is F#. Chords built on this note are dominant chords, the most important being the dominant seventh which is a chord consisting of the common chord of the dominant with the minor 7th from its root added, e.g. in key C it is G--B--D--F. Like all intervals of a 7th, the dominant 7th is a discord. It normally resolves on the Tonic or Submediant chord, the note constituting the 7th falling a semitone, allowing the 3rd (i.e. the leading note of the scale) to rise to the tonic. More rarely the 7th can remain as a note common to the following chord, usually the 1st or 2nd inversion of the subdominant. The three inversions of the Dominant Seventh chord are, of course, in common use. (2) See Modes.

Dominant Cadence. Same as Imperfect Cadence, or Half Close.


**Dominicus Mass**, or **Pater Dominicus Mass.** Mozart's Mass in C, K 66 (1769). Written for the first celebration of mass by a young priest who had taken that name.


**Domp(e).** See Dump.

**Domra.** Russ. instr., like balalaika, played by plucking. Has convex back like mandolin.


**Donato, Anthony** (*b* Prague, Nebraska, 1909). Amer. composer and violinist. Studied Eastman Sch. of Mus. Has held several teaching posts. Comps. incl. 2 sym., 3 str. qts., 2 vn. sonatas, hn. sonata.

**Donato** (*Donati*), **Baldassare** (*b* Venice, c.1530; *d* Venice, 1603). It. composer and church musician. Maestro di cappella, St Mark's, Venice, from 1590, having been singer there since 1550. Wrote madrigals and motets.


**Donauweschingen.** Town in W. Germany with a mus. tradition going back to 17th cent. but notable especially for foundation in 1921 of first fest. devoted exclusively to contemporary mus. Fest. programmes 1921--6 planned mainly by Hindemith and Joseph Haas and incl. works by Křiženek and Hába. In 1926 fest. was moved to Baden-Baden, with emphasis on chamber opera, and in 1930 to Berlin, where competition from New Mus. fest. proved too great. In 1950 fest. was revived in collab. with S.W. Ger. Radio, Baden-Baden, using radio orch. under Rosbaud and, from 1964, Ernest Bour. Among composers brought to the fore at post-1950 fests. are Boulez, Stockhausen, Xenakis, Nono, Ligeti, Berio, Fortner, Penderecki, and Henze. F.ps. thereincl. Hindemith's *Kammermusik No. 1* (1922), Webern's *6 Songs*, Op. 14 (1924), Schoenberg's *Serenade*, Op. 24 (1924), Boulez's *Poésie pour pouvoir* (1958), Messiaen's *Chronochromie* (1960), and Stockhausen's *Mantra* (1970).
Don Carlos, 5-act opera by Verdi, to French lib. by Méry and du Locle after Schiller's play, comp. 1866, prod. Paris 1867, London CG 1867, NY 1877. This orig. version was heavily cut in Paris; the f.p. of the uncut score was in a BBC studio production in 1973, cond. by John Matheson. There was a stage perf., omitting only the ballet La Pérégrina, in Boston, Mass., 1975. In 1882--3 Verdi reduced it to 4 acts by omitting Act I (the 'Fontainebleau scene'), and in 1886 he restored orig. Act I to the 4-act rev. It. version is properly known as Don Carlo. In recent years both 5- and 4-act versions have been perf. and tendency has grown to sing it in Fr. rather than in It. trans.

Done, William (b Worcester, 1815; d Worcester, 1895). Eng. organist and cond. Organist Worcester Cath., 1844--95, also cond. at 3 Choirs Fest. in that period.

Don Giovanni (Il dissoluto punito, ossia Il Don Giovanni; The Rake punished, or Don Giovanni). Dramma giocoso in 2 acts by Mozart (K527) to lib. by da Ponte based on the Don Juan legend as told in Bertati's play (1775). Comp. 1787. Prod Prague 1787, Vienna 1788 (with extra material), London 1817, NY 1826. See also Don Juan.


Donizetti, Gaetano (b Bergamo, 1797; d Bergamo, 1848). It. composer, principally of operas. Pupil of Mayr at Bergamo and of Padre Mattei at Bologna. Because of parental opposition to mus. career, he joined the Austrian army, composing in his off-duty spells. His opera Enrico di Borgogna was prod. Venice, 1818, and his 4th opera, Zoraida di Granata was so successful in Rome in 1822 that he obtained his release from the army. In the next 8 years he wrote nearly 30 operas which were perf. throughout It. His first int. success was with Anna Bolena (1830), and this was followed by the comedy L'Elisir d'Amore (1832), and by his masterpiece Luciadi Lammermoor (1835). For Paris, 1840, he comp. the light-hearted La Fille du Régiment and the large-scale La Favorite. His last success was also in Paris, with Don Pasquale in 1843. Donizetti was prof. of counterpoint at Naples Cons. 1835--7, becoming dir. in 1837. He became paralysed and mentally unbalanced as a result of syphilis in 1844. Donizetti's ability to write at great speed has prejudiced attitudes to the quality of his work; so has the fact that he wrote specifically for a generation of great singers such as Grisi, Mario, Lablache, and Tamburini. However, though he catered for their ability and agility, the tendency to underrate the melodic and dramatic content of his operas has only recently been corrected by a more discriminating willingness to recognise Donizetti's brilliance as a rival in comic opera to Rossini; and to acknowledge the debt, in the form of recognizable borrowings, owed to him by Verdi, who clearly appreciated his dramatic mastery. Recently several of Donizetti's lesser-known operas have been revived and found to have unsuspected merit. He also wrote church mus., 12 str. qts., and someorch. works. A list of his operas follows: Enrico di Borgogna, Una follia (1818); Il falegname di Livonia, Le nozze in villa (1819); Zoraida di Granata, La zingara, La lettera anonima, Chiara e Serafina (1822); Il fortunato inganno, Alfredo il Grande (1823); L'ajo nell'imbarazzo, Emilia di Liverpool (1824); Alahor in Granata, Elvída, Gabriella de Vergy (1826); Olivo e Pasquale, Il borgomastro di Saardam, Le convenienze ed inconvenienze teatrali, Otto mesi in due ore (1827); Alina, regina di Golconda, Gianni di Calais, Il Giovedì Grasso, L'esule di Roma (1828); Il Paria, Elisabetta, o Il castello di Kenilworth (1829); Il diluvio universale, I pazzi per progetto, Imelda de' Lambertazzi, Anna Bolena (1830); Gianni di Parigi, La
Don Juan. (1) The legend of the libertine Don Juan has been the basis of many plays since that of Tirso de Molina in 1630, and of many operas, Mozart's Don Giovanni being the best-known. Other composers who have treated the subject incl. Melani, Gazzaniga, Fabrizi, Federici, Dibdin, Pacini, Dargomyzhsky, Delibes, Alfano, and Goossens. (2) Tone poem, Op. 20, by Richard Strauss, based on poem by Lenau, comp. 1888, f.p. Weimar 1889. (3) Ballet-pantomime in 3 acts, music by Gluck, lib. by Calzabigi, based on Molière. Prod. Vienna 1761.


Don Pasquale. 3-act opera buffa by Donizetti to lib. by Ruffini and composer based on Anelli's Ser Marc' Antonio (1810) and ultimately derived from Ben Jonson's Epicene. Prod. Paris and London 1843, New Orleans 1845.


Don Quichotte à Dulcinée. 3 songs for v. and pf. by Ravel to poems by Paul Morand. Comp. 1932--3 (his last work). Also version for v. and orch. Written for a film starring Chaliapin.

Don Quixote. (1) Cervantes's novel, pubd. in 2 parts (1605, 1615), has been the inspiration of many mus. works. Operas on the subject have been comp. by Förtsch, Conti, Boismortier, Paisiello, Piccinni, Salieri, Hubac;ek, Garcia, Mendelssohn, Mercadante, Donizetti, Macfarren, Clay, Jaques-Dalcroze, Heuberger, and Falla. Incidental mus. to a play by D'Urfey was written by Purcell, 1694--5. (2) Tone-poem, Op. 35, by R. Strauss, comp. 1896--7, f.p. Cologne 1898. Introduction, theme and 10 variations, and finale, with solo parts for vc. and va. Sub-titled Fantastische Variationen über ein Thema ritterlichen Charakters (Fantastic Variations on a theme of knightly character). (3) Ballets on the subject are also numerous, including Petipa's of 1869 with mus. by Minkus. More recent ballet mus. has been composed by Petrassi (1947), Ibert (1950), and Gerhard (1950, SW, choreog. N. de Valois).

Donska, Maria (b Łód;aaž, 1912). Polish pianist. Studied in Berlin with Schnabel, later at RCM, London. Prof. of pf., RCM.

Dopo (It.). After.

Doppel (Ger.). Double.
Doppel B or Doppel-be (Ger.). Double flat.

Doppelchor (Ger.). Double chorus.

Doppelfagott (Ger.). Double Bassoon.

Doppelflöte (Ger.). Double flute. Wooden org. stop; sometimes end-plugged pipes:
generally 8' pitch (name comes from pipes having 2 mouths, one on each side, producing a
loud and pure fl. tone).

Doppelfuge (Ger.). Double fugue.

Doppelschlag (Ger.). Double stroke, i.e. the turn (ornament).

Doppeltaktnote (Ger.). Double-measure-note, or two-bar note. The Breve, or Double Whole-
note.

Doppelt so schnell (Ger.). Twice as fast.

Doppio (It.). Double. So Doppio diesis, Doppio bemolle, double sharp, double flat; Doppio
movimento, double speed (i.e. twice the preceding speed).

Doppione. Rare medieval double-bore reed-cap wind instr., though experts have discovered
that it was later blown directly. Had parallel conical bores, each with a basic set of 7 finger-
holes.

Austrian flautist, cond., and composer. First fl., Pest Opera orch. 1847--58, Vienna Opera
orch. from 1858. Prof. of fl., Vienna Cons. from 1865. Cond. ballet at Vienna Opera. Comp.
7 operas, ballets, fl. concs., etc.

Doppler, Karl (b Lemberg, 1825; d Stuttgart, 1900). Austrian flautist, composer, and cond.,
brother of above. Cond. at Pest Opera and at Vienna Opera 1862--5. Court cond., Stuttgart,
1865--98. Comp. operas, ballets, and fl. mus.

Dorabella. The 10th (Intermezzo) of Elgar's Enigma Variations. Mus. portrait of Dora Penny
(Mrs Richard Powell), nickname being reference to Così fan tutte. Mrs Powell's book
Edward Elgar: Memories of a Variation (London 1937) gives interesting domestic glimpses
of the composer.

Dorati, Antal (b Budapest, 1906). Hung.-born cond. and composer (Amer. citizen since
1947). Studied Budapest Acad. and Univ., and Vienna Univ. Early career as opera cond. in
Budapest (début 1924), Dresden, and Munster, then 2nd cond. Ballet Russe de Monte Carlo
1945--9, Minneapolis S.O. 1949--60, BBC S.O. 1962--6, Stockholm P.O. 1966, National
conc., cantata, ballet, and str. qt. Arr. ballet mus. Cond. recording with Philharmonia

Dorfmusikanten Sextett (Mozart). See Musical Offering.
Dorian Mode. The Mode represented by the white keys of the pf. beginning at D. See Modes.

Dorian (Doric) Toccata and Fugue. Name given to a Toccata and Fugue in D minor by Bach because orig. copy omitted key-signature and thus suggested Dorian Mode.

Dorward, David (Campbell) (b Dundee, 1933). Scot. composer. Studied St Andrews Univ., RAM. Joined mus. staff, BBC Scotland, 1962. Works include 1-act opera Tonight, Mrs Morrison, sym., vc. conc., vn. conc., str. qts., songs, etc.

Dot, Dotted Note. Mark in notation. (1) Placed above a note indicates staccato. (2) Placed after a note lengthens it by half. But in music up to and including Bach and Handel the addition intended was merely approximately half, something being left to the decision of the performer, e.g. a dotted quaver and a semiquaver in one part, played against a triplet of quavers in another part, might accommodate itself to that latter rhythm, [ol46] being rendered thus [ol45] Also in a very slow movement ___ might be [ol7] rendered ___. It was, indeed, to meet this latter case that the double dot (the second dot adding half the value of the first one) was in 1769 introduced by Mozart's father, Leopold Mozart.

Double (Fr.). Theturn (ornament).

Double. (1) (Fr.). A variation, especially one with elaborate ornamentation. Similar to Eng. 'division'. (2) Indicates a lower octave, e.g. double bassoon plays an octave below bassoon. (3) Singers who perform two roles in one work and instrumentalists who play more than one instr. in a comp. e.g. fl. doubles piccolo.

Double Action. The mechanism of a harp invented by Érard, so called to distinguish it from earlier models on which pitches could be raised only by a semitone.

Double Appoggiatura. See Acciaccatura.

Double Bar. The double perpendicular linemarking the end of a comp. or of some section thereof. (It may or may not coincide with a single bar line and if it does not do so has no rhythmic function.) Usually reinforced when they mark the end of the work. With dots on either side of the lines they indicate that the previous or subsequent section is to be repeated.

Double Bass (or Contrabass). Largest and lowest-pitched of bowed string instruments, derived from the Violone. Formerly had 3 strings but now generally has 4, usually tuned at the interval of a 4th. Compass from E just over an octave below bass stave upwards for nearly 3 octaves. Some instruments have 5 strings, extra string sounding B below bottom E. Generally anorchestral instrument, but occasionally used in chamber music and very occasionally as solo concerto instrument. Used in jazz and dance bands, mostly pizzicato.

Double-Bass Clarinet. Also known as pedal cl., or contrabass cl., in BBb. Mainly used by military bands. Part written 9th higher thanbass.

Double Bassoon (Contrabassoon; Fr. 'Contrebasson'; Ger. 'Kontrafagott'). Wind instr. octave deeper than bassoon and notated octave higher than it sounds, though Wagner and Debussy sometimes wrote for it at pitch. Some baroque examples were made but standard modern design is Heckel's (1876). Conical bore tube is 18' long, with 5 parallel sections connected by 4 U-bends. Crook fits into metal tube. Brahms scored for it in his 1st Sym. In Strauss's Salome there is a long solo for the instr. when Jokanaan descends into his cell.
Double-Bass Saxhorn. In B♭ or C. Almost identical with B♭ bass tuba, but with range complete at bottom. Sometimes treated as transposing instr.

Double-Bass (Contrabass) Trombone. Pitched an octave below ten. tb.

Double-Bass (Contrabass) Tuba. One of the tuba family, pitched an octave below ten. tuba. Has wide conical bore and cup-shaped mouthpiece. Wagner used one to strengthen the bass of his 8-part harmony by doubling it an octave lower.

Double-Bass Viol. Also known as Violone or Consort Viol. Sounded an octave below bass viol. See Viol.

Double-bémol (Fr.). Double flat.

Double C. Sometimes used to indicate the note C, 2 lines below the bass stave.

Double Choir (or Chorus). Ch. arranged in 2 equal and complete bodies with a view not merely to singing in 8 parts but also to responsive effects, etc. Much used by Venetian composers of 16th and 17th cents.

Double Concerto. A conc. with 2 prin. instr., either of the same kind, as in double pf. conc., or different, as in Brahms's conc. for vn. and vc. Also used to denote use of 2 orchs. (generally str.), e.g. Tippett's Conc. for double str. orch.

Double Counterpoint. Invertible counterpoint concerning 2 vv. (permitting vv. to change places, the higher becoming lower and vice versa).

Double-croche (Fr.). Double-hook, i.e. semiquaver or 16th-note.

Double-Curtal. 16th-cent. instr., being a larger or different size of the curtal or dulcian, ancestor of the bn. In Eng. it meant the bass curtal.

Double-dièse (Fr.). Double sharp.

Double Dot. See Dot.

Double English Horn. Org. stop of Hope-Jones invention: 16' chorus reed.

Double Flat. The sign bb when placed before a note, indicates that its pitch is lowered a whole-step or tone. The resultant note has a simpler enharmonic name, e.g. on the pf., Abb is Gnat. See Inflection of notes.

Double Fugue. A fugue with 2 subjects. There are 2 types: (1) in which the subjects appear from the start, and (2) in which the first subject istreated for a time, the other then appearing and being similarly treated, after which the 2 are combined.

Double-handed. Term applied to band of players that is convertible from wind to str. or to full orch; or to an instrumentalist who can play 2 different instr.

Double Harp. Early form of harp which had only 2 rows of str., diatonically tuned. Intermediate semitones could be obtained only by shortening the length of a str. with the thumb while plucking it with a finger. Not the same as Double Action Harp.

Double Horn. Valve horn pitched in both F and Bb alto.

Double Octaves. In pf.-playing, octaves played simultaneously in both hands.
Double Open Diapason. Diapason org. stop of 16' pitch.

Double Organ. (1, obsolete). Either one with a full kbd., descending to 8' C or 12' G, or one with 2 manuals. (2, modern, sometimes used in USA). Org. with separate `sanctuary' division.

Double Pedal. Harmonic pedal in which 2 notes are held, generally tonic and dominant.

Double Reed. Wind instr. such as ob., cor anglais, Heckelphone, bn., and double bn., whose mouthpiece consists of 2 pieces of cane between which air is blown so that the 2 reeds vibrate against each other.

Double-sharp. The sign x which, placed before a note, raises it by a whole-step or tone. As with Double-flat, the resultant note can be more simply named, e.g. F x is G nat. on the pf. See Inflection of Notes.

Double Stopping. Term used of str. instr., to indicate stopping and playing on 2 str. simultaneously to produce a 2-part effect. Also used, loosely, when one or both of the str. are `open'.

Double Suspension. Harmonic term, when 2 notes of a chord are held over as a momentary discordant part of the following combination. Resolved by moving to notes which form real part of 2nd chord.

Double Tonguing. Fast method of articulation while playing wind instr. such as fl. and piccolo. Obtained by alternation of the sounds T and K or D and G when the mouth is applied to the embouchure. See Tonguing.

Double Virginals. A virginal of which the kbd. descended to C below bass stave.

Double Whole-Note. Amer. term for the Breve.

Doubling. Term meaning (1) Duplication of a melody by several performers, e.g. 'the solo soprano's part is doubled by the oboe'. (2) Duplication of instr. by one player, the commonest orch. example being the doubling of piccolo by one of the flautists, i.e. the 2nd flautist plays piccolo instead of fl. when required.

Dou;alcaine. Medieval reed instr. about which information is very scanty, but it is thought to have been of ten. pitch and soft in tone.


Doux, Douce (Fr.). Sweet. Doucement, sweetly.

Dowland, John (b London, ?1563; d London, 1626). Eng. composer, singer, and lutenist. From 1580 to 1584 was in service of Brit. Ambassador to Paris where he became R.C. Mus.B. Oxon 1588. Lutenist at courts at Brunswick, Hesse, Venice, Florence, and Nuremberg, 1595. Lutenist to King of Denmark 1598--1606. Returned to London 1606; musician to James I 1612. Though noted in his day as a virtuoso lutenist and singer, he is
now recognized as a great composer, whose songs melodically and harmonically advanced the `art song'. His printed songs numbered 87 of which 84 appeared in 4 vols. (3 Books of Songs or Ayres, 1597, 1600, 1603, and A Pilgrims Solace, 1612), and 3 in his son Robert's Musical Banquet, 1614. Among his finest songs are Awake, Sweet Love; Come again Sweet Love; Fine Knacks for Ladies; Flow my Tears; Flow not sofast, ye Fountains; In Darkness let me Dwell; Sweet, stay awhile; Weep ye no more, sad Fountains; Welcome black night. Among his other comps. are the Lachrimae of 1604, which contains 21 instr. items incl. the celebrated Semper Dowland semper dolens, and many pieces for solo lute. These include Walsingham, Loth to Depart, My Lady Hunsdons Puffe, Queen Elizabeths Galliard, and Dowlands Adew.

Down-Beat. Downward movement of cond's. stick or hand, in particular when indicating first beat of the bar. See also Up-beat.


Doxologia, Doxology (from the Gr. Doxa, `Glory', and Logos `Discourse'). Any liturgical formula of praise, as the Gloria patri (`Glory be to the Father', etc., i.e. the `Lesser Doxology', or 'Doxologia parva', used at the end of the Psalms), or the Gloria in excelsis Deo (`Glory to God in the highest'---the `Greater Doxology', or 'Doxologia magna'). The `Greater Doxology' is a part of the Roman Mass (sung to differing plainsong according to the feast); properly it should be left to the priest until the words `Et in terra pax', when the choir should enter, but composers such as Bach, Mozart, and Beethoven have ignored this. In its Eng. wording the 'Greater Doxology' is a part of the Anglican Communion Service.

D'Oyly Carte, Richard (b London, 1844; d London, 1901). English impresario and producer of light operas, who brought together the librettist Gilbert and the composer Sullivan for Trial by Jury, 1875. Partnership so successful he built theatre, the Savoy, which opened 1881 with Patience. His attempt to launch English grand opera with Sullivan's Ivanhoe, 1891, failed. His widow Helen (d 1913) continued management of `Savoy operas', followed by son Rupert (1876--1948) and granddaughter Bridget. The Gilbert and Sullivan operas were generally presented in Britain professionally by the D'Oyly Carte Opera Co. until 1982 (they were known more widely as `D'Oyly Carte operas' than as 'Savoy operas') but the D'Oyly Carte's exclusive ownership of them ended with expiry of Sullivan's copyright in 1950 and other opera companies have produced them, e.g. Sadler's Wells.

Draghi, Antonio (b Rimini, c.1635; d Vienna, 1700). Austrian composer and administrator of It. birth. Worked in Venice, went to Vienna 1658. Kapellmeister to Viennese court from 1682. Comp. operas, oratorios and cantatas, numerous serenades, etc.

Draghi, Giovanni Battista (b c.1640; d London, 1708). It. harpsichordist and composer who settled in Eng. and became organist to Charles II's queen, Catherine of Braganza, and mus.-
teacher of the future Queen Anne. Wrote incid. mus. and songs for plays by Shadwell, Tate, Apra Behn, etc.


**Dragoni, Giovanni Andrea (b Meldola, c.1540; d Rome, 1598).** It. composer and pupil of Palestrina. Choirmaster at St John Lateran 1576--98. Comp. madrigals and motets.

**Dramatic.** (1) Applied to sop., ten., etc., a singer with a powerful vocal style suitable for forceful operatic roles. (2) Applied strictly to mus., this adjective signifies mus. written for the stage, but the much more general meaning is mus. of strongly theatrical spirit and effect, e.g. Tchaikovsky's 4th Sym., Berlioz's *Symphonie Fantastique*, Strauss's *Don Juan*, Beethoven's *Appassionata Sonata*, etc.

**Dramaturg.** Official at Ger. opera houses who adapts libs., edits programmes, works as press officer, and sometimes produces.

**Drame Lyrique (Fr.).** Lyric drama, i.e. serious opera. Debussy thus described his *Pelléas et Mélisande*.

**Dramma Giocoso (It.).** Comic drama. 18th-cent. It. term for comic operas containing tragic features. Used by Mozart to describe *Don Giovanni* and by Haydn for several of his operas.

**Dramma per musica (It.).** Drama through music. 17th- and 18th-cent. It. term for serious opera.

**Drängend (Ger.).** Urging forward, hurrying.

**Drawstop.** The part of an organ which operates a row of pipes. See *Stop*.

**Drdla, František (Franz) (b; akZd[fy8,1]Fár nad Sázavou, Moravia, 1869; d Gastein, 1944).** Cz. composer and violinist. Member of Vienna court opera orch. Comp. 2 operettas, pf. pieces, and songs, but best known for pieces for vn. and pf. such as *Serenade* and *Souvenir*.


**Drei Pintos, Die (The Three Pintos).** Comic opera in 3 acts left unfinished by Weber and completed by Mahler. Weber began work in 1820 on lib. by Theodor Hell (Karl Winkler) based on story *Der Brautkampf* by C. Seidel. Work on mus. for *Preciosa* and the commissioned operas *Euryanthe* and *Oberon* prevented Weber composing for *Die drei Pintos* beyond 1821. On his death in 1826, he left sketches for 7 out of 17 numbers, a total
of 1,700 bars of which only 18 were scored. In 1826 these were taken to Meyerbeer, who kept them until 1852 but did nothing with them. In 1887 Weber's grandson invited Mahler, then 2nd cond. at Leipzig Opera, to complete the work, which he undertook by using Weber's sketches and extending the opera to 21 numbers in length by inserting other pieces by Weber and sections comp. by himself based on Weber's themes. The result is a remarkable example of posthumous collaboration. Prod. Leipzig 1888, cond. Mahler; London 1962.

Dresden. City in E. Germany (Saxony) with long mus. tradition. Its archives mention an organist in 1370 and from about 1420 three wind players were instructed to play on 29 major church fests. At the court mus. first achieved prominence c.1540. In the 18th cent. artistic life at court was on a grand scale and among the court composers and Kapellmeisters of that era were Zelenka, Lotti, Hasse, and J. S. Bach (who held the title 1736--50 but was active only in Leipzig at this period). By the end of the cent. Dresden's reputation forlorn. opera was high. A German Opera was founded in 1817 with Weber as cond. Weber's ideals were continued 17 years after his death by Wagner, whose own Rienzi was produced in Dresden in 1842, followed by Der fliegende Holländer 1843 and Tannhäuser 1845. The Royal Saxon Opera House, designed by Gottfried Semper, was opened 1841. This was burned down 1869 and his second building was opened 1878. Dresden's most illustrious operatic period dates from the appointmentas cond. in 1882 of Ernst von Schuch. He championed Wagner's later operas and those of Richard Strauss whose Feuersnot (1901), Salome (1905), Elektra (1909), and Der Rosenkavalier (1911) had their f.ps. under Schuch. After Schuch the opera was cond. by Fritz Reiner (1914--21), but it was Fritz Busch (1922--33) who revived its glories and continued the Straussassoc. with f.ps. of Intermezzo (1924) and Die ägyptische Helena (1928). He also cond. new operas by Hindemith (Cardillac, 1926) and Busoni (Doktor Faust, 1925). Driven out by the Nazis, Busch was succeeded by Karl Böhm, although Clemens Krauss cond. the f.p. of Strauss's Arabella in 1933. Under Böhm (1934--42), Strauss's Die schweigsame Frau (1935) and Daphne (1938) were first performed, also Sutermeister's Romeo und Julia (1940). Böhm was succeeded by Karl Elmendorff (1943--4). The opera house was bombed in 1945 and rebuilt 1948. Cond. from 1945 to 1950 was Joseph Keilberth. His successors were Rudolf Kempe (1950--3), Franz Konwitschny (1953--5), Lovro von Matači (1956--8), Otmar Suitner (1960--4), Kurt Sanderling (1964--7), Martin Turnovsky (1967--8), Siegfried Kurz (1971--5), and Herbert Blomstedt from 1975. Operas given f.ps. in Dresden since 1945 incl. Blacher's Die Flut (1947), and U. Zimmermann's Levins Mühle (1973). The opera dir. from 1973 was Harry Kupfer. Orch. mus. in Dresden has been provided by two orchs., the venerable Staatskapelle (which plays for the opera) and the Philharmonic. The Staatskapelle dates its origins to the 16th cent. and has had various guises. One of them, from 1923, was as the Saxon State Orch. cond. by Busch and later by Böhm. The Philharmonic was founded in 1871, though under another name. Its consds. incl. Strauss, Bülow, Nikisch, Mottl, and Edwin Lindner. Its greatest period, which incl. fests. of modern mus., was under Paul van Kempen (1934--42). After 1945 consds. incl. Heinz Bongartz (1947--64), H. Förster (1964--7), Kurt Masur (1967--72), Günther Herbig (1972--7), and Herbert Kegel from 1977. Other composers beside Wagner to have lived in Dresden were Schumann (1844--50), who cond. the Liedertafel and founded a choir, and Rakhmaninov (1906--9).


Drone. Pipe or pipes sounding continuous note of fixed pitch as a permanent bass, e.g. of bagpipes. Hence drone bass applied to orch. mus.

Droit, droite (Fr.). Right, e.g. main droite, right hand. But droit as a noun means right in another sense, e.g. Droits d’exécution. Performing Rights.


Drum. Percussion instrument of several kinds consisting of hollow wood or metal cylinder over which a skin is stretched (the drumhead). Sound is obtained by striking the skin with a stick. Among the leading types of drum are: (1)

kettledrum (It. timpano; plur. timpani. The spelling `tympani’ is incorrect). Tuned to a definite pitch. A bowl of metal with, stretched over its open end, a membrane of which the tension can be increased or decreased by turning screws (in Machine Drums) or by some mechanical method. The playing is by means of 2 drumsticks, with heads of material which varies according to the tone-quality desired. Up to and including Beethoven the orch. player had 2 kettledrums normally tuned to the tonic and dominant (Doh and Soh) of the key in use; nowadays he has usually 3, and sometimes more. Both repeated notes and rolls are played. Forms of `muffling’ (= muting, see Mute) are possible, such as placing a cloth over the drumhead. Most composers up to and including Mozart notated for the kettledrums as one of the `transposing instruments’, the part being written in key C (i.e. the notes shown being C and G) and the actual pitch of the 2 notes being indicated at the outset by some such indication as timpani in D, A (according to the key of the piece). The current method is to show the actual notes to be played with all sharps and flats indicated. The use of pedals for mechanical tuning is widespread and enables glissando effects. In mounted military bands the kettledrum is used, one being slung on each side of the horse. Introduction of the kettledrum into the orch. is generally attributed to Lully in his opera Thésée (1675). (2)
side drum[sn or [s]snare drum. Of indefinite pitch. A small cylindrical drum with parchment at each end, one end having strings (snares) across it, to add a rattling effect and so increase the brilliance of the tone, the other end being left clear for the use of 2 drumsticks. It can be muted by placing a handkerchief or a wooden wedge between the snares and the parchment. (3)
tenor drum. Larger than the side drum and without snares. It is rarely used in the sym. orch. (4)
bass drum. Indefinite and low pitch. Large and shallow, used in the sym. orch., military band, and dance band (in which the drumstick is often worked by a pedal). Played with skinheads perpendicular. (5)
**trap drum.** Drum equipment used in dance bands and theatre pit, comprising bass drum with cymbal attached, both being played with foot pedal. Drummer thus has both hands free to play snare drum.

**Drum Mass** (Haydn). See *Paukenmesse*.

**Drum Roll Symphony** (Haydn). See *Paukenwirbel*.

**D.S.** Abbreviation for *Dal segno*.

**DSCH.** Personal motto, derived from letters of his name, by Dmitri Shostakovich, notated as D-Eb-C-B. Occurs in several of his works, incl. 8th str. qt., 10th and 15th Sym., and 1st Vn. Conc.

**Dub.** Old Eng. for tabor.

**Dubensky, Arkady** (*b* Vyatka, Russia, 1890; *d* Tenafly, NJ, 1966). Russ.-born violinist and composer. Studied Moscow Cons. Leader, Moscow Imperial Opera Orch. for 9 years. Went to NY 1921, joining NY S.O. until merger with NY P.O. of which he became member until 1953. Comp. for unusual combinations, e.g. *Fugue* for 18 vn., *Fugue* for 4 bn., *Suite* for 9 fl., *Ov.* for 18 toy tpt., *Fantasy on Negro Themes* for tuba and orch., tb. conc., concerto grosso for 3 tb., tuba, and orch. Also wrote operas, str. qts., and works for conventional orch. forces.


**Ducasse.** See *Roger-Ducasse, Jean J. A.*

**Duc d'Albe, Le** (*The Duke of Alba*). (1) 4-act opera by Donizetti, to lib. by Scribe, written for Paris 1839 but not prod. Score recovered at Bergamo 1875, completed by Salvi, and prod. as *Il duca d'Alba*, Rome 1882. Scribe altered lib. and re-sold it to Verdi in 1853 as *Les Vêpres siciliennes*. Verdi only discovering 30 years later that it had been used by Donizetti. (2) Opera, *Il Duca d'Alba*, by Pacini to lib. by Piave, 1842.

**Dudelkastensack,** or **Dudelsack** (Ger.). Bagpipe.

**Due** (*It.*). Two. (1) *A due*, either (a) div. between 2 instr. or vv., or (b) 2 instr. or vv. to join in playing the same line. (2) *Due corde*. Two strings, i.e. in vn. mus., etc., divide the passage over 2 str.


Duet (Fr. duo; Ger. Duett; It. duo or duetto). Any combination of 2 performers (with or without acc.), or a comp. for such, as in pf. duet.

Dufay, Guillaume (b c.1400; d Cambrai, 1474). Fr. composer. Choirboy at Cambrai Cath. Went to It. in his twenties and fled from Bologna to Rome in 1428, staying until 1433. Sang in the papal chapel. Met Binchois in 1434. Returned to Cambrai 1439. His connection with the Burgundian court is now thought to have been unlikely. Was most acclaimed comp. of 15th cent. Nearly 200 of his works have survived incl. 8 complete Masses and 84 songs. Use of a secular cantus firmus such as 'L'homme armé' in a Mass possibly originated with him. Was basically a conservative comp., but his warm harmonies and expressive tunes anticipate the Renaissance. Undoubtedly his melodic clarity stemmed from his It. years. Composed the earliest Requiem Mass, now lost.


Duke, Vernon. See Dukelsky, Vladimir.


Dulcet. Org. stop: a Dulciana of 4' length and pitch.

Dulcian. Alternative name for the curtal.

Dulciana. Soft org. stop usually in Brit. of diapason class, and in USA of str.-toned class.

Dulciana Mixture. Org. Mixture stop of soft tone, generally on Swell or Echo manual.

Dulcimer. Old instr. A shallow closed box over which are stretched wire to be struck with 2 wooden hammers held in the player's hands. Still in use in Europe for traditional mus. (known in Hung. as cimbalom). In USA is wrongly applied to plucked zither-like folk-instr.
Dulcitone. Kbd. instr. similar to celesta, but with steel tuning forks instead of steel plates. In Fr. known as typophone. Used by d'Indy in Chant de la Cloche.

Dumbarton Oaks Concerto. Name given to Stravinsky's Conc. in Eb for chamber orch. (15 instr.) because it received its f.p. in May 1938 (cond. by N. Boulanger) at Dumbarton Oaks, the estate in Washington D.C. of Mr & Mrs R. W. Bliss who commissioned this 'little concerto in the style of the Brandenburg Concertos'.

Dumka (plural Dumky). A type of Slavonic folk-ballad, Ukrainian in orig., in which elegiac and fast tempi alternate. Term was used by Dvořák for movements in his str. sextet and pf. quintet. His Dumky Trio is the nickname for his pf. trio, Op. 90, comprising 6 dumka movements. His Pf. Sonata, Op. 35 (1876) is also known as the Dumka.

Dump, Dump. Title given to some Eng. kbd. pieces of the 16th and early 17th cents., often in variation form and possibly elegiac in intention ('down in the dumps', for example, means 'in a depressed mood'). My Ladye Careys Dompe is a typical (though anonymous) example.


Duni, Egidio Romoaldo (b Matera, 1708; d Paris, 1775). It. composer. Wrote over 12 It. operas, then settled in Fr., composing 20 Fr. operas in the opéra comique style. These incl. La Fille mal gardée (1758), Les Deux Chasseurs (1763), and La Clochette (1766).

Dunstable (Dunstaple), John (b c.1390; d London, 1453). Eng. composer, astrologer, and mathematician. Leading Eng. composer of first half of 15th cent. Enjoyed European reputation, attested by discovery of his works in early It. and Fr. colls. Was member of households of John, Duke of Bedford and Humphrey, Duke of Gloucester, the latter a noted patron of the arts. Travelled to Europe and was given land holdings in Normandy. Influenced Dufay and Binchois. Probably first to write instr. acc. for church mus. Wrote masses, isorhythmic motets, etc. Buried in St Stephen's, Walbrook, London.

Duo (It.). Two. (1) Duet, usually but not exclusively instr. (2) 2 performers, or a work written for them. In USA a duo-pianist is member of a 2-pf. duo.

Duodrama. A work for 2 actors to speak to orch. acc. Mozart admired the form.

Duparc, Elisabeth ('Francesina') (d ?1778). Fr. soprano trained in It. Opera engagement London 1736. Sang in Handel's Faramondo and Serse in 1738 and thenceforward was almost exclusively a Handel singer, being his leading sop. from 1738 to 1745. Sang in Messiah, April 1745.

Duparc, (Marie Eugène) Henri (Fouques) (b Paris, 1848; d Mont-de-Marsan, 1933). Fr. composer. Intended for law but studied pf. and comp. with Franck. Extremely self-critical, destroying most of his early works. His 16 songs, orig. in idiom and foretelling impressionism, are models of sensitivity to the poetic text combined with melodic inspiration and a harmonic style based on Wagner. They were comp. between 1868 and
1884. After 1885 he wrote nothing owing to an incurable nervous disease. His output is as follows:

**songs:** (with pf. acc., but ;sd = orch. version provided by Duparc); ;sd*Chanson Triste* (1868 or 9); *Soupir* (1869); *Romance de Mignon* (1869); *Sérénade* (1869); *Le galop* (1869); ;sd*Au pays où se fait la guerre* (?1869--70, orig. title *Absence*); ;sd*L'Invitation au voyage* (1870); ;sd*La vague et la cloche* (1871, comp. for orch., with pf. acc. supplied later first by d'Indy then by Duparc); *Elégie* (1874); *Extase* (1874, ?rev. 1884); ;sd*Le Manoir de Rosemonde* (1879 or 82); *Sérénade Florentine* (?1860--1); ;sd*Phidylé* (1882); *Lamento* (1883 or 5); ;sd*Testament* (1883 or 5); ;sd*La Vie antérieure* (1884).

**vocal:** *La fruite*, sop., ten., pf. (1871); *Benedicat vobis Dominus*, motet, STB (1882).

**orch:** *Poème Nocturne* (1874, orig. in 3 movts., but only No. 1, *Aux Étoiles*, survives); *Lénore*, sym.-poem (1875).

**piano:** 5 *Feuilles volantes* (?1867--9).

**Duplet** Pair of notes of equal time-value, written where number of beats cannot be divided by 2. See *Irregular rhythmic groupings*.

**Duple Time.** Where the primary division is into 2 e.g. ;D2;E4 as distinct from triple time (primary division into 3) or quadruple (division into 4). See *Time Signature*.

**Duplex-Coupler Piano.** Pf. invented 1921 by Moór. Has 2 manuals, the upper tuned an octave higher. These are placed so that the hand can easily move from one to the other or play on both together. Thus, scales in 10ths are played as scales in 3rds as on a normal pf. The manuals can be instantly coupled, so that scales in octaves can be played as scales in single notes.

**Duplex Instruments (Brass).** These exist in 2 types: (a) Those planned to produce 2 qualities of tone by the provision of 2 bells of different bore, and (b) Those planned to play in either of 2 different keys (i.e. from either of 2 different *fundamental* notes) without change of quality of tone (e.g. the double hn. in F and Bb) by the provision of double lengths of valve tubing.

**Duplex Scaling.** System by which those portions of pf. str. which are normally dumb, lying beyond each end of the vibrating portion, are left free and tuned so as to correspond with some of the harmonics of the main note of the str. See *Aliquot scaling*.


**Duport, Jean Pierre** (b Paris, 1741; d Berlin, 1818). Fr. cellist. Member of court orch., Berlin, 1773--1811, dir. of court concerts 1787--1806. Beethoven's 2 vc. sonatasOp. 5 may have been written for him and f.p. in Berlin by Beethoven and Duport, 1796.

Many solo recitals. Member of Morley Consort, Jaye Consort of Viols, Musica Reservata, etc.


Dur (Ger.). 'Major' (key), e.g. Dur Ton, Dur Tonart, major key; A dur, A major.

Duramente (It.). With hardness, harshness, sternness.


Durch (Ger. 'Through'). Durchaus 'Through- out.' Durchkomponiert or durchcomponiert ('through-composed'). Applied to songs of which the music is different for each stanza of the poem, i.e. the opposite of strophic; but use of the term has been widened to mean a composition which has been `fully worked out', 'thoroughly composed', as opposed to something that seems episodic or patchy. Durchdringen ('through-forcing') 'Penetrating', 'shrill'. Durchführung ('through-leading') 'Development'. Durchweg (1) 'Throughout', 'altogether'. (2) 'Generally', 'nearly always'.

Durey, Louis (b Paris, 1888; d St Tropez, 1979). Fr. composer. Studied privately. In 1917 joined Milhaud, Honegger, and others under leadership of Satie as 'les nouveaux jeunes', becoming Les Six in 1920. Abandoned them in 1921. Works incl. chamber mus. and songs. After 1945 became Progressist, one of group of Fr. composers who wrote mus. of deliberate 'mass appeal' in accordance with Communist doctrines on art.


Dussek (Dussek), Jan Ladislav (b ČakCáslav, 1760; d St Germain-en-Laye, 1812). Bohem. pianist and composer. Began career as virtuoso pianist in Malines, 1779, then had comp. lessons from C.P. E. Bach in Hamburg 1782. Visited Ger., Russia, Fr., and It. as pianist; settled in London 1789--99, appearing with Haydn. Served various royal patrons after 1803, the last being Talleyrand (Prince of Benevento). Prolific composer, works incl. 28 pf. sonatas, 15 pf. concs., conc. for 2 pf., pf. trios, ballad-opera, mass, 38 vn. sonatas, 16 fl. sonatas, etc. (much of it worth exploring).

Dussek, Josepha (née Hambacher) (b Prague, 1754; d Prague, 1824). Bohem. sop., composer, and pianist, wife of Frantisék Dussek. Friend of Mozart who wrote concert aria Bella mia Fiamma (K528, 1787), for her. First singer of Beethoven's Ah, perfido! Op. 65, 1796, also probably written for her.


Dux, The v. in a canon which first enters with the melody to be imitated. Also called Antecedent. See also Comes.


Dvořák, Antonín (b Nelahozeves, Bohemia, 1841; d Prague, 1904). Cz. (Bohem.) composer. Son of a village butcher, Dvořák as a child helped in the shop and also showed talent as a violinist. At 14 he was sent to relatives in Zlonice to learn Ger.; while there he was taught va., org., pf., and counterpoint by A. Liehmann. From 1857 to 1859 he attended
the Org. Sch., Prague, leaving to become va. player in a band and later in the orch. of Prague Nat. Th., 1866--73, playing under Smetana. At this time he comp. several works which he later destroyed or withdrew, the most significant being a song-cycle Cypress Trees from which he drew themes in later years (for the Vc. Conc., for example). The cycle was a tale of disappointed love, the result of Dvořák's disappointment that a girl he adored married someone else. (He later married her sister.) Like most young composers of the time, his natural tendencies were complicated by the inescapable influence of Wagner. His first opera, Alfred (1870) was Wagnerian in tone. 3 years later he had his first major success with a cantata, Hymnus, which enabled him to give up his orch. playing. In 1874 his Sym. in Eb won him an Austrian nat. prize, Brahms being on the jury. 2 years later the Moravian duets won him the same prize, and Brahms recommended them to the publisher Simrock. The nationalist element in such works as the Slavonic Rhapsodies -- the results of Smetana's beneficial influence -- earned Dvořák increasing recognition and requests for new works e.g. from Joachim for a vn. conc. and from Hans Richter for a sym. Both Richter and Bülow championed his mus. in their concerts. In 1884 he paid the first of 9 visits to England and cond. his Stabat Mater which had scored a tremendous success the previous year under Barnby. His popularity in Britain was immediate and sustained both as comp. and cond., and he was financially successful enough to be able to buy an estate in S. Bohemia. Several of his works were written for or first perf. in Eng., e.g. the Sym. in D minor (No. 7), comp. for the Phil. Soc. (1885), the cantata The Spectre's Bride (Birmingham, 1885), the oratorio St Ludmila (Leeds, 1886), the Sym. in G major (No. 8) (Phil. Soc. 1888), and the Requiem (Birmingham, 1891). Cambridge made him Hon. D.Mus. in 1891 and in the same year he was appointed prof. of comp. at Prague Cons. The Cons. granted him leave to accept the invitation of Mrs Jeanette Thurber, founder in 1885 of the Nat. Cons. of Mus., NY, to become dir. of the cons. He remained in Amer. for 3 years, a fruitful period in which he wrote some of his finest works, incl. the 'New World' Sym., the Vc. Conc., the Biblical Songs, the str. qt. Op. 96, and the pf. quintet. His art seems to have been intensified by a combination of the influence of Negromelodies and of a deep homesickness. He returned to his teaching post in Prague in 1895, becoming dir. of Prague Cons. in 1901. His pupils incl. his son-in-law Suk, and Novák. In his last years he devoted his creative energies to symphonic poems and to operas. Dvořák's mus. is a particularly happy result of the major influences on his art: Wagner, Brahms, and folk mus. His innate gift for melody was beautifully integrated into classical structures and his use of Cz. dances and songs, such as the furiant, polka, skocňá (reel), dumka, and sousedská (slow waltz), is in no way bizarre. His sym., the vc. conc., and perhaps above all his chamber mus. show the best side of his work; the operas, apart from Rusalka, are only just beginning to travel outside Czechoslovakia; and the choral works which won him such a following in late Victorian Eng. are due for rehabilitation. For many years it was customary to credit him only with the 5 sym. pubd. in his lifetime, but the 4 early examples have now been accepted into the canon and the whole series is numbered chronologically. Prin. works:


**symphonies:** No. 1 in C minor (The Bells of Zlonice) (1865) (no Op. no., recovered 1923, pubd. (1961)); No. 2 in Bb (1865) (no Op. no.); No. 3 in Eb (1873), (no Op. no. but orig. Op. 10); No. 4 in D minor (1874, (no Op. no. but orig. Op. 13, pubd. (1912)); No. 5 in F major (1875, rev. 1887), Op. 76 (orig. Op. 24 and formerly No. 3); No. 6 in D major (1880), Op. 60 (formerly No. 1); No. 7 in D minor, (1884--5) Op. 70 (formerly No. 2); No. 8 in G
major, (1889) Op. 88 (formerly No. 4); No. 9 in E minor (From the New World) (1893), Op. 95 (formerly No. 5).


songs: Cycle, Cypress Trees, 18 songs to words by Pflager (1865), unpubd. in orig. form but pubd. as 4 Songs, Op. 2, 8 Love Songs, Op. 83 (1888) and Cypress Trees for str. qt; 5 Evening Songs, Op. 31 (1876), 3 Modern Greek Songs, Op. 50 (1878), 7 Gypsy Songs, Op. 55 (1880; No. 4 is Songs my Mother taught me), 4 Songs, Op. 82 (1887--8), 10 Biblical Songs, Op. 99 (1894, Nos. 1 and 5 are orch.).


piano duets: 16 Slavonic Dances, Opp. 46 and 72 (2 sets of; also for orch.), Legends, Op. 59 (1881, also for orch.), From the Bohemian Forest (Ze ;akSumavy), Op. 68 (1884).


Dykes Bower, John. See Bower, John Dykes.


Dzerzhinsky, Ivan (b Tambov, 1909; d Leningrad, 1978). Russ. composer whose operas were upheld as models when Shostakovich was in disgrace with Soviet authorities for his Lady Macbeth of the Mtsensk District. They incl. Quiet Flows the Don (1935), Virgin Soil Upturned (1937), Blood of the People (1941), Grigory Melekhov (1967). Also 3 pf. concs., symphonic poem, songs, etc.

Dynamics. The gradations of vol. in mus., e.g. forte, piano, crescendo, etc.

E

E. Note of the scale: 3rd degree of naturalscale of C. Thus, Eb, Ebb, Enat., E#, E##. Keys of E major and E minor, Eb major and Eb minor. Eb is also indication of transposing instr. (e.g. the Eb cl.) on which written note C sounds as Eb.

E (It.). And.


Ear, Playing by. The ability to play an instr. intuitively, without instruction, or to improvise without a score.

Early Music. Term by which is generally understood mus. comp. from earliest times up to and incl. mus. of Renaissance period. With growth of interest in mus. of this period and especially the use of authentic instrs. in perf., various 'early mus.' consorts and ens. were formed. The periodical Early Music has been pubd. quarterly in London since 1973.

Early Music Consort. Group of musicians founded by David Munrow in 1967 to perform Renaissance and other early mus. on orig. instrs. such as rebec, sackbut, shawm, curtall, etc. Many recordings.

Easdale, Brian (b Manchester, 1909). Eng. composer. Studied RCM. Comps. incl. operas Rapunzel (1927), The Corn King (1935), and The Sleeping Children (1951); also pf. conc. (1938), song-cycles, and th. mus.
East (Easte, Est, Este), Michael (b c.1580; d Lichfield, 1648). Eng. composer and organist. Organist, Lichfield Cath. Wrote madrigals, anthems, and mus. for viols. His 5-part madrigal Hence Stars is in The Triumphs of Oriana. Also wrote madrigal called O metaphysical tobacco (1606).

East (Easte, Est, Este), Thomas (b c.1550; d London, 1608). London mus. publisher. Issued Byrd's psalms, sonnets, and songs (1588), works by other madrigalists, and 4-part settings of psalms (1592).

Eastman School of Music, Dept. of Univ. of Rochester, NY. Founded 1919 through munificence of George Eastman (1854--1932), inventor of Kodak photographic process, and opened in 1921. Dir. 1924--64 was Howard Hanson.


Eathorne, Wendy (b Four Lanes, Cornwall, 1939). Eng. sop. Studied RAM. Specialist in oratorio and Lieder, also opera.


Eberl, Anton (b Vienna, 1765; d Vienna, 1807). Austrian composer and pianist. Kapellmeister, St Petersburg, 1796--1802. Friend of Mozart, with whose widow he made a concert-tour of Ger. Wrote 5 operas, syms., pf. concs., pf. works, chamber mus., etc.

Eberlin, Johann (Ernst) (b Jettingen, 1702; d Salzburg, 1762). Ger. composer, mainly of church mus. Court organist to Archbishop of Salzburg from 1754. Wrote org. toccatas and fugues, 21 oratorios, masses, motets, etc.


Ebony Concerto. For cl. and orch. by Stravinsky. Comp. 1945 for jazz musician Woody Herman who was soloist with his band at f.p. in NY 1946. Jazz slang for cl. is 'ebony stick'.
Eccard, Johannes (b Mühlhausen, 1553; d Berlin, 1611). Ger. composer, pupil at Munich of Lassus. Held several court posts, finally becoming Kapellmeister to Kurfürst of Brandenburg, Berlin, 1608. Wrote many motets and chorales.


Eccles (Eagles), Solomon (b London, 1618; d London, 1692). Eng. composer and performer on virginals and viol. On becoming Quaker c.1660 publicly burned his mus. and instrs., later accompanying George Fox to W. Indies.

Ecclesiastical Modes. See Modes.

Échappé. See Changing Note. Échelle (Fr.). Ladder, i.e. Scale (Gamme is the more usual word for the mus. scale). Échelette (Fr.). Little ladder, i.e. Xylophone.

Echo Cornet. Organ stop of gentle tone (see Cornet Stop).

Echo Gamba. A soft type of organ stop.

Echoklavier (Ger.). Echo-keyboard. Choir Organ (not Echo Organ).

Echo Organ. An org. manual withvery soft stops to give an echo effect.


Eclecticism. Term frequently used to describe a composer's conscious use of styles alien to his nature, or from abygone era. Also used pejoratively when applied to mus. in which the composer, thought to be lacking originality, has freely drawn on other models.

Eclogue. Short pastoral poem (sometimes used as title of a piece of mus.).

Écossaise. A type of contredanse (see Country Dance) induple time. The orig. of the name is a mystery, since there appears to be nothing Scottish about the character of the mus. It is not the same as the Schottische.

Ed (It.). 'And' (version of E as used before a vowel). Thus the title of Bellini'sopera may be given as I Capuleti e (ed) i Montecchi.


Eden and Tamir. Israeli piano duo formed 1952 by Bracha Eden (b Jerusalem, 1928) and Alexander Tamir (b Vilnius, 1931). Both studied at Rubin Acad., Jerusalem until 1952 and


**Edinburgh Festival.** 3-week annual int. fest. of the arts held in Scottish capital Aug.--Sept., with strong emphasis on opera, concerts, and recitals. Founded 1947 with Rudolf Bing as dir.; he was succeeded by Ian Hunter 1949--55, Robert Ponsonby 1955--60, Earl of Harewood 1961--5, Peter Diamand 1966--78, John Drummond 1979--83; Frank Dunlop from 1984. Many distinguished visiting cos. have supplied opera, incl. Glyndebourne, Stuttgart, Stockholm, Hamburg, Prague, Belgrade, Scala, Florence, Deutsche Oper, Bavarian State, and Scottish. Visiting orchs. and soloists incl. virtually all the most celebrated. Several works have had f.ps. at fest. A feature is the very lively 'fringe', events outside the official programme, some of which have 'stolen the show'.

**E Dur (Ger.).** The key of E major.

**Edwards, Richard** (*b* Somerset, 1524; *d* London, 1566). Eng. composer, poet, and scholar. Master of the Children of the Chapel Royal from 1561. Best known for his madrigal *In going to my naked bed*. His *Damon and Pythias* (1564) has been described as early 'mus. drama'.


**E.F.D.S.S.** English Folk Dance and Song Society.

**Egdon Heath.** Orch. work, Op. 47, by Holst, comp. 1927 and inspired by the Dorset landscape described as 'Egdon Heath' in Thomas Hardy's *The Return of the Native* (1878). Sub-titled 'Homage to Thomas Hardy'. Commissioned by NY S.O. which gave f.p. 1928. F.p. in England, Cheltenham 1928, cond. Holst, and London 10 days later (all these perf. were in Feb.).


régime, but he wrote mus. for Berlin Olympic Games 1936. Colouristic and rhythmical features of his work derive from admiration for Stravinsky. Works incl.:


**choral**: Furchtlosigkeit und Wohlwollen, oratorio (1931, rev. 1959), Mein Vaterland (1937).

**Egmont**, Ov. and 9 items of incidental mus., Op. 84, by Beethoven to Goethe's historical drama about the Flemish aristocrat Egmont who defied Philip of Spain and was beheaded in 1567. Comp. 1809--10.

**Eguale** (It.). Equal. So egualità, egualezza, equality; egualmente, equally. **Voci eguali**, equal voices.

**Egyptian Helen, The** (Strauss). See ägyptische Helena, Die.


**Eichner, Ernst** (b Arolsen, 1740; d Potsdam, 1777). Ger. composer and bassoonist. Worked in Paris and London 1770--3, then in Potsdam court orch. Noted composer of Mannheim sch., writing 31 syms., also concs. and chamber mus.

**Eighteen-Twelve** (1812). Concert-ov., Op. 49, by Tchaikovsky, comp. 1880, commemorating Napoleon's retreat from Moscow in 1812 and incorporating La Marseillaise and the Tsarist nat. anthem. Orig. idea was for perf. in a Moscow square with large orch., military band, cath. bells, and cannonfire. Sometimes still perf. with cannon (esp. at Royal Albert Hall popular Tchaikovsky evenings).

**Eight-foot.** Term in org. mus. for sound of normal pitch, the lowest pipe of normal pitch being theoretically 8' in length.

**Eighth Note.** The quaver in Amer. terminology.

**Eight Songs fora Mad King** (Maxwell Davies). See Songs for a Mad King, 8.

and other works on tape. Author of textbooks on atonality, 12-note technique, and elec.
music.

Eine kleine Nachtmusik (Mozart). See Kleine Nachtmusik, Eine.

Einem, Gottfried von (b Berne, 1918). Austrian composer. Studied comp. with Blacher
1941--3. Ch. coach Berlin State Opera 1938--43; one of Salzburg Fest. administrators 1948-
66; lecturer Vienna Konzerthaus Gesellschaft 1946--66; teacher of comp., Vienna Acad.
1963--72. Essentially a tonal composer, Einem has had considerable success in the opera
house where his melodic gifts and command of colour have been well deployed. Works
incl.:

operas: Dantons Tod (1944--6), Der Prozess (1950--2), Der Zerrissene (1961--4), Der
Besuch der Alten Dame (The Visit of the Old Lady, 1970), Kabale und Liebe (1970--5),
Jesu Hochzeit (1978--9).
ballets: Prinzessin Turandot (1942--3), Rondo vom goldenen Kalb (1950), Glück, Tod und
Traum (1953), Medusa (1957).
orch: Capriccio (1943), Concerto for Orch. (1943), Meditations (1954), pf. conc. (1955),
Symphonische Szenen (1956), Ballade (1957), Dance-Rondo (1959), Philadelphia
choral: Hymnus an Goethe, for cont., ch., and orch.(1949), Von der Liebe, high v. and orch.
(1961), Kammergesänge (1965), Rosa mystica, bar., orch. (1972), and songs.

Ein' feste Burg (A Safe Stronghold). Luther's setting of Ps. 46 in his own trans.; tune
adapted by him from a plainsong melody. Quoted by several composers, e.g. in Meyerbeer's
Les Huguénots, Mendelssohn's Reformation Sym., and Wagner's Kaisermarsch.

Einstein, Alfred (b Munich, 1880; d El Cerrito, Calif., 1952). Ger. scholar and writer (from
1945 Amer. citizen). Ed. Zeitschrift für Musikwissenschaft 1918--33; mus. critic Berliner
in Londonand It. 1933--9; settled in USA 1939. Prof. of mus., Smith Coll., Northampton,
Books incl. History of Music (1917, and many later edns.), Gluck (1936), Mozart, his
character, his work (1945), The Italian Madrigal (1949), Schubert (1951). Not to be
confused with his cousin the physicist Albert Einstein.

Einstimmig (Ger.). One-voiced, i.e. for one part.

Eis (Ger.). The note E#.

Eisenberg, Maurice (b Königsberg, 1902; d NY, 1972). Ger.-Amer. cellist and teacher.
Studied Peabody Cons., Baltimore, then in Berlin with Becker and in Spain with Casals.
Debut with Philadelphia Orch. 1916, later becoming its prin. cellist. Member of Menuhin

Eisis (Ger.). The (theoretical) note E##.

Eisler, Hanns (b Leipzig, 1898; d Berlin,1962). Ger. composer. Studied Vienna Cons., being
pupil of Schoenberg 1919--23. His Marxist beliefs led him from 1927 to a more 'popular'
style, and he wrote political marching-songs, chs., and th. mus. in collab. with Brecht.
Exiled in 1933, he worked in Paris, London, Copenhagen, and USA, settling in Hollywood
1938 where he taught at the Univ. of S. Calif. and worked on films with Chaplin. He wrote
Eisteddfod (Welsh, 'Session', from eistedd, 'to sit'. Plural Eisteddfoda). The nat. Welsh gathering of bards, dating in its present form from 1817, though it is said to date back, in one form or another, as far as the 7th cent., with a suspension throughout the entire 18th cent. and a few years before and after it. It now takes place annually (in Aug.) in various Welsh towns. Degrees of Ofydd (Ovate), Bardd (Bard), and Pencerdd (Chief Musician) are conferred on candidates who pass various tests and there is a strong choral and competitive side to the gathering. Many local Eisteddfoda exist in the form of competitive fests. An int. Eisteddfod, at which choirs and dancers from all over the world compete, has been held annually in Llangollen since 1947.

Eitner, Robert (b Breslau, 1832; d Templin, Berlin, 1905). Ger. musicologist and composer. Prin. achievement, begun 1882, was his Biographisch-bibliographisches Quellen-Lexikon der Musiker und Musikgelehrten (10 vols., 1900--4).


Electric Action. Means of permitting air to enter an organ pipe by electrical device, after key has been depressed.

Electric Guitar. Guitar, used in pop groups or jazz bands, connected by wire to electrical apparatus which amplifies or modifies the sound. Used in Tippett's The Knot Garden, Stockhausen's Gruppen, and Boulez's Domaines.

Electric Musical Instruments. Instrs. in which the use of elec. devices such as valves and photo-cells determines or affects the actual sound of the note prod. Before the full-scale development of electronic music several electric instr. were pioneered. Chief among these were the Sphaerophon, the Theremin, the Trautonium, the Ondes Martenot, the Hellertion, the Electronde, and the Rhythmicon.

Electric Organ. Organs of various makes (most notably by the Hammond Instr. Co. of Chicago) which work on an electro-magnetic principle. Their tone is prod. not from pipes but by means of rotating discs with electro-magnetic pick-ups. They are popular as domestic instr.
**Electrochord.** Trade name of elec. instr. resembling a pf., in which the str. are set vibrating by hammers. There is no soundboard, vibrations being picked up electrically and amplified through a loudspeaker. Variations of tone-quality and vol. can be controlled.

**Electrofonic Violin.** Semi-elec. instr. developed in 1938 by Marshall Moss, leader of the Nat. S.O., Washington, and William Bartley, an engineer. The vn., which has no soundboard, is played in the usual way, the mechanically-prod. vibrations being picked up by electro-magnets or a microphone and amplified through a loudspeaker. Similar instr., and a vc., was developed by Vierling, and there is a 5-string electric vc. by Karapetov.

**Electronde.** Elec. instr. developed by Martin Taubman in 1933. On similar lines to theremin, but by pressing a switch at the same time as moving his hand over the antenna, the player can obtain staccato effect. It also enables playing of rapid passages.

**Electronic Music.** Mus. prod. by elec. means, the resulting sounds being recorded on tape. At first the term applied strictly to sounds synthesized electronically, to differentiate from *musique concrète*, which was assembled from normal mus. and everyday sounds. But by now it covers both groups. Attempts to produce elec. sounds began in the USA and Canada in the 1890s. Early in the 20th cent., experiments were made in Ger. by Fischinger; and in USSR in the 1930s elec. mus. was prod. by the use of photo-electric techniques rather than by oscillator. In fact, the development of elec. mus. has proceeded step by step with the invention of equipment: telephone, loudspeaker, microphone, tape, film sound-track, oscillator, gramophone recording, etc. For composers, an important milestone was reached with experiments at Bonn Univ. in 1949--50 followed by a public perf. at Darmstadt in 1951. The first elec. mus. studio was est. 1951 by W. Ger. Radio, Cologne, dir. by Herbert Eimert. Other studios were set up in Milan, Tokyo, London, Warsaw, Brussels, Munich, Eindhoven, Paris, and at Columbia Univ., NY. In the 1950s the comp. of elec. works was a slow and laborious business, chiefly because of the comparatively primitive equipment in the early studios. A comp. consisting of hundreds of predetermined and separately recorded sounds which would last a few minutes could take weeks to assemble on the final tape. The equipment in the early studios generally comprised: (a) *Sine-Tone Generators.* Sine-tones are pure sounds which have no harmonics and are on a single frequency of even dynamic level. To build a complex tone at least 8 generators were needed. (b) *White Sound Generator.* White sound comprises all audible frequencies sounding together. (c) *Square Wave Generator.* Square waves are richly harmonic and produce contrasts to sine-tones. (d) *Filters.* Devices which, as their name implies, can 'filter' sound, or extract a single sine-tone from the white sound. Filters are classified according to their frequency-response characteristics, i.e. low-pass, high-pass, band-pass, and band-stop. For example, the band-pass filter passes only the sound-waves within a specified band of frequencies grouped round a centre frequency. (e) *Ring modulator.* Used to combine several sound signals so that the sound output comprises the sums and differences of all the input-frequency components. (f) *Variable speed tape recorders.* Varying speeds of playing the tape are used to speed up or slow down specific effects. (g) *Dynamic suppressor.* A device which allows signals to be cut out below a selected level of dynamics, thus introducing a 'chance' element. Among the most celebrated elec. pieces composed in the 1950s were Eimert's *Fünf Stücke,* Stockhausen's *Gesang der Jünglinge* (which incl. a boy's v., fragmented and superimposed upon itself, thereby creating a bridge with *musique concrète*), Kakrenck's *Spiritus Intelligentiae Sanctus,* Berio's *Mutazioni,* and Maderna's *Notturno.* But it should be remembered that in 1939--42 John Cage's first *3 Imaginary Landscapes* incl. the use of records played at different speeds, audio oscillators, and an amplified wire coil.[ln1] Elec. mus. was revolutionized in the 1960s by the invention of voltage-controlled sound *synthesizers,* especially the model developed in 1964--5 by the American Robert A. Moog. This instr. dispensed with the drudgery of tape-splicing and cutting. It not only presented composers with a complete spectrum of new sounds, but could be made to play itself in a remarkable variety of sounds which could be recurrent or otherwise, as required. By the fitting of a control device known as a *sequencer,* the synthesizer can be used by a composer.
to memorize a long and complicated mus. compilation and play it 'live' without recording or tape-editing. Because of the synthesizer's astonishing imitative qualities, its use has been commercialized and vulgarized, but its potentiality as a serious instr. is still being explored and awaits a Wagner to exploit it to the full. Its main working principle, greatly oversimplified, is that the oscillators used as sound sources are also used to 'control' each other. Some synthesizers have a kbd., often with its own tuned oscillator, or set to act as a voltage control. The sequencer is a small variety of the other revolutionary device also introduced in the 1960s, digital computer synthesis. Control by digital computer means that the equipment the composer uses is supplied with a 'memory'. For example, a work comp., or 'programmed', for voltage-controlled equipment by means of punched paper tape has an intrinsic major problem in that the system has no way of storing information until it is needed; everything must be supplied in detail each time it is required. The computer memorizes all this information. The disadvantages of a computer are those inherent in 'programming', and it remains to be seen whether a supreme work of art will evolve by this system. The advantages of elec. mus. for th., radio, and film incidental mus. are obvious, and so far it is in these fields that the best results have been achieved. Notation of elec. mus. obviously bears no relation to conventional mus. notation, and since the principal feature of an elec. work is that it is predetermined and mechanically produced, notation as a guide to performers is unnecessary. But 'live' elec. mus. is a developing art-form, and graphic directions in pitch (frequency) etc. are provided in 'realization' scores which provide all the technical data necessary to reproduce the piece. 'Representational' scores, for the score reader, are slightly less fearsome. An illustration of a typical elec. score or graph will perhaps give the reader a better idea of what is involved. Among composers who have prod. elec. works are: Cage, Berio, Stockhausen, Wuorinen, Blacher, Boulez, Babbitt, Pousseur, Badings, Varèse, Davidovsky, Ligeti, Takemitsu, Penderecki, Xenakis, and many others. Interested readers who wish for fuller and more technical information than can be provided here are referred to Reginald Smith Brindle's The New Music (London, 1975), to which this entry acknowledges its indebtedness. See also Computers in music.

Electrophone. Term for mus. instr. which produce sound by electronic means, either by oscillation or by electromagnetic or electrostatic methods. Does not cover instr. in which tone is conventionally produced and then electronically modified (e.g. electric guitar, piano, double bass). Classification added to four devised by C. Sachs and E. M. von Hornbostel and pubd. in Zeitschrift für Ethnologie, 1914, i.e. aerophones, chordophones, idiophones, and membranophones.

Elegia, elegiaco (It.). Elegy, elegiac.

Elegy, Élégie (Fr.). A song of lament for the dead or for some melancholy event, or an instr. comp. with that suggestion, such as Elgar's Elegy for Strings and Fauré's Élégie.


Elevatio (Lat.), Elevation (Eng.). Mus. (choral or organ) perf. during the Elevation of the Host in the R.C. Church.

Elgar, (Sir) Edward (William) (b Broadheath, Worcester, 1857; d Worcester, 1934). Eng. composer and cond. He was the son of a mus.-shop proprietor in Worcester who was also an organist, pf.-tuner, and teacher. He showed an early aptitude for mus., learning the org., vn., and other instr. He hoped, on leaving school at 15, to go to Leipzig Cons. but his father could not afford to send him, so after a brief spell in a solicitor's office, he helped his father in the shop and became his ass. organist at St George's R.C. Church, Worcester. Soon he
was playing the vn. in several local orchs. or chamber groups and became cond. of several. With his brothers and friends he formed a wind quintet, for which he comp. several works. His first comps. had been written during childhood, incl. mus. for a play written and prod. by the Elgar children, *The Wand of Youth*, which he adapted as 2 orch. suites in 1907--8. In 1877 he went to London for vn. lessons from Pollitzer but abandoned them when he realized he would not become a virtuoso. He played in the 2nd vns. in the 3 Choirs Fest. orch. at Worcester in 1878. The following year he became bandmaster at the county lunatic asylum at Powick where members of the staff played weekly for dances. Elgar made several arrs. of operatic arias for concerts there and also comp. a series of quadrilles. In 1882 he joined the 1st vns. in a Birmingham orch. cond. by W. Stockley, who incl. Elgar's *Sérénade mauresque* in a concert in 1883. For the next 6 years, until his marriage in 1889, Elgar was in demand locally in many mus. capacities but he was unknown outside the Midlands apart from a perf. of his *Sevillana* at a Crystal Palace concert in May 1884. After his marriage to a general's daughter, Elgar gave up his work in Malvern and Worcester and went to London, but met with no success there. He returned to Malvern a year later to resume his teaching and other activities. In the meantime, however, the 1890 3 Choirs Fest. at Worcester had commissioned a work from him, the concert-ov. *Froissart*. In 1893 he comp. a secular cantata, *The Black Knight*, which was the first of a series of choral works taken up by the great Midlands choral socs. Its successors were *King Olaf* (1896), *The Light of Life* (1896), and *Scenes from the Bavarian Highlands* (1896). For Queen Victoria's Diamond Jubilee in 1897 Elgar comp. an *Imperial March* which Manss cond. at the Crystal Palace and which the Queen requested should be incl. in the State Concert marking the Jubilee. Its success led to a commission from the Leeds Fest., the result being the large-scale cantata *Caractacus* (1898). At this time, Elgar was still earning his living as a vn. teacher; his first large-scale London success came in 1899 when Richter cond. the f.p. of the Variations on an Original Theme (*Enigma*), one of Elgar's greatest and best-known works. A few months later Clara Butt sang the *Sea Pictures* at the Norwich Fest. Commissioned to write a big choral work for the 1900 Birmingham Fest., Elgar, a Catholic, chose to set Newman's poem *The Dream of Gerontius*. The f.p. was a failure, butthe worth of the mus. was recognized and 2 Düsseldorf perf.s followed, after the 2nd of which Richard Strauss hailed Elgar as the foremost Eng. composer of the day. From that day there developed an Elgarvogue on the Continent, and several cond.s. such as Weingartner, Strauss, Steinbach, and Busoni incl. his works in their programmes. The neglect of the previous 25 years in Eng. was forgotten (though not by Elgar) overnight as he became the most talked-about composer of the day. From 1901 until 1914 were the years of greatest acclaim for Elgar in his lifetime, and he responded with a succession of splendid works incl. the *Cockaigne* ov., the oratorios *The Apostles* and *The Kingdom*, 2 sym.s., a vn. conc. (for Kreisler), the *Introduction and Allegro* for str., the choral ode *The Music Makers*, and the symphonicstudy *Falstaff*. The 1st Sym. (1908) in particular had an astonishing initial success, being perf. 100 times in just over a year in cities as far apart as Manchester, Vienna, St Petersburg, Rome, and Budapest. However, the work which had made him a household name was No.1 of a set of *Pomp and Circumstance* Marches, f.p. 1901. The splendid tune of the trio section caught the ear of King Edward VII who suggested that it should be set to words. When in 1902 it emerged in the *Coronation Ode as Land of Hope and Glory* it soon became clear that Elgar had comp. an alternative nat. anthem. Elgar was knighted in 1904 at age 47, and in 1911 became a member of the O.M. He visited the USA to cond. his own works and spent several periods in It. From 1905 to 1908 he was Peyton Prof. of Mus., Birmingham Univ. He was appointed cond. of the LSO for 1911--12 and in 1912 moved from Hereford to a large house in Hampstead. During the 1914--18 war Elgar wrote several patriotic works, including the recitation with orch. *Carillon*, the symphonic prelude *Polonia*, and the Binyon settings *The Spirit of England*. He also wrote incidental mus. for children's play, *The Starlight Express*, and a ballet *The Sanguine Fan*. In 1918--19 he wrote 3 chamber works, a vn. sonata, str. qt., and pf. quintet, and a vc. conc. These were to be his last major works. In 1920 his wife died and for the last 14 years of his life he wrote hardly anything that was not concocted from earlier sketches. In this last period he prod. incidental mus. for 2 plays, *Arthur and Beau Brummel*, a 5th *Pomp...*
and Circumstance march, the Nursery Suite, and the Severn Suite. He was at work on a Ben Jonson opera, The Spanish Lady, and a 3rd sym. at the time of his death. In 1923 he returned to live in Worcestershire and often appeared throughout the country as cond. of his own works. He became Master of the King's Musick in 1924 and was created a baronet in 1931. He was the first great composer to realize the possibilities of the gramophone and from 1914 to 1933 made many recordings of his own mus. which are important historical documents, the most celebrated being that of the vn. conc. made in 1932 with the 16-year-old Menuhin. Elgar's greatness as a composer lies in his ability to combine nobility and spirituality of utterance with a popular style. Side by side with his large-scale works are dozens of lighter pieces distinguished by melodic charm and fine craftsmanship. Learning entirely by the practical experiences of his youth, he became one of the supreme masters of the orch., but his command of choral effects in his masterpiece The Dream of Gerontius is no less wonderful. His harmonic language derives from Schumann and Brahms coloured by the Wagnerian chromaticism endemic to his generation, the whole being lightened by a gracefulness akin to Bizet and Saint-Saëns. Like his personality, his mus. veers from extrovert warmth and geniality to a deep introspective melancholy. His prin. works are:

**orch:** *Serenade*, Op. 19 (1890); *Serenade* for str. in E minor, Op. 20 (1892); *Sursum Corda*, Op. 11 (1894); *Imperial March*, Op. 32 (1897); *Enigma Variations*, Op. 36 (1898--9); *Pomp and Circumstance Marches*, Op. 39, No.|1 in D major, No.|2 in A minor (1901), No.|3 in C minor (1904), No.|4 in G major (1907), No.|5 in C major (1930); *Cockaigne*, Op. 40 (1901); *In the South (Alassio)*, Op. 50 (1904); *Introduction and Allegro* for str., Op. 47 (1905); *The Wand of Youth Suites* Nos. 1 and 2, Opp. 1a and 1b (1907 and 1908); Sym. No.|1 in Ab major, Op.|55 (1907--8); *Elegy* for str., Op.|58 (1909); Vn. Conc. in B minor, Op.|61 (1909--10); *Romance* for bn., Op.|62 (1910); Sym. No.|2 in Eb major, Op.|63 (1903--11); *Coronation March*, Op.|65 (1911); *Suite, Crown of India*, Op.|66 (1912); *Falstaff*, Op.|68 (1902--13); *Sospiri* for str., harp, and organ, Op.|70 (1914); *Polonia*, Op.|76 (1915); Vc. Conc. in E minor, Op.|85 (1918--19); *Empire March* (1924); *Severn Suite*, Op.|87, for brass band (1930), for orch. (1932); *Nursery Suite* (1931).


**part-songs and church music:** *Ave*, verum corpus, Op.|2, No.|1 (1887); *Ecce sacerdos magnus*, ch. and organ (1888); *My love dwelt in a northern land* (1889); *Spanish Serenade*, Op.|23 (1891, with orch. 1892); *Te Deum and Benedictus*, Op.|34 (1897); *The Sword Song*, from *Caractacus* (1898); *To her beneath whose steadfast star* (1899); *Weary Wind of the West* (1902); *5 Part-Songs from the Greek Anthology*, Op.|45 (1902); *Evening Scene* (1905); *4 Part-Songs*, Op.|53 (1907); *The Reveille*, Op.|54 (1907); *Angelus*, Op.|56 (1909); *Go, Song of Mine*, Op.|57 (1909); *O hearken thou*, offertory, Op.|64 (Coronation 1911); *Great is the Lord* (Psalm 48), Op.|67 (1912); *Give Unto the Lord* (Psalm 29), Op.|74 (1914); *2 Choral Songs*, Op.|71 (1914); *Death on the Hills*, Op.|72 (1914); *2 Choral Songs*, Op.|73 (1914); *The Wanderer and Zut*, zut, zut (1923).

**chamber music:** *Promenades* for wind quintet (1879); *Harmony Music* for wind quintet (1879); *Allegretto on GEDGE*, vn. and pf. (1885); *Salut d'Amour*, Op.|12, for pf. solo, for vn. and pf., for orch., and in many other arrs. (1888--9); *Liebesang*, vn. and pf. (1889); *La Capricieuse*, Op.|17, vn. and pf. (1891); *Very Easy Melodious Exercises in the 1st Position*, Op.|22, for vn. (1892); *Études caractéristiques*, Op.|24, for vn. (1882--92); *Chanson de Nuit*, *Chanson de Matin*, Op.|15, Nos. 1 and 2, for vn. and pf. (later orch.) (No. 1 pubd. 1897, No.
piano solos: Rosemary (Douce Pensée) (1882, orch. 1914); May Song (1901, orch. 1928); Concert Allegro, Op.|46 (1901); Dream Children, Op.|43 (1902); Skizze (1903); In Smyrna (1905); Echo's Dance (from Sanguine Fan) (1917); Sonatina (1889, rev. 1930); Adieu (1932); Serenade (1932).

theatre (incl. recitations): Incidental mus., funeral march, and song for Grania and Diarmid (Yeats and Moore), Op.|42 (1901); The Crown of India, masque, Op.|66 (1902--12); Carillon, Op.|75, reciter and orch. (1914); incidental mus. for The Starlight Express (Blackwood and Pearn), Op.|78 (1915); Une voix dans le désert, Op.|77, reciter and orch. (1915); The Sanguine Fan, ballet, Op.|81 (1917); Le drapeau belge, Op.|79, reciter and orch. (1917); incidental mus. to Arthur (Binyon) (1923); incidental mus. to Beau Brummel (Matthews) (1928).


solo songs: Through the long days (1885); The Wind at Dawn (1888); Queen Mary's Song (1889); Like to the Damask Rose (1893); Shepherd's Song (1893); Rondel (1894); After (1895); Love Alone Will Stay (incorporated into Sea Pictures as In Haven) (1897); Pipes of Pan (1900); In the Dawn; Speak, Music (1902); Land of Hope and Glory (1902); Pleading (1908); The Torch; The River (1909--10); The Fringes of the Fleet (1917); and many more.

short pieces for small orch: Cantique, Op.|3 (1912 orch. of 1897 organ solo Adagio solenne); Rosemary (1914 orch. of 1882 pf. solo); Sevillana, Op.|7 (1884); Salut d'Amour, Op.|12 (1888); 3 Bavarian Dances, Op.|27 (Nos. 1, 3, and 6 of From the Bavarian Highlands) (orch. 1897); Minuet, Op.|21 (1899 orch. of 1897 pf. solo); Chanson de Matin, Op.|15, Nos. 1 and 2 (1901 orch.); Sérénade lyrique (1899); Dream Children, Op.|43 (1902); Carissima (1913); Minuet (Beau Brummel) (1928); Mina (sketched for pf. 1932, orch. 1933).


Ellis, David
Black and Tan Fantasy, Creole Love Call comp.s., among best-known being Cond., Manila S.O., and orch. (or org.) (Psalm notes. Critic of jazz. From Harp Suite in C, Op.| Melos Ens. Former prin. harpist LSO. Many recitals, tours, and recordings. Britten wrote piano Op.| chamber music (Visions) and ens. (choral opera works: opera prize.Joined staff of BBC, Manchester, Williams (tpt.), Lawrence Brown (tb.), and Harry Carney (bar. sax.). Wrote about Among his most celebrated players were Johnny Hodges (sax.), Barney Bigard (cl.), Cootie formed several times, some of its members remained with Ellington for over 30 years. Among his most celebrated players were Johnny Hodges (sax.), Barney Bigard (cl.), Cootie Williams (tpt.), Lawrence Brown (tb.), and Harry Carney (bar. sax.). Wrote about 6,000 comp.s., among best-known being Mood Indigo, Solitude, Caravan, Sophisticated Lady, Black and Tan Fantasy, Creole Love Call, and Black, Brown, and Beige.

Ellington, Duke (Edward Kennedy) (b Washington, D.C. 1899; d NY, 1974). Amer. composer, pianist, and jazz-band leader. One of the most influential figures in the history of jazz. From 1927 to 1932 his band established its fame at the Cotton Club, NY. Later it toured Europe (1933 and 1939), attracting and influencing several composers; though re-formed several times, some of its members remained with Ellington for over 30 years. Among his most celebrated players were Johnny Hodges (sax.), Barney Bigard (cl.), Cootie Williams (tpt.), Lawrence Brown (tb.), and Harry Carney (bar. sax.). Wrote about 6,000 comp.s., among best-known being Mood Indigo, Solitude, Caravan, Sophisticated Lady, Black and Tan Fantasy, Creole Love Call, and Black, Brown, and Beige.


Elman, Mischa (b Talnoye, Russia, 1891; d NY, 1967). Russ.-Amer. violinist (Amer. citizen from 1923). Child prodigy. Studied under Auer at St Petersbug Cons. Professional début


Embellishments. See Ornaments.

Embouchure. (1) In brassand some woodwind playing, the mode of application of the lips, or their relation to the mouthpiece. (2) (Fr.). The mouthpiece of a brass instr.


Emicon. Elec. instr. invented in USA, 1931, producing notes from the air in a graded chromatic scale. Kbd. controls accurate tuning.

Emmanuel, (Marie Fran;alcois) Maurice (b Bar-sur-Aube, 1862; d Paris, 1938). Fr. composer and scholar. Studied Paris Cons. under Delibes and Bourgault-Ducoudray. Prof. of mus. history Paris Cons. 1909--36. Authority on Gr. mus., about which he wrote extensively. Comp. 2 operas, 2 syms., str. qt., and suite on popular Gr. airs forvn. and pf.
E moll (Ger.). The key of E minor.

‘Emperor’ Concerto. Nickname by which Beethoven's Pf. Conc. No. 5 in Eb major, Op. 73, is known in Eng. and USA. Not known when or by whom this title was conferred, but it is not inapt.

‘Emperor’ Quartet (Kaiserquartett). Nickname for Haydn's Str. Qt. in C major, Op. 76 No. 3, because the slow movement is a set of variations on the tune he wrote for the Emperor's Hymn.

Emperor's Hymn (Gott erhalte Franz den Kaiser, i.e. God preserve the Emperor Francis). Tune found in many hymn-books under the name Austria. The nat. hymn of Austria from the time of comp. of the tune by Haydn in 1797 to the creation of the Republic in 1918. Thereafter the tune was officially retained, but other words adopted, Sei gesegnet ohne Ende (Thine be never-ending blessings) by Ottokar Kernstock. The orig. words were by Lorenz Leopold Haschka (1749–1827). Haydn, whose instructions were to compose something approaching in merit the Eng. nat. anthem, took a folk melody of his childhood, which probably suggested itself to him as fitting metrically and rhythmically the opening lines, and altered and extended its later part. For the application of the tune in Ger. see Deutschland über Alles.

Emperor Waltz (Strauss). See Kaiser-Walzer.

Empfindung (Ger.). Feeling, sentiment; hence Empfindungsvoll, feelingly.

Enchaînez (Fr.). Chain together, join up (i.e. next movement to be played without break).


Encina (Enzina), Juan del (b Salamanca, 1468; d Léon, c. 1530). Sp. composer and poet. Served 2nd Duke of Alba, 1492–8, then worked in Rome. Archdeacon of Málaga 1509–17, prior of Léon from 1519. Wrote several eclogues (pastoral plays) and a large no. of songs for 3 or 4 vv. His Cancionero, 1495, was an anthology of plays and poems.

Encore (Fr.). Again. In Eng. has been adopted as the word of demand for the repetition of a perf. (properly, perhaps, of the same piece, but often used of a return to the platform to give additional perf., either of the same or another piece). Also used as verb (to encore). Although a Fr. word, encore entered the Eng. language as a corruption of It. ancora (with the same meaning), which, from the early 18th cent. onwards, was used by audiences at the It. Opera in London (together with the words altra volta, another time). The Fr. use bis (Lat., twice; verb bisser).

End-Plugged. Term for org. flue pipes with a stopper at the top which lowers their pitch by an octave.

Energia (It.). Energy. Energico, energetic.

Enescu, George (Enesco, Georges) (b Liveni-Virnav, Romania, 1881; d Paris, 1955). Romanian composer, violinist, and cond. First public recital as violinist at age 7. Studied Vienna Cons. under Hellmesberger and R. Fuchs, then at Paris Cons. under Massenet and Fauré. Concert of his works in Paris 1897. Frequent appearances as cond. (until 1951), and as sonata recitalist with Cortot. His vn. pupils incl. Menuhin, Grumiaux, and Gitlis. His comps. use Romanian folk-idioms and are also influenced by late romanticism. They incl.: Oedipe (4-act opera, 1921–31); Sym. No. 1 (1905), No. 2 (1912–14), No. 3, with ch. and pf. solo (1916–21), No. 4 (1934), No. 5, ten., ch., and orch. (1941); Symphonie concertante for vc. and orch. (1901); 2 Romanian Rhapsodies (1901); 3 vn. sonatas (1897, 1899, 1926);
2 vc. sonatas (1898, 1935); 2 pf. sonatas (1924, 1933--5); 2 pf. quintets (1895, 1940); 2 str. qts. (1916--20, 1950--3); 2 pf. qts. (1909, 1943--4); Chamber symphony for 12 instr. (1954); and songs.


En-Gedi (In the wilderness). F. X. Huber's lib. for Beethoven's oratorio Christus am Ölberge (1803) was replaced in Eng. by new text by H. Hudson, changing story to that of 'David in the Wilderness' in view of 'objectionable nature' of orig. words.

Engel, Karl (b Theiedewiese, 1818; d Kensington, 1882). Ger. pianist and writer. Studied under Hummel. Settled London, c.1845, where he formed valuable library and coll. of ancient instr. Among his writings are Introduction to the Study of National Music (1866) and Researches into the Early History of the Violin Family (1883).

Engelstimme (Ger.). Angel-voice. The Vox Angelica stop on the organ.

Englisches Horn (Ger.). English horn, i.e. Cor anglais.

English Chamber Orchestra. Orig. name was Goldsborough Orch., founded 1948 by Arnold Goldsborough and Lawrence Leonard to perf. baroque mus. Present name adopted 1960 when repertory was expanded to cover mus. of all periods written for 'Mozart-sized' ens. Assoc. with Aldeburgh Fest. since 1961, playing in premières of Britten's Midsummer Night's Dream, Owen Wingrave, church parables, and Cello Sym. Has also given f.ps. of works by Maw, Birtwistle, Tavener, Richard Rodney Bennett, etc. No prin. cond., but has worked closely with Britten, Leppard, Barenboim, Davis, Zukerman, and others. Many recordings. Worldwide tours, incl. Japan, the Americas, Europe, Israel, etc.

English Fingering. The (obsolete) 'Eng.' system of marking printed pf. mus. with the composer's or ed.'s suggested fingering, whereby a cross represented the thumb and the figures 1 to 4 the fingers (as opposed to 'continental' system using 1 for thumb and 2 to 5 for fingers).

English Folk Dance and Song Society. Amalgamation in 1932 of Folk Song Society (founded 1898) and Eng. Folk Dance Soc. (1911), with general aim of preserving songs and dances of Brit. people. H.Q. in Cecil Sharp House, London, where library and archives are housed. Holds annual fest. in London, but regional branches are also active.

English Horn. See Cor anglais.

English Hymnal, The. Coll. of Eng. hymns and tunes pubd. 1906 (rev. 1933) ed. by Percy Dearmer with Vaughan Williams as mus. ed. Incl. several hymn tunes by Vaughan Williams and others by his Eng. contemporaries, several being adaptations of folk-songs.

English Lyrics. Title given to 12 sets of songs (74 in all) for v. and pf. by Parry, all settings of Eng. poetry. 1st set (4 songs) 1881--5, 2nd (5) 1881--5, 3rd (6) 1895, 4th (6) 1897, 5th (7)

English Music Theatre. Title from 1976 of former English Opera Group, founded by Britten, Eric Crozier, and John Piper in 1946 to perf. chamber operas old and new. Closely connected with Britten's operas, but also gave f.ps. of Walton's The Bear and Birtwistle's Punch and Judy. Has toured abroad widely, incl. USSR (1964). From 1961 administered and financed by CG. Re-formed 1976 under joint dir. of Colin Graham and Steuart Bedford with aim of longer season and to embrace opera, operetta, musicals, and less conventional works, all generalized as 'music theatre'. Ceased to exist 1980.

English National Opera. See Sadler's Wells.

English Opera Group. See English Music Theatre.

English Singers, The. Title of group of 6 singers specializing in Eng. madrigals and folk-song arrs. who gave 1st concert in 1920. Visited Prague 1922 and later toured in Berlin, Vienna, Holland, and the USA. Orig. members were Flora Mann, Winifred Whelen, Lillian Berger, Steuart Wilson, Clive Carey, and Cuthbert Kelly. In 1924 Nellie Carson, Norman Stone, and Norman Notley replaced Whelen, Wilson, and Carey, and there were further changes before final disbandment.

English Suite, An. Suite in G in 7 movements for str. orch. by Parry. The 5th (Pastoral) movement dates from 1890, some from 1914 and other parts from 1916. Left unfinished and put in final form by Dr Emily Daymond. Pubd. 1921, f.p., in public 1922.

English Suites. Set of 6 kbd. suites by Bach, pubd. posthumously. Title seems to have arisen from the existence of MS. copy (in the possession of Bach's youngest son, Johann Christian) describing the work as fait pour les Anglais ('made for the English'). See also French Suites; German Suites.


Enharmonic Intervals. Those intervals which differ from each other in name but not in any other way (so far as modern kbd. instr. are concerned). For example: C to G# (augmented 5th) and C to Ab (minor 6th). Hence enharmonic change, the change of a note in a part, e.g. from D# to Eb.

Enigma Variations (Variations on an Original Theme (Enigma)). Elgar's Op.|36 for full orch. F.p. London, 19 June 1899; finale rev. for 3rd perf. Sept. 1899. The 'Enigma' is the theme itself, probably representing Elgar, but he said 'through and over the whole set another and larger theme "goes", but is not played'. Identity of this 2nd theme, if it exists, has never been established despite many ingenious guesses. The work is ded. 'to my friends pictured within', each variation being a mus. sketch. Initials or pseudonyms disguise the individuals but their identities are: 1. C.A.E. (Lady Elgar); 2. H.D.S.-P. (Hew Steuart-Powell); 3. R.B.T. (R.B. Townshend); 4. W.M.B. (W. Meath Baker); 5. R.P.A. (Richard P. Arnold); 6. Ysobel (Isabel Fitton); 7. Troyte (A. Troyte Griffith); 8. W.N. (Winifred
Enlevez (Fr.). Take up, i.e. remove (e.g. pedal or mute).


Ensalada (Sp.). Salad. Comical Sp. 16th-cent. choral pieces, using combination of texts in various languages.

Ensemble (Fr.). Together. (1) Any combination of performers, but especially a small group playing individual parts. (2) The quality in perf. implying the greater or lesser exhibition of the co-operative spirit, e.g. unanimity of attack, balance of tone, etc., thus giving rise to such expressions as 'good ens.', 'poor ens.', etc. A morceau d'ensemble (e.g. in an operatic context) is a piece in which several performers combine.


Entr'acte (Fr.). Between the acts. Strictly the interval between the acts of a play or opera, but in mus. parlance refers to the piece of orch. mus. played at such times, e.g. Schubert's entr'actes for Rosamunde.

Entrada (Sp.). Same as Entrée.

Entrée (Fr.). Entrance. (1) A 17th- and 18th-cent. term for an instr. piece before a ballet. (2) An act in an opéra-ballet of which every act is self-contained (corruption of entremets, 'side-dish', old title for a kind of masque). (3) The opening moment of any part of a work.


Envelope. Term in elec. mus. for those characteristics of amplitude which determine the growth and decay of a signal.


Epicedium. Dirge or lament, e.g. Purcell's The Queen's Epicedium, 1695.

Epilogue. A concluding piece: in opera, for example, sometimes addressed directly to the audience, as in Stravinsky's The Rake's Progress. Term has been used as description of movements in their syms. by Vaughan Williams and Bax.

Episode. In comps. designed on one of the regular patterns, a section containing thematic material of secondary importance is sometimes called an episode. It can also contain new material. In Rondo form, the contrasting sections between returns of the main material are sometimes called episodes. In Fugue form, an episode follows the exposition and is a passage of connective material, usually a development of a theme from the exposition,
leading to another entry or series of entries of the subject. One function of the fugal episode is to effect modulation to various related keys so that later entries may take advantage of this variety.


Epithalamium (Lat., Eng. epithalamion). A marriage song or wedding hymn. Vaughan Williams's cantata *Epithalamion* (1957) has words selected from Spenser's poem of that name.

Éponge, Baguette d' (Fr.). Sponge-headed drum-stick.

Epstein, Julius (b Agram, 1832; d Vienna, 1926). Croatian pianist, prof. at Vienna Cons. 1867--1901. Taught Mahler and recognized his genius even as a boy.

Equale, equali (Old It.). (1) Equal. (2) 18th-cent. term for a funeral qt. of instr. of the same kind, usually tbs.; or mus. for such, e.g. Beethoven's 3 *Equali* (1812) in D minor, D major, and B major), 2 of which, with vocal parts added by Seyfried, were perf. at Beethoven's funeral.

Equal Temperament. See Temperament.

Equal Voices (It. *Voci eguali*; Lat. *Voces aequales*; Ger. *Gleiche Stimmen*). A choral comp. is said to be for 'equal vv.' when it is for vv. of the same kind, generally for 2 sop. or 3 sop. (sch. mus. and mus. for women's choirs). In such mus., in fairness to the vv. of the performers, the parts are usually so arr. that sometimes one v. and sometimes another is at the top. Occasionally the term is less correctly used as implying 'for children's vv.' (unmixed with adults) or 'for women's vv.' (unmixed with men's), or vice versa.


Erb, Donald James (b Youngstown, Ohio, 1927). Amer. composer. Studied Kent State Univ., Ohio, Cleveland Institute of Mus., and in Paris with Boulanger. Teacher at Cleveland Institute. Comps. incl. several works involving tape and synthesizers, but many works employ more conventional means.


Erkel, Ferenc (b Gyula, 1810; d Budapest, 1893). Hung. composer. Cond. Budapest Nat. Th. from 1838. Founder and cond. Budapest Phil. and professor, Hung. Nat. Acad. of Mus. One of first Hung. 'nationalists', striving to est. nat. opera. His first opera, Bátori Mária (1840), was followed by Hunyádi László (1844) and by Bánk Bán (1844--52, prod. 1861) which is traditionally perf. on nat. holiday. Other operas are Dozsa (1866), György Brankovics (1874), and King István (1874--84).


Erlebach, Philipp Heinrich (b Esens, Friesland, 1657; d Rudolstadt, 1714). Ger. composer who was for 33 years Kapellmeister in Rudolstadt. Among surviving works are 6 sonatas for vn., bass viol, and cont. (1664), 2 vols. of songs (1697, 1710), and sacred mus.

Erleichterung (Ger.). An 'easing', i.e. a simplified version.


Erlnkönig (The Erl-King). Ballad by Goethe, the Erl-King being a King of all the spirits who appears to a child and entices him to death. Poem comes from Goethe's ballad-opera Die Fischerin (1782) and 1st mus. setting was an 8-bar melody written by Corona Schröter, actress who played the fisherwoman at the f.p. It was then set by Reichardt, Klein, and Zelter, but the best-known settings (for v. and pf.) are those by Schubert (D 328), 1815, and Loeve, 1818. Sketches of an abandoned Beethoven setting exist. Special importance of Schubert's setting is the difficult and vivid acc., which revolutionized the art of acc. for composers and pianists.


Erniedrigen (Ger.). To lower (pitch).

Ernst, Heinrich Wilhelm (b Brünn (Brno), 1814; d Nice, 1865). Moravian violinist and composer. Studied Vienna Cons. and modelled his style on that of Paganini. Lived in Paris 1832--8, toured Europe 1838--44. Frequent visitor to London after 1843, settling there in 1855. Comp. vn. concs. and other pieces for his instr. Viola soloist in Berlioz's Harold en Italie, with comp. conducting, on several occasions.
Ernst Gesänge, Vier (Four Serious Songs) (Brahms). See Vier Ernst Gesänge.

'Eroica' Symphony (Sinfonia Eroica). Sym. No.3 in Eb major, Op.55, by Beethoven, comp. 1803--4, f.p. 1804, f.pub.p. 1805. Orig. called Bonaparte, this title being erased by Beethoven on hearing that Napoleon had proclaimed himself emperor. On publication it bore the title Sinfonia Eroica, composta per festeggiare il Sovvenire di un grand Uomo (Heroic Symphony, composed to celebrate the memory of a great man). Finale is set of variations on theme taken from Beethoven's ballet Die Geschöpfe des Prometheus (1801).

Eroica Variations. Title given (not by Beethoven) to his Pf. Variations in Eb major, Op.35, comp. 1802, based on theme from his ballet Die Geschöpfe des Prometheus, 1801, also used in Eroica Sym. Sometimes known as Prometheus Variations. Theme is used again for No.7 of 12 Kontretänze for orch., WoO14, pubd. 1803.

Erotikon (Gr.). Love-song.

Erst, erste (Ger.). First.

Ersterbend (Ger.). Dying away.

Erste Walpurgisnacht, Die (The First Walpurgis Night). Mus. by Mendelssohn, Op.60 (comp. 1831, rev. 1842) to Goethe's ballad, for soloists, ch., and orch. Walpurgis Night is spring fest. when witches ride to the Brocken in Harz Mountains.


Erweitert (Ger.). Widened, broadened (i.e. slower and with steadiness).

Erzähler (Ger., 'narrator'). (1) The Evangelist in settings of the Passion. (2) Soft organ-stop of 8' length and pitch, invented by Skinner of Boston, Mass., giving octave above the fundamental.

Es (Ger.). The note Eb.

Escales (Ports of call). Orch. suite by Ibert, comp. 1922. The 3 ports are said to be Palermo, Tunis, and Valencia.


Eses (Ger.). The note Ebb.


Eskdale, George (b Tynemouth, 1897; d London, 1960). Eng. trumpeter. Trained Kneller Hall. Then in chief London orchs. (LSO from 1932) and on staff RAM from 1938.

Es m moll (Ger.). The key of Eb minor.

Espagne (Fr.). Spain. Espagnol, espagnole (Fr.), Espagn(u)olo, espagn(u)ola (It.). Spanish. Used in titles of works such as Rapsodie espagnole (Ravel), Symphonie espagnole (Lalo).

Espa;atna (Spain). Orch. rhapsody by Chabrier, f.p. 1883, in which Sp. tunes and rhythms are quoted. He visited Sp. 1882--3.


Espressione (It.). Expression. Espressivo, Expressively.

Esquisse (Fr.). Sketch.

Esquivel, Barahona Juan de (b Ciudad Rodrigo, c.1563; d Ciudad Rodrigo, after 1613). Sp. composer and church musician. Choirmaster, Ciudad Rodrigo Cath. 1608--13. Ranked by some as equal of Victoria.

Esraj. Indian mus. instr. played with a bow and having 4 melodic str. and 10 to 15 sympathetic understr. Tone like a vn. but with more resonance. Fingerboard has 20 movable frets.
Essential Note. An actual note of a chord, as distinct from a passing note, suspension, appoggiatura, etc. These latter are 'Unessential Notes'.

Esser, Karl Michael von (b Aix-la-Chapelle, c.1736; d c.1783). Ger. composer, violist, and player of viola d'amore. Wrote 12 syms., viola d'amore conc., vn. duets.


Estampes (Engravings). 3 pieces for pf. by Debussy comp. 1903. Movements are Pagodes (Pagodas), Soirée dans Grenade (Evening in Granada) and Jardins sous la pluie (Gardens in the rain). F.p. as complete set Paris 1904. No.1 orch. Caplet, No.2 orch. Büsser.

Estampie (Fr.). Estampida (Proven;alcal). Type of troubadour tune for dancing, sometimes with words, in form of a rondeau.

Esterháza. A castle on the S. side of the Neusiedlersee in Austria (now Hungary) which was opened in 1766 as a seat of the Esterházy family. It stood in marshy country and was very isolated, but it contained an opera house and a marionette th. Scene of f.ps. of many works by Josef Haydn, who was engaged in 1761 by Prince Paul Anton Esterházy (1711--62) and became Kapellmeister in 1766 under his successor Prince Nicolaus (1714--90).

Esther. Oratorio by Handel to text by S. Humphreys after Racine. F.p. as masque Haman and Mordecai, 1720, at Cannons but expanded into concert oratorio 1732. 1st Eng. oratorio.

Estinguendo (It.). Extinguishing, i.e. dying away.

Estinto (It.). Extinct. As soft as possible.


Estribillo (Sp.). A choral movement at the beginning or end of a Villancico.


Eternal Father, Strong to Save. Hymn, words by William Whiting (1825--78), written in 1860 and pubd. in Anglican Hymn Book (1868) in orig. version beginning 'O thou who bidd'st the ocean deep'. Revs. appeared in Hymns Ancient and Modern 1861 and appendix to Psalms and Hymns 1869. Known as 'the Navy's hymn'. Tune by J. B. Dykes.

Et incarnatus est. See Mass.

Et in Spiritum Sanctum. See Mass.

Et in unum Dominum. See Mass.


Eton College Manuscript (Eton Choir Book). A book of choral mus. at Eton College, dating from between 1490 and 1504.

Étouffer (Fr., imperative étouffez; past participle étouffé). To stifle, i.e. to damp, e.g. with vn. mute, pf. pedal, etc. Étouffoir, damper (pf. pedal).

Et resurrexit. See Mass.

Étude (Fr.). Study. Comp. intended as a basis for the improvement of the performer's technique. In pf. mus. the term is especially applied to a short piece restricted to the exploitation of one kind of passage. Masterpieces of this kind suitable for public perf. as well as private practice were written by Chopin and Debussy.

Études d'exécution transcendante (Fr., 'Transcendental Studies'). 12 pieces for solo pf. by Liszt, comp. 1851 and based on his 24 Grandes Études of 1837 and Mazeppa of 1840. The titles are 1, Preludio, 2, in A minor, 3, Paysage, 4, Mazeppa, 5, Feux follets, 6, Vision, 7, Eroica, 8, Wilde Jagd, 9, Ricordanza, 10, in F minor, 11, Harmonies du soir, 12, Chasse-neige.

Études d'exécution transcendante d'après Paganini (Transcendental Studies after Paganini). Transcr. for pf. by Liszt,1838, of 6 of Paganini’s vn. caprices, incl. La Campanella. Rev. and re-issued 1851 as Grandes Études de Paganini.

Études symphoniques (Symphonic Studies). Schumann's Op.|13 for pf. solo with orig. title Etuden im Orchester-Charakter von Florestan und Eusebius, comp. 1834--7, rev. 1852, first pubd. 1837, ded. to Sterndale Bennett.The first version contained 12 studies; in 1852, Schumann omitted Nos. 2 and 9 and rewrote finale. Wieck's 1862edn. restored Nos. 2 and 9. 5 further variations, orig. suppressed, have since been discovered and are included in some perfs.

Etwas (Ger.). Some, something, somewhat.


Eulenspiegel, Till (Strauss). See Till Eulenspiegel.

Euphonium. (1) Member of the tuba family of brass instrs., being a tenor tuba in Bb. Mainly used in brass and military bands, many solos for euphonium having been written. (2) Instr. invented by Chladni in 1790, made of glass plates and rods and with a pleasant but soft tone.

Eurhythmics. Method invented by Jaques-Dalcroze for expressing rhythmical aspect of mus. through gymnastic exercises.

Euryanthe. 3-act opera by Weber to lib. by Helmina von Chézy after 13th-cent. Fr. romance. Comp. 1822--3. Prod. Vienna 1823, London 1833, NY Met. 1887. Because of weaknesses of lib. various attempts have been made to renovate Euryanthe, but it is best perf. as Weber left it, flaws and all.

Evans, David (Emlyn) (b Newcastle Emlyn, Wales, 1843; d London, 1913). Welsh composer. Pubd. 2-vol. coll. of 500 Welsh airs (1896), dictionary of Welsh musicians (1887), and comp. anthems, cantatas, and part-songs.


Evans, Peter (Angus) (b West Hartlepool, 1929). Eng. teacher and musicologist. D.Mus., Univ. of Durham. Mus. master, Bishop Wordsworth's Sch., Salisbury, 1951--2; lecturer,

**Evening Hymn.** Song by Purcell to words by Fuller, 1688, beginning `Now that the sun hath veiled his light'. Arr. for v. and str. by Vaughan Williams 1912.

**Evenings in the Orchestra (Les Soirées de l'orchestre).** Entertaining and instructive coll. of criticisms and essays by Berlioz, pubd. in Paris in 1853 and in Eng. trans. by Jacques Barzun, 1956.

**Eventail de Jeanne, L'** (Jeanne's Fan). Ballet in 10 nos. choreog. Y. Franck and A. Bourgat, commissioned in 1927 for her Paris ballet school by Jeanne Dubost, who gave the 10 leaves of her fanto 10 composers, asking each to compose a no. Those participating were Ravel, Ferroud, Ibert, Roland-Manuel, Delannoy, Roussel, Milhaud, Poulenc, Schmitt, and Auric. Ravel's 1-minute *Fanfare* is marked *Wagneramente*.

**Eventyr (Once Upon a Time).** Ballad for orch. by Delius after Asbjörnsen's fairy tales. Comp. 1917, f.p. 1919 cond. Wood.

**Everyman.** (1) Oratorio by Walford Davies based on medieval mystery play, Leeds 1904. (2) Incidental mus. for small orch. by Sibelius, 1916, for prod. of Hofmannsthal's version of *Everyman* (*Jedermann*). (3) 6 monologues for bar. or cont. and pf. or orch. from Hofmannsthal's *Jedermann* by Frank Martin, 1943.

**Evirato** (It.). Unmanned. 18th-cent. type of male singer whose boy-sop. v. had been preserved by castration. Same as *Castrato*.

**Evovae or Euouae.** This `word' consists of the vowels of `seculorum, Amen', being the last words of the Gloria Patri (see *Doxologia*), and is used as a name for the cadential endings of the Gregorian Psalm tones. These letters are often placed under the notes of the plainsong as an abbreviation of the words they represent.


**Exercise.** (1) An instr. passage purely for technical practice and with little or no artistic interest. (2) In the 18th cent., a kbd. suite such as D. Scarlatti's early sonatas, pubd. as *Esercizii*. (3) Comp. submitted by candidates for certain univ. mus. degrees.

Exposition. (1) In sonata form, the first section of a comp. in which the prin. themes are expounded before they are developed. (2) In fugue the first statement of the subject by all the 'voices' in turn.

Expression. That part of a composer's mus. such as subtle nuances of dynamics which he has no full means of committing to paper and must leave to the artistic perception and insight of the executant. All he can do is to indicate speed and the kind of mood to be expressed by means of conventional mus. terms written on the score. A large part of the cond.'s art is the imparting of expressive qualities to the perf.

Expressionism. Term borrowed from painting, generally assoc. with work of the early 20th-cent. Ger. artists of the Munich 'Blaue Reiter' group led by Kandinsky. Prin. characteristics were avoidance of representational forms and interest in psychological impulses. These were musically reflected in works of Schoenberg, Webern, and Berg. But, like impressionism, the term is vague.

Expression Stop. A stop in a harmonium or other reed org. When drawn, the passage of the air is made to short-circuit the reservoir through which it otherwise passes, and this gives the feet great control over degrees of force and accent.

Exsultate, Jubilate (Rejoice, be glad). Motet by Mozart (K165) for sop., orch., and org., comp. 1773. 3rd movt. is famous setting of 'Alleluia'. Orig. comp. for castrato Venanzio Rauzzini.

Extemporization. See Improvisation.

Extension Organ. Same as unit org., i.e. built on the principle of saving space and money by making a comparatively small no. of pipes produce something of the effect of a larger number by 'borrowing'. The pipes of an 8' stop may, forexample, be made to do duty also for a 4' by a connexion which draws on them an octave higher throughout (as in cinema orgs.).

Extravaganza (from It. 'stravaganza'). A mus. work which intentionally caricatures conventional procedures, such as Mozart's Ein musikalische Spass (A Musical Joke), and especially a 19th-cent. Eng. form of stage entertainment with mus.

Eybler, Joseph Edler von (b Schwechat, 1765; d Vienna, 1846). Austrian composer. Pupil of Albrechtsberger. Vice-Kapellmeister, Viennese Imperial court, from 1804 until he succeeded Salieri in 1824 as Kapellmeister. Comp. opera, oratorio, masses, requiem, symms., pf. solos, and other works. Friend of Mozart, whom he nursed in last illness. Asked by Mozart's widow to complete the Requiem but did not finish the task.


Ezcudantza. Basque fest. dance for 2 performers with acc. of pipe and tabor, and sometimes of v.

F

F. Note of the scale, 4th degree of natural scale of C. Thus F\textsubscript{b}, F\textsubscript{bb}, F\textsubscript{nat.}, F\#, F##. Keys of F major and F minor, F\# major, F\# minor. 'In F' is also an indication of transposing instr. on which written note C sounds as F (e.g. hn., F tpt.). The F clef is the bass clef.
F. Prefix given to numbers in the catalogue of Vivaldi’s works by Antonio Fanna. Superseded by that of Ryom.

f. Abbreviation of forte (It., ‘loud’, ‘strong’), hence degrees of increasing loudness, ff (fortissimo) and fff (sometimes more).

Fa. The 4th degree of the major scale, according to the system of vocal syllables derived from Guido d’Arezzo, and so used (spelt Fah) in Tonic Sol-fa (also in that system the 6th degree of the minor scale; see Tonic Sol-fa). In many countries, however, the name has become attached to the note F, in whatever key this may occur.

Faber, Heinrich (b Lichtenfels; d Ölsnitz, 1552). Ger. mus. theorist, graduate of and prof. of mus. at Wittenberg Univ. Author of Lat. compendium of mus. (1548) later trans. into Ger. by Vulpius (Halle, 1608).


Fabritius, Albinus (b Görlitz; d? Bruck an der Mur, 1635). Ger. composer of motets, secular songs, and dances.

Faburden (Eng.), Fauxbourdon (Fr.), Falsobordone (It.). Literally, false bass, or drone. This term has had a surprisingly large number of different applications at different periods. (1) In very early use, the acc. in parallel 3rds and 6ths of a plainsong melody. (2) In 15th cent., any added part to such a plainsong melody, both parts moving at the same rate. Apparently used especially of such passages interpolated among unison singing of the plainsong, e.g. in the psalms. (3) About the same period, also used of the same kind of liturgical singing as that mentioned under (2), but without plainsong in any of the vv. (This is sometimes spoken of as `free' Faburden as distinct from the previous type, spoken of as `strict'.) (4) A sort of chanting in which the whole of a phrase was declaimed on one chord, except that the cadence was harmonized as such. (The same mus. was used for every verse of a psalm, etc., as is done today with the Anglican Chant.) (5) Sometimes applied to a sort of monotonizing. (6) A drone bass, such as that of a bagpipe. (7) In 16th- and 17th-cent. Eng. usage, sometimes applied to the ten. part of a metrical psalm tune, etc., which part then usually carried the melody. (8) A refrain to the verses of a song. (9) Nowadays (as with Descant) the word is used in Brit. for a freely-written sop. part added to a hymn tune while the tune itself is sung by the ten. vv. of the ch. or by the congregation, or (more commonly in recent years) for a 4-part harmonization with the tune in the ten.---this last a revival of the old English practice. When this word is used in old mus. treatises or in the modern mus. historical works any of the above senses may be intended.

Fa;Alcade. ‘Entertainment' by Walton, being acc. for small chamber ens. (6 players) to poems by Edith Sitwell declaimed in notated rhythm by a speaker or speakers. Comp. 1921, f.p. (private) 1922, (public) 1923. This version has been several times rev. with many substitutions of items. Final pubd. version (1951) contains 21 items. 8 unpbd. nos. perf. under title Fa;Alcade Revived, London 1977, 3 of these were rejected before publication and 3 others (nos. 4, 6, 7) substituted by composer; rev. and re-worked version perf. 1979 as Fa;Alcade II. Prin. revs. of Fa;Alcade I 1926, 1928, 1942. Also arr. by composer for larger orch. (without poems) as 2 Suites (No. 1, of 5 items, f.p. London 1926; No. 2, of 6 items, f.p. NY and London 1938). Also arr. as ballet, with choreog. by Gunter Hess, f.p. Hagen, Westphalia, 1929; with choreog. by Frederick Ashton f.p. London 1931 (7 items), extra item 1935, 2 further addns. 1940; Ashton ballet of work with reciter and chamber ens. f.p. Snape, Suffolk, and London 1972. Many arrs. by others of items from Fa;Alcade for a variety of combinations.

Fach (Ger.). Fold, as in *Zwiefach*, twofold, *Dreifach*, threefold, etc. Most commonly used to indicate a division of, e.g., the 1st vns. of an orch., but there is an org. application indicating the no. of ranks in a mixture stop; and in an operatic context it denotes the proper range of parts in Ger. operas.


Facile (Fr.). Easy. Facilement (Fr.), Facilmmente (It.). Easily, i.e. fluently and without an effect of striving.

Facilità (It. 'facility'). (1) Ease, fluency. (2) 'Simplification, as of a virtuoso solo passage brought within the range of less skilled performers.

Fackeltanz (Ger.). 'Torch dance', more often a torchlight procession to mus. Spontini, Meyerbeer, and others have comp. these dances, which were usually part of a wedding or similar celebration.

Fado. A type of popular Portuguese song and dance with guitar acc., apparently dating from c.1850.

Fa fictum. A term used in connexion with the Hexachords---the note B flattened (in the Soft Hexachord).


Fagott (Ger.), fagotto (It.), fagote (Sp.). (1) The bassoon. The name derives from *fagotto* (It., 'bundle of sticks'), possibly applied jokingly to the *phagotum*, a kind of bagpipe invented by Canon Afranio of Ferrara in 1521. In the 16th cent. the word *fagotto* covered a range of instr., such as the *curtal* or *dulcian* which are forerunners of the modern bn. (2) 'Organ stop, same as bn.

Fah. See *Fa*.

Fair at Sorochinsk, The (Mussorgsky). See *Sorochintsy Fair*.


**Fair Maid of Perth, The** (Bizet). See *Jolie Fille de Perth, La*.

**Fairy Queen, The.** Semi-opera, but really a succession of masques, by Purcell in prol. and 5 acts, to lib. (by E. Settle?) based on Shakespeare's *A Midsummer Night's Dream* (which is not quoted). Prod. London 1692, London 1911 (Morley Coll., cond. Holst), Cambridge (stage) 1920, San Francisco 1932. Score was lost by 1700 but found in library of RAM, 1901. 1st work staged at CG after World War II.

**Fairy's Kiss, The** (Stravinsky). See *Baiser de la fée, Le*.


**Falla, Manuel de** (Manuel Maria de Falla y Matheu) (b Cádiz, 1876; d Alta Gracia de Córdoba, Argentina, 1946). Sp. composer and pianist. He was taught the pf. by his mother and harmony by 2 local musicians. In Madrid he continued pf. studies with José Tragó, but his ambition was to be a composer and he wrote 2 zarzuelas, the first of which was prod. in 1902. Falla then studied comp. in Madrid for 3 years with Pedrell, who imparted the doctrine that a nation's mus. should be based on folk-song. However, it was to the spirit rather than to the letter of Sp. folk-mus. which Falla turned. In 1905 he won the Madrid Acad. of Fine Arts prize for the best lyrical drama by a Sp. composer with his 2-act opera *La Vida Breve* (but it was not perf.). In the same year he won the Ortiz y Cusso prize for Sp. pianists. For 2 years he taught the pf. in Madrid and in 1907 went to Paris, where he became the friend of and was greatly influenced by Dukas, Ravel, and Debussy. Ricardo Ví atasnes played the 4 *Spanish Pieces* for pf. in Paris in 1908, and Falla himself introduced them to London at his début there in 1911. *La Vida Breve* was produced in Nice and Paris in 1913 and in Madrid in 1914. The ballet-pantomine *El Amor brujo* followed in 1915. In 1916 he completed his most ambitious and successful concert work (begun in Paris 1909), the *Nochesen los Jardines de España;Atina* (Nights in the Gardens of Spain) for pf. and orch. Falla's fame was est., however, in 1919 by Diaghilev's prod. in London of the ballet *El Sombrero de Tres Picos* (Tricorne, or *The Three-Cornered Hat*). In 1919 Falla also completed his major work for solo pf., *Fantasía Bética*, dedicated to Arthur Rubinstein. Bética was the Roman name (Baetica) for Andalusia. After World War I, Falla's style was less colourful but no less inherently Sp.--it is truer to say that the popular Andalusian folk element was succeeded by a re-creation of the severer style of the early Sp. polyphonic masters. From this period come the chamber opera (based on an incident in *Don Quijote*) *El Retablo de Maese Pedro* (*Master Peter's Puppet Show*), f.p. 1923, and the hpd. conc. (1926) ded. to Wanda Landowska. In 1926 he began work on an enormous 'scenic cantata *Atlántida* which was left unfinished and was completed by Halffter. In 1939, after cond. 4 concerts in Buenos Aires, he settled in Argentina. Prin. comps.: operas: [fy75,1] *La Vida Breve* (1904--5), *Fuego Fatuo* (based on Chopin) (1918--19), *El Retablo de Maese Pedro* (1919--22).


chamber music: Psyche for mez., fl., harp, vn., va., vc. (1924); conc. for hpd. (or pf.), fl., ob., cl., vn., and vc. (1923--6).

choral and vocal: Atlántida, scenic cantata, unfinished (completed by Halffter); 3 Melódies, v. and pf. (1909); Siete Canciones Populares Españolas (7 Spanish Popular Songs) for v. and pf. (1914--5); Soneto a Córdoba, v. and harp (1927); Balada de Mallorca (after Chopin), mixed ch. (1933).


False Accent. When the accent is removed from 1st beat oft a bar to 2nd or 4th.

False Close. See Cadence.

False Relation. In harmony, the appearance of a note with the same letter-name in different parts (or 'voices') of contiguous or the same chords, in one case inflected (# or b) and in the other uninflected (e.g. Fnat. and F#). Amer. term is 'cross-relation'.

Falsetto (It.). Singing method used by males, particularly tens., to achieve a note or notes higher than comes within the normal range of their v. Often used for comic effect, e.g. Falstaff imitating the Merry Wives in Verdi's opera.

Falsobordone (It.). Same as Eng. Faburden.


Fancy. Eng. 16th- and 17th-cent. equivalent of Fantasia. Fandango. A lively Sp. dance believed to be of S. Amer. origin. It is in simple triple or compound duple time, and of ever-increasing speed, with sudden stops during which the performers (a single couple) remain motionless, and with intervals during which they sing. Acc. is normally by guitar or castanets. There is a fandango in Mozart's Figaro.

Fanfare. (1, Eng.) Flourish of tpts., or other instrs. in imitation of them, as a means of proclamation, such as a military signal. (2, Fr.). Brass band (as distinct from Harmonie, a band of mixed brass and woodwind).

Fanfare for the Common Man. Orch. work by Copland, comp. 1942 as one of series of wartime fanfares commissioned by Eugene Goossens, who cond. f.p. with Cincinnati S.O., March 1943.

Fanny Robin. Opera in 1 act by Harper to his own lib. derived from Hardy's Wessex Poems (1898) and Far From the Madding Crowd (1874). Comp. 1974, prod. Edinburgh (Scottish Opera) 1975.


Fantasia (It.), Fantaisie (Fr.), Fantasie (Ger.). Fantasy or Fancy. Generally a comp. in which form is of secondary importance, although the 16th-cent. It. fantasias was an instr. comp. in strict imitation of a vocal motet. In Eng. in the 16th and 17th cents. the term 'fancy' was used for comps. for both kbd. and str. instr., notably consorts of viols. Such comps. were usually contrapuntal and in several sections often with a common theme, thus being an early form of variations. In the 20th cent. the chamber mus. patron Cobbett revived the form, preferring the spelling Phantasy. Sweelinck and Bach used the term fantasias for their organ comps. in which the character of the mus. suggested an improvisational character or the play of free fancy. In the 19th cent. the term was applied by Schumann, Chopin, and others to short mood pieces, e.g. Schumann's Fantasiestücke. Other meanings of the word are: (1) a comp. comprising a string of tunes, e.g. from an opera, as in Liszt's pf. fantasies on operatic arias. (2) Development section in sonata-form, i.e. free fantasia. (3) Title of film first shown in 1940, made by Walt Disney, in which cartoons (some merely abstract patterns) were set to famous pieces of music played by the Philadelphia Orch. conducted by Stokowski. The items were: J. S. Bach's Toccata and Fugue in D minor (transcr. Stokowski); Tchaikovsky's Nutcracker Suite; Ponchielli's Dance of the Hours; Beethoven's Pastoral Symphony; Dukas's L'Apprenti sorcier; Stravinsky's The Rite of Spring; Mussorgsky's Night on the Bare Mountain; and Schubert's Ave Maria. See Film Music.

Fantasia Bética. Work for pf. by Falla, completed 1919 and ded. to Arthur Rubinstein who commissioned it and gave f.p. in NY 1920. Baetica was Roman name for Andalusia.

Fantasia Concertante on a Theme of Corelli. Work for str. by Tippett, comp. 1953 for Edinburgh Fest. on tercentenary of Corelli's birth. Str. div. into concertino (2 solo vn. and vc.), conc. grosso (half remaining body), conc. terzo (other half). Theme taken from Corelli's Conc. Grosso Op. 6 No. 2, and work quotes Bach's Fugue on themes of Corelli.

Fantasia Contrappuntistica. Work for solo pf. comp. by Busoni in 3 versions between 1910 and 1912. Sub-titled Preludio al Corale 'Gloria al Signori nei Cieli' e fuga a quattro soggetti obbligati sopra un frammento di Bach. Arr. for 2 pf., 1921. Adapted for org. by work's dedicatee Wilhelm Middelschulte. Based on Bach's Contrapunctus XVIII from The Art of
Fugue, in desire to complete Bach's unfinished fugue. Busoni created 4th subject (Bach having comp. only 3), and added 5th.


Fantasia on British Sea Songs. Compilation of trad. and other songs made by Henry J. Wood for concert on 21 Oct. 1905 to celebrate centenary of Nelson's victory at Trafalgar and which became (and remains) traditional finale to Last Night of London Promenade Concerts, with the audience joining in (singing, clapping, and foot-stamping). In 9 sections: 1, Naval Bugle calls. 2, The anchor's weighed (solo tpt., solo tb.). 3, The saucy Arethusa (solo euphonium). 4, Tom Bowling (Dibdin) (solo vc.). 5, Hornpipe, Jack's the lad (solo vn., solo fl., solo piccolo). 6, Farewell and adieu, ye Spanish ladies (4 tbs.). 7, Home, sweet home (Bishop) (solo cl., solo ob.). 8, See, the conquering hero comes (Handel) (solo hns.). 9, Rule, Britannia! (Arne) (org. and full orch.). For some years the Fantasia was cut, but the practice recently has been to give it in full. Bringing a solo cont. into Rule, Britannia! was Sargent's departure from Wood's score.


Fantasia on 'Greensleeves'. Arr. by Ralph Greaves for strs. and harp (or pf.) with optional fl.(s) of interlude from Vaughan Williams's opera Sir John in Love, middle section being based on folk-song Lovely Joan. Several other arrs., none by Vaughan Williams, exist.

Fantasiestücke (Fantasy Pieces). 8 pieces for solo pf., Op. 12, by Schumann, 1837--8, with descriptive titles. 3 further Fantasiestücke described only by key-signatures were pubd. as Op. 111 (1851).


Farandole (Fr.). Lively Proven; Alcal dance in :D6;E8 time in which, to the acc. of galoubet and tambourin, the participants danced through the streets holding each other by the hands or by a handkerchief. The farandole in Bizet's incidental mus. to L'Arlésienne is based on an authentic Proven; Alcal dance-tune but is not in ;D6;E8.

Farewell, Manchester. Jacobite song played while the Young Pretender's army left Manchester in 1745, tune being a hpd. piece, Felton's Gavotte, comp. c.1740 by Rev. William Felton, of Hereford.

Farewell Symphony. See Abschiedsymphonie.

Farina, Carlo (b Mantua, c.1600; d c.1640). It. violinist and composer. One of earliest writers of virtuoso vn. mus. (pubd. 1626--8). Worked at Dresden court 1625-32.
Farinelli (Carlo Broschi) (b Andria, 1705; d Bologna, 1782). It. castrato singer. Studied with Porpora. Début Naples, 1720. In 1727 was defeated in public exhibition of vocal skill by Bernacchi, who then taught him. Sang in Vienna and in London, where he joined Porpora's opera co. which was in competition with Handel's. Sang in Madrid, 1737, where Philip V offered him 50,000 francs a year to stay, which he did for 25 years, singing each night to the king. Was instrumental in est. It. opera in Madrid. Left Spain on Charles III's accession in 1759, living in Bologna in some splendour, collecting pictures and playing hpd. and va. d'amore.


Farnaby, Giles (b Truro, 1563; d London, 1640). Eng. composer of madrigals, mus. for virginals, canzonets, psalm-tunes, etc. Over 50 of his virginals pieces are included in Fitzwilliam Virginal Book; among the best-known are His dreame, A Toye, and Loth to depart. In 1592 contributed to East's book of psalms; his canzonets for 4 vv. were pubd. 1598.


Farrant, Richard (b c.1530; d London, 1580). Eng. composer and organist of St George's Chapel, Windsor; member of Chapel Royal. Composer of anthems and songs.

Farrar, Ernest (Bristow) (b Lewisham, 1885; d in action nr. Le Cateau, Cambrai, 1918). Eng. composer and organist. Studied at Durham Univ. from 1904, also at RCM 1905--9, comp. with Stanford, org. with Parratt. Friend of Frank Bridge. Org. Eng. church, Dresden, 1909, then St Hilda's, South Shields, 1910--12 and Christ Church, Harrogate, 1912--16. While at Harrogate gave lessons from 1914 to Finzi, Enlisted in army 1915; commissioned in Devonshire Regiment 1918. Killed at Battle of Epéhy Ronsoy, Somme Valley, 18 Sept. 1918. Comp. prize in his memory founded at RCM (later twice won by Britten), but now amalgamated with Sullivan Prize. Bridge's pf. sonata (1921--4) is dedicated to his memory. Works (dates given are either of publication or f.p.) incl.:

orch: Rhapsody No. 1 The Open Road, after Whitman (1909), No. 2 Lavengro, after Borrow (1913); sym.-poem The Forsaken Merman, after Arnold (1914); Variations on an Old British Sea Song, pf., orch. (1915); English Pastoral Impressions, suite (1915); 3 Spiritual Studies, str. (1925); Heroic Elegy 'For Soldiers', orch. (1918).
choral: 3 Partsongs, mixed ch. (1907); 2 Partsongs, male vv. (1909); The Blessed Damozel, low v., ch., orch. (1907); Margaritae Sorori, unacc. ch. (1916); Out of Doors, Whitman suite for ch. and orch. (c.1911); A Song of St Francis, unison, pf. (1919); Summer (C. Rossetti), women's vv. and pf. or sop. and orch. (1918).

chamber music: Vn. Sonata (lost); Celtic Suite, vn., pf. (1910); Celtic Impressions, str. qt. (?).

piano: Valse caprice (1913); Miniature Suite (1913); Shadow Dance (1922); 3 Pieces (1915--27, pubd.); 3 Pieces (1916); 2 North Country Sketches (1920).

organ: Fantasy Prelude (1908); 3 Chorale Preludes (1920); A Wedding Piece (1925); Elegy (1925); 6 Pieces (1926).

songs: 3 Songs (1906); Vagabond Songs, bar., orch. (1911); Brittany (1914); O Mistress Mine (1921); 2 Elizabethan Love Songs (1921).


Farruca. An Andalusian dance of gipsy origin. Falla, in his ballet The Three-Cornered Hat, uses the farruca for the Miller's Dance.


Fasch, Johann (Friedrich) (b Buttlästät, 1688; d Zerbst, 1758). Ger. composer. Studied Thomasschule, Leipzig, 1701--7. Founded Leipzig Collegium Musicum which later became the Gewandhaus concerts. Court Kapellmeister, Zerbst, from 1722. Comp. 4 operas, concs., sonatas, trios, church mus., etc.


Fassung (Ger.). Drafting. Neue Fassung, new version.

Fate (Janáček; ek). See Osud.

Fauré, Gabriel (Urbain) (b Pamiers, 1845; d Paris, 1924). Fr. composer and organist. From 1854 to 1866 studied at École Niedermeyer, Paris, under Niedermeyer and Saint-Saëns. Organist, St Sulpice, Paris, 1870, St Honoré; choirmaster from 1877 at the Madeleine,
organist 1896--1905. Prof. of comp., Paris Cons. 1896, dir. 1905--20. Pupils incl. Ravel, N. Boulanger, Enesco, Schmitt, Koechlin, and Roger-Ducasse. Fauré's music was slow to gain recognition outside Fr., but he is now acknowledged as one of the greatest of Fr. composers, a master of the song-cycle, a poet of the kbd., and a profound composer of chamber mus. His delicate and elegant but by no means harmonically unadventurous style has an unsuspected strength and emotional appeal. His opera Pénélope is regarded by many as a masterpiece. His best-known work is the Requiem, comp. between 1877 and 1890, but it did not achieve general popularity until after World War II despite the earlier advocacy of Nadia Boulanger. Prin. works:

**operas:** Prométhée, Op. 82 (1900); Pénélope (1913); Masques et Bergamasques (divertissement) (1919).

**incidental music:** Caligula (Dumas), Op. 52 (5 movements, 1888); Shylock (Haracourt after Shakespeare), Op. 57 (6 movements), (1889); Pelléas et Mélisande (Maeterlinck), Op. 80 (1898); Le Voile du bonheur (Clémenceau), Op. 88 (1901).

**orch:** Ballade, pf. and orch., Op. 19 (1881); Pavane (with optional ch.) Op. 50 (1887);

**choral:** Chanson d'Eve, Nos. 1 and 2 (1887); Requiem, Op. 48, for sop. and bar. soloists, ch., org., and orch. (1877, 1887--90, orch. 1900); Ecce fidelis servus, Op. 54, motet (1890); Tantum ergo, Op. 55 (1890); Salve Regina; Ave Maria, Op. 67, Nos. 1 and 2 (1895).


**piano:** 3 Romances sans paroles, Op. 17 (1863); Impromptus: No. 1 In Eb, Op. 25 (1882), No. 2 in F minor, Op. 31 (1883), No. 3 in Ab, Op. 34 (1883), No. 4 in Db, Op. 91 (1905), No. 5 in F# minor, Op. 102 (1909), No. 6, Op. 86 bis (see Harp); Nocturnes: 3 Nocturnes, Op. 33, No. 1 in Eb minor, No. 2 in B major, No. 3 in Ab (1883); No. 4 in Eb, Op. 36 (1884), No. 5 in Bb, Op. 37 (1884), No. 6 in Db, Op. 63 (1894), No. 7 in C# minor, Op. 74 (1897), No. 8 in Db (8th of Pièces brèves, Op. 84 (1898--1902)), No. 9 in B minor, Op. 97


**Faust, Doktor** (Busoni). See *Doktor Faust*.

**Faust, Le Damnation de (Berlioz).** See *Darnation de Faust, Le*.


**Faust, Scenes from Goethe's.** Ov. and 6 other movements for soloists, ch., and orch. by Schumann, comp. 1844--53.

**Faust Symphony, A (Eine Faust-Symphonie).** Sym. by Liszt in 3 character studies (in drei Charakterbildern) based on Goethe's poem, with ad lib male-v. choral ending. Comp. 1854--7, f.p. 1857, rev. 1880. 3 movementsentitled *Faust, Gretchen, and Mephistopheles*.

**Faust, 2 Episodes from Lenau's.** 2 orch. works by Liszt, comp. before 1861, inspired by poem about Faust by Lenau. Titles are The Night Ride and *Dance in the Village Inn*, the latter being the *Mephisto* Waltz No. 1, later transcr. for pf. solo and pf. duet.

**Fauxbourdon** (Fr.). Literally 'false bass'. Way of singing improvised polyphony in 15th cent. mus., particularly that by Burgundian composers. Plainsong melody in treble is acc. by two lower parts, one in parallel sixths, the other afourth below melody. Similar to but not identical with Eng. faburden and derivation one from another is disputed.

**Favart, Charles-Simon** (*b* Paris, 1710; *d* Belleville, 1792). Fr. librettist and impresario. Stage-manager at Opéra Comique (which was called Salle Favart after him) and from 1758 to 1762 its dir. Wrote over 150 opera libs. for composers incl. Grétry, Gluck, and Philidor.

Favola in (or per) Musica (It., 'fable for music'). 17th-cent. term for opera lib. of mythological or legendary character.

Favorite, La (The Favourite). 4-act opera by Donizetti to lib. by Royer, Vaëz, and Scribe. Prod. Paris 1840, New Orleans and London 1843. Also perf. under titles Dalila, Leonora di Guzman, and Riccardo e Matilda, as well as La Favorita (It.). It is a rev. of L'Ange de Nisida, in 3 acts by same librettists, comp. 1839 and unperformed.

Fayrfax, Robert (b Deeping Gate, Lincs., 1464; d St Albans, 1521). Eng. composer and organist. Member of Chapel Royal; attended Field of the Cloth of Gold, 1520. Comp. masses, motets, other church mus., and songs.

F.B.S.M. Fellow of the Birmingham Sch. of Mus.


Feierlich (Ger. 'solemn', 'festive'). Expression mark used by Bruckner in his syms. and by Wagner for Siegfried's funeral march in Götterdämmerung. Term is assoc. with public celebrations, 'solemn' for religious occasions, 'festive' for secular.

Feldman, Morton (b NY, 1926). Amer. composer. Studied comp. with Riegger and Stefan Wolpe. Later was influenced by the theories and ideas of Cage, Earle Brown, Christian Wolff, and David Tudor. Has used indeterminacy and graphic notation in his mus. since Projections (1950--1). Another major influence was the painting of Jackson Pollock and W. de Kooning, and Feldman has said that he tried, in sound, to emulate the world of their art. Low dynamic levels and occasional use of oscillators are also features of his work. Prin. comps.: opera: Neither (S. Beckett) (1977).
orch: Marginal Intersection (1951); Intersection I (1951); 11 Instruments (1953); Atlantis (1958); Out of Last Pieces (1958); Structures (1960--2); In Search of an Orchestration (1969); On Time and the Instrumental Factor (1969); The Viola in My Life IV (1971); Cello and Orchestra (1972); String Quartet and Orchestra (1973); Piano and Orchestra (1975); Orchestra (1976); Oboe and Orchestra (1976); Flute and Orchestra (1977--8); Violin and Orchestra (1979); The Turfan Fragments (1980); vn. conc. (1984).
chorus and orch: Chorus and Instruments I (1963), II (1967); Chorus and Orchestra I (1972), II (1972); Elemental Procedures (1976).
instr. ens: Projections II (1951), V (1951); Durations V (1961); 2 Pieces for 6 Instruments (1964); Ixion (1965); False Relationships and the Extended Ending (1968); Between Categories (1969); Madame Press Died Last Week at Ninety (1970); The Viola in My Life I and II (1972); Routine Investigations (1976); Why Patterns (1978).
instr. ens. and voice[nmm](sms): For Franz Kline (1962); Vertical Thoughts V (1965); Journey to the End of Night (after Céline) (1963); The O'Hara Songs (1963); I met Heine in the Rue Fürstenberg (1971); The Rothko Chapel (1971--2); Voice and Instruments I (1972), II (1974); Voices and Instruments I (1972), II (1972).
chamber music: Projection I--V (1950--1); Structures, str. qt. (1951); 3 Pieces, str. qt. (1956); 2 Instruments (1958); Durations I--IV (1960--2); De Kooning (1963); Vertical Thoughts I--IV (1963); The Viola in My Life III (1970); 3 Clarinets, Cello and Piano (1971); Voice, Violin and Piano (1976); Spring of Chosroes (1978); String Quartet (1979), No. 2 (1983); Trio (1980); For John Cage (1982).
piano[nm](s): Illusions (1950); 2 Intermissions (1950); Intersection II and III (1951, 1953); Intermission, 5 pfs. (1952); Extensions III (1952), IV, 3 pfs. (1960); Piano Pieces (1952--77); 2 Pieces, 2 pf. (1954); Piano Three Hands (1957); Piece, 4 pf. (1957); Piano Four Hands (1958); Last Pieces (1963); Vertical Thoughts I, 2 pf. (1963); 2 Pieces, 3 pf. (1966); Pianos and Voices I, 5 pf. (1971), II, 5 sop., 5 pf. (1972); Piano (1977); Triadic Memories (1981).
solo instr[nm](s): Intersection IV, vc. (1964); The King of Denmark, perc. (1964); Principal Sound, org. (1980).
unaccc. voice[nm](s): Christian Wolff in Cambridge (1963); Only, 1 v. (1977); 3 Voices, 3 sops. or v. and tape (1982).

Feldpartita or Feldpartia (Ger., 'field suite'). Suite for perf. in the openair by a military band. Haydn wrote 6 Feldpartien.

Feldpfeife (Ger., 'field pipe'). Renaissance version of the fife, or military fl., used in the Swiss infantry's fife-and-drum corps. Shri1 l sound due tonarrow bore.


Felton, William (b Drayton, 1715; d Hereford, 1769). Eng. composer, organist, harpsichordist, and Anglican clergyman (vicar-choral, Hereford Cath.). His popular hpd. gavotte was adapted for the song 'Farewell Manchester'.

Feminine. Term used in such phrases as feminine cadence and feminine ending to denote relative weakness, e.g. the final chord is reached on a 'weak' beat of the bar. Second subject in sonata-form are sometimes described as 'feminine', meaning gentler than the first subject. This is a hangover from the age when women were regarded as the weaker sex.

Fenby, Eric (William) (b Scarborough, 1906). Eng. organist, composer, and teacher. His unique claim to fame is that, at the age of 22 and totally unknown, he volunteered to go to Grez-sur-Loing to act as amanuensis to the blind and paralysed Delius. Several of Delius's late works were dictated to Fenby, a laborious and sometimes acrimonious process recorded in Fenby's book Delius as I knew him. Also arr. some of Delius's mus., and since the composer's death in 1934 has been active in writing about it, and in working for the Delius Trust. Comps. incl. a sym. and the ov. Rossini on Ilkla Moor. Prof. RAM from 1964. Mus. dir. North Riding Training Coll. 1948--62. Art. dir. Delius centenary fest. 1962. O.B.E. 1962.

Fenice, Teatro La. Prin. and extremely beautiful Venetian opera house. Opened 1792, destroyed by fire 1836, rebuilt 1837, restored 1854 and 1938. Among operas f.p. there are Rossini's L'Italiana in Algeri and Semiramida, Bellini's I Capuleti e i Montecchi, Verdi's
Ernani, Rigoletto, La traviata, and Simone Boccanegra, Stravinsky's The Rake's Progress, Britten's The Turn of the Screw, and Prokofiev's The Fiery Angel.

Fennimore and Gerda, Opera by Delius to his own lib., being '2 episodes in the life of Niels Lyhne in 11 pictures after the novel by J.P. Jacobsen'. Comp. 1908--10. Prod. Frankfurt 1919; London 1968, St Louis 1981. Intermezzo often perf. as concert item is derived from material in last scene.

Ferdinand III, Emperor of Austria (b Graz, 1608; d Vienna, 1657). Reigned from 1637. Est. It. opera in Vienna. Comp. Drama musicum (1649), Mass, motets, and other church mus. Monteverdi's 8th book of Madrigals (1638) is dedicated to him.


Ferial. The word comes from the Lat. feria, 'feast day', but has by etymological perversity come to mean an ordinary day, as distinguished from a feast. Hence the application of 'Ferial Use' to liturgy and mus.

Fermata (It.), Fermate (Ger.). A pause ;yr. (Sometimes the use is a special one—the pause mark in a conc. which indicates the point at which the cadenzabegins.)

Fermer (Fr., 'to close'; past participle fermé). Used in org. mus. as indication to (1) close the swell box, or (2) put a particular stop out of action.

Fermo (It.). 'Fixed', in style of perf., as in canto fermo.


Fernflöte(Ger., 'distant flute'). Soft metal org. stop of 8' length and pitch.

Fernwerk (Ger. 'distant work'). Echo Manual of org.
Ferrabosco, Alfonso (b Bologna, 1543; d Bologna, 1588). It. composer, son of Domenico Ferrabosco who was maestro di cappella at Basilica Vaticana, Rome, from 1546. Settled in Eng. c.1560, entering service of Elizabeth I. In It. 1569--71. Left Eng. 1578 to enter service of Duke of Savoy. Comp. madrigals, motets, and lute pieces. In contest with Byrd, each set plainsong Miserere in 40 different ways.

Ferrabosco, Alfonso (b Greenwich, c.1575; d Greenwich, 1628). Son of above. Violinist in service of James I. Comp. mus. for several of Jonson's masques. Was made 'Composer of King's Musick' to Charles I. Skilled player of lyra viol, for which he wrote fantasies. His 3 sons, Alfonso, Henry, and John, were also musicians in royal service, John becoming organist of Ely Cath.


Fes (Ger.). The note Fb. Feses, Fbb.

Fesca, Friedrich (Ernst) (b Magdeburg, 1789; d Karlsruhe, 1826). Ger. violinist and composer. Konzertmeister at Karlsruhe from 1815. Wrote 2 operas, 3 sym., 16 str. qts., and church mus. His son, Alexander Ernst (b Karlsruhe, 1820; d Brunswick, 1849) comp. 4 operas and some chamber mus.

Festa, Costanzo (b c.1490; d Rome, 1545). It. composer. Choirmaster at Vatican. Comp. masses, motets, and other church mus., his Te Deum still being sung at election of new Pope. Also wrote madrigals, one known in Eng. as Down in a Flowery Vale.

Festal. Applied in the distinction of ecclesiastical feast days from ordinary, or Ferial days.

**Festgesang** (Festive Hymn). Work for 2 male ch. and brass by Mendelssohn to words by Prof. Prößl of Freiberg, comp. for fest. at Leipzig 1840 in honour of invention of printing by Gutenberg and f.p. in open market-place. (*Lobgesang* was comp. for same occasion). 2nd no. of *Festgesang* was adapted by W. H. Cummings to words of hymn 'Hark, the herald angels sing'.


**Festivals** (from Lat. *festivalis*, 'festival'). The Eng. derivative 'festival' has come to be applied to gatherings in which one or several of the arts is celebrated. Its first mus. use was possibly the Fest. of the Sons of the Clergy which, from 1698, used an orch. as part of what was really only an elaborate church service. The oldest Eng. fest. in the truer sense is the 3 Choirs Fest., alternating annually between the cath. cities of Gloucester, Hereford, and Worcester. In the 19thcent. the emphasis was on choral mus., and the Handel Fest., the Birmingham, Leeds, Sheffield, and Norwich Fests. flourished. Abroad, the Haydn Fests. in Austria and the 1845 Beethoven Fest. in Bonn were outstanding events. Other famous continental fests. are those at Bayreuth (devoted exclusively to Wagner) and Salzburg (based on Mozart, but with wider scope). Since the end of the 1939--45 war, fests. have developed alongside the growth of tourism. Almost any attractive town (and several unattractive ones) has considered establishing a fest. as a means of attracting visitors. Among the best and longest est. are those at Edinburgh, Cheltenham, Bath, Harrogate, Aldeburgh, York, Haslemere, Holland, Aix-en-Provence, Spoleto, Berkshire (Boston, Mass.), Hollywood Bowl, Ravinia Park (Chicago), etc. Some fests. have a theme (one particular composer or one type of mus.); others are just a random coll. of artistic events.

**Festivo** (Festive). No. 3 of Sibelius's 1st set of *Scènes historiques* for orch., Op. 25, comp. 1899, rev. 1911.

**Festspiel** (Ger., 'Festival-play'). A term applied to certain mus. stage works, or works in which mus. has some part. Wagner extended the term in the title to his *Ring* tetralogy, which he called a *Bühnenfestival* (Stage-festival-play) and still further in the title of *Parsifal*, described as a *Bühnenweihfestival* (Stage-consecration festival-play).

**Fêtes galantes.** Two sets of songs for v. and pf. by Debussy to poems by Verlaine. The first version, comp. 1882, comprised *Pantomime, En sourdine, Mandoline, Clair de Lune, and Fantoches*, but three of the songs were revised in 1891--2 and were pubd. in 1903 as Set I (*En sourdine, Fantoches and Clair de Lune*). Set II, comp. 1904, comprises *Les ingénus, Le faune, and Colloque sentimental*. No. 2 of Set II orch. Roland-Manuel 1923, No. 3 orch. Beydts 1929. *Mandoline and Pantomime* were issued separately.


Feux d'artifice (Fireworks). Title of pf. prelude by Debussy, last of the 2nd book of 12 (1912--13).

Févin, Antoine de (b?Arras,c.1473; d Blois, c.1512). Fr. composer. High contemporary reputation as composer of church mus., incl. several masses.


ff. Abbreviation for fortissimo, very loud. Composers occasionally use fff and even more.

Ffrang;alcon-Davies, David (Thomas) (b Bethesda, 1855; d London, 1918). Welsh bar. Originally a clergyman, he took up singing, trained at GSM, and made stage début in opera in London, 1890. Tourd USA and Canada 1896--8. High reputation in oratorio. Teacher, RAM 1903--7. Illness cut short career 1907. His daughter Gwen (b 1891) began her career as a sop., singing in Boughton's Immortal Hour, and later became a leading actress.

Fg. Abbreviation for Fagott (Ger.), bassoon.

F.G.S.M. Fellow of Guildhall Sch. of Mus. and Drama.


Fiato (It., 'breath'). Wind instr. are stromenti a fiato.

Fibich, Zdeněk (Antonín Václav) (b Vs̆;ebo;akrice, 1850; d Prague, 1900). Cz. composer. Studied with his mother and in Vienna, Prague, and Leipzig (1865--7) under Moscheles and E. F. Richter. Taught piano in Paris 1868--9. Returning to Prague, worked as theatre cond., but lived mainly from compositions. Was first Romantic Cz. composer, in this respect standing apart from Dvo;rá;k, Smetana, and Janác;ek. Among his most remarkable achievements are his concert and stage melodramas, the most ambitious ever written, especially the trilogy Hippodamia (1888--91), and his 376 Moods, Impressions and Reminiscences for solo piano (1892--9), a 'diary' of his love for his piano pupil, the writer Ane;akSárka Schulzová (1868--1905). His operas include Bukovin (1870--1), Blaník (1874--7), Neve;sta mesinská (The Bride of Messina) (1882--3), Bou;akra (The Tempest, after Shakespeare) (1893--4), Hedy (1894--5), ;akSárka (1896--7), and Pád Arkuna (The Fall of Arkona) (1898--9). Wrote much incidental music, 3 syms., several sym.-poems, chamber mus., and over 200 songs. His sym.-poem At Twilight (V podvec;er) (1893) contains the celebrated Poem.

contemporary mus. group, conducting, and after 1956 teaching comp. at Nat. Cons., Buenos Aires. Comp. incl. 2 Chekhov chamber operas, The Bear (1952) and Proposal of Marriage (1956), 3 pf. concs., 8 sym., sax. qt., fl. conc., 7 pf. sonatas, wind quintet, 4 str. qts., etc.

Fiddle. Colloquial term for any kind of bowed instr., especially the vn., or in reference to its use as a 'folk' instr. (as in Mahler's 4th Sym. where a solo vn., specially tuned, is instructed to play wie ein Fiedel ('like a fiddle', in folk style). Also name for the medieval ancestor of the vn.

Fiddle Fugue. Nickname for organ fugue in D minor by Bach (because it was arr. from an earlier version for solo vn., 1720).

Fidelio, oder Die eheliche Liebe (Fidelio, or Married Love). Opera in 2 acts by Beethoven, Op. 72, to lib. by Josef Sonnleithner based on Bouilly's Léonore, ou L'Amour conjugal. F.p. inorig. 3-act version, Vienna 1805. Reduced to 2 acts by Stefan von Breuning 1806, prod. Vienna 1806. Further rev., and lib. rev. by G. F. Treitschke, 1814, prod. Vienna 1814, London 1832, NY 1839. Orig. 1805 version, under title Leonore, reconstructed in edn. by E. Priefer, 1905. Of the 4 ov.s., Fidelio (comp. for 1814 revival but not ready for f.p.) is now used in the th. Leonora No. 2 is thought to have been comp. 1804–5, No. 3 in 1806, and No. 1 in 1807 for a projected Prague perf. It is now customary to perform No. 3 as an entr'acte before final scene. Bouilly's lib. was also the basis of Gaveaux's Léonore (Paris 1798), Paër's Leonora (Dresden 1804), and Mayr's L'Amor coniugale (Padua 1805).

Fiedler, Arthur (b Boston, Mass., 1894; d Boston, 1979). Amer. cond. Studied with his father, member of Boston S.O., then in Berlin with the violinist Willy Hess. Joined Boston S.O. as violinist 1915, later violist. Formed Boston Sinfonietta, conducting it in Boston and on tour. In 1930 became cond. of Boston 'Pops' concerts, spreading their fame through recordings.


Field, John (b Dublin, 1782; d Moscow, 1837). Irish pianist and composer. Pupil in Dublin of Giordani, making début aged 9. In London became pupil of Clementi, whose pfs. he exhibited and who took him to Fr., Ger., and Russia, where he settled in St Petersburg in 1803, becoming teacher and touring Europe as virtuoso pianist. His importance as a composer for the pf. has only latterly been recognized. He invented the style and name Nocturne for short pieces, composing 19. Wrote 7 pf. concs., 4 sonatas, and other works. Schumann and Liszt admired his work, and Chopin developed the Nocturne form.

Field-Hyde, Margaret (b Cambridge, 1905). Eng. sop. and violinist. Studied singing with her father, a pupil of García, and in Frankfurt and Paris. Début 1928 in Cambridge revival of Purcell's King Arthur. Specialist in Purcell and Bach, but also in works by Lutyens and other contemporaries. Founded Golden Age Singers 1950, touring Europe and USA with them.


Fiesco, Giulio (b Ferrara, c.1519; d Modena, c.1586). It. madrigal composer and lutenist.

Fifteenth. A high-pitched Diapason org. stop sounding 2 octaves above the note played; 2' length and pitch on manuals, 4' on pedals.

Fifth. Interval consisting of 3 whole-tones and a semitone, so-called because no. of notes from one extreme of the interval to the other in the diatonic scale is 5. A perfect 5th is the distance from, for example, C to G. From C up to Gb is a diminished fifth, and from C up to G# is an augmented fifth. See Consecutive Fifth.

'Fifths' Quartet (Quintenquartett). Name for Haydn's Str. Qt. in D minor, Op. 76, No. 2(1797--8) because it begins with melodic leaps of a 5th.

Figural, figured (Eng.); figuré (Fr.); figurato (It.); figurul, figuriert (Ger.). Florid. (1) A "figured chorale", is one in which the melody is acc. by quicker notes in the other parts. (2) In solo vocal mus. the word implies *Coloratura*.

Figuralmusik. See *Musica figurata*.

Figurato, figurata (It.). Same as *colorato, colorata*, i.e. treated in the manner of *Coloratura*.

Figure. (1) In mus. structure, this word usually carries the same meaning as *Motif*. A `figure of accompaniment' refers to the mus. cell from which a certain type of song acc. may be evolved. (2) In dancing the word implies a set of movements by the dancers as a body, forming a distinct division of the whole. This element is prominent in a *Figure Dance*, as opposed to a *Step Dance*, in which it is largely absent.

Figured Bass. See *Basso continuo*.

Filare la voce, filar il tuono (It.), filer la voix (le son) (Fr.). To draw out the voice (tone). The *messa di voce*; or sometimes understood to mean the holding of a long note without any dynamic fluctuation.


Fille mal gardée, La (The Unchaperoned Girl). 2-act ballet to lib. by Dauberval orig. to medley of Fr. songs and airs. Prod. Bordeaux 1789. For 1828 revival in Paris, Hérold provided new score, using some of orig. tunes, extracts from Rossini and Donizetti operas, and his own mus. Mus. for 1864 Berlin version comp. by Hertel. For 1960 London revival to Ashton choreog. John Lanchbery prepared new score based mainly on Hérold but with Hertel's 'Clog Dance'.

Film Music. Mus. written to acc. action in documentary and feature films. In the days of silent films a pianist or small orch. in the cinema pit provided a mus. commentary on the action, usually by a selection of appropriate popular operatic and orch. items. But the first piece of 'original' film mus. was written by Saint-Saëns (Op. 128) for H. Lavedan's film
L'Assassinat du Duc de Guise, 1908. An ambitious development for its day was the silent film made in 1924 of Strauss's Der Rosenkavalier. For this, mus. from the opera was adapted for th. orch., with some additional items for extra scenes. With the advent of the "talkie" and the development of the sound-track, the opportunities for the use of illustrative mus. were gradually seized and exploited by composers. In Hollywood, the capital of the cinema industry, mus. for many films was written by Erich Korngold and later by Miklós Rózsa. Distinguished film music was written by Bernard Herrmann for Welles's Citizen Kane and for a series of Hitchcock films, notably Psycho. Fr. composers such as Auric wrote for films, and in Britanically we also report all the leading composers---Britten, Walton, Vaughan Williams, Rawsthorne, Bax, Ireland, Alwyn, Arnold, Richard Rodney Bennett, and many others---have written film mus. Some of the greatest film mus. was written by Prokofiev for Eisenstein's Alexander Nevsky, and Shostakovich and Khachaturian have also written effective film scores. Walton's Henry V and Vaughan Williams's Scott of the Antarctic are highly regarded. Mention should also be made of the scores by Michel Legrand, John Barry, and Burt Bacharach, while Addinsell's clever pastiche of a romantic pf. conc., the 'Warsaw' Conc. from Dangerous Moonlight, perhaps made a wider audience aware of the potency of film music. There have been examples of brilliant use in a film of mus. which was not written specially for it, e.g. Rakhmaninov's C minor pf. conc. in Brief Encounter; Mozart's C major pf. conc. No. 21, K467 (2nd movement) in Elvira Madigan, and the Adagietto from Mahler's 5th sym. in Death in Venice. And there is Schoenberg's Accompaniment to a Film Scene, Op. 34 (1930), comp. for no particular film or scene.

Filter. Elec. device permitting selective transmission of specified frequencies of the input signal by attenuating, or filtering out, unwanted frequencies.


Fin (Fr.). End.

Fin (It.). Same as Fino.

Final (1) (Eng.). The note on which the modal scale ends (see Modes), as on the keynote of the major or minor scale. _(2)^a (Fr.). Finale.

Finale (It.). End. The last movement of a work in several movements, i.e. sym., conc., suite, sonata, etc. Also the ens. ending an act of an opera.

Finck, Herman (b London, 1872; d London, 1939). Eng. composer and cond. Studied GSM. At 16 was pianist and violinist at Palace Th., London, becoming cond. there 1900. Mus. dir. Drury Lane 1922--31. Comp. comic operas, such as Katinka, and th. mus. Best known for his short piece In the Shadows (1910).

Finck, Hermann (b Pirna, 1527; d Wittenberg, 1558). Ger. organist and composer of motets, etc. Wrote treatise Practica Musica (1556).


Fingal's Cave (The Hebrides) (Die Hebriden (Fingals Höhle)). Ov. in B minor, Op. 26, by Mendelssohn, who is said to have invented the prin. theme while on a visit to the Hebrides and the island of Staffain 1829. (In fact he jotted down the theme in a letter written before he went to Staffa. The orig. version was called The Lonely Island.) Comp. 1830, rev. 1832. After rev. the work was f.p., as The Isles of Fingal, London, CG 1832. It is in effect a descriptive tone-poem.

Finger Board. In a str. instr., the long strip of hard wood over which the str. are stretched.

Finger, Gottfried (b Olomouc, c.1660; d Mannheim, 1730). Moravian composer who settled in England at royal court 1687--1704 when he became musician to Queen of Prussia. Kapellmeister, court of Gotha, from 1717. Wrote operas, th. mus., concs., sonatas, etc.

Fingering (of kbd. instr.). Since the end of the 18th cent., this has been standardized on something like modern principles. Before this period there was a good deal of passing of the 3 middle fingers over one another and comparatively little use of the thumb and little finger; this was partly due to the fall of the keys being much shallower than with modern instr. The pf. killed finger-crossing, since it demanded an actual blow (properly a blow by pressure---one sufficient to throw the hammer at the strings, yet so exactly controlled as to throw it with either the greater force required by a fortissimo or the lesser required by a pianissimo). Clementi firmly est. the modern principles of fingering: his use of the thumb was the same as ours, except that he did not use it on the black keys, as is sometimes done today. These modern principles incl. the division of a scale into 2 groups of 3 and 4 notes respectively, with the thumb as the pivot between them, the playing of arpeggio passages on the basis of the octave, some adaptation of fingering to the hand of the individual player, the planning of the fingering of a passage by working backwards from the point at which it is ultimately to arrive, and the division of such a passage into 'physical groups' as units, each of these being considered as a chord. Organ fingering follows much the same principles as pf. fingering but, as the nature of the instr. generally calls for a perfect legato, more substitution of finger is required, a key often being depressed by one finger and then held by another, so freeing the first for use on another key. See also English fingering.

Finite Canon. A canon which is not repeated, the converse of 'perpetual' or 'infinite' canon.


Finnissy, Michael (b London, 1946). Studied at RCM with Bernard Stevens and Humphrey Searle and later with R. Vlad in Rome. Formed mus. dept. at London Sch. of Contemporary Dance, teaching there 1969--74. Works incl.:


orch: Song II and IV (1963--9); Song X (1968--75); Offshore (1975--6); Pathways of Sun and Stars (1976); Sea and Sky (1979--80).


unace. voices: Cipriano, 10 vv. (1974); Tom Fool's Wooing, 14 vv. (1975--8); Kelir, 6 vv. (1981); Australian Sea Shanties I (1983).


solo voice: Song I, sop. (1963--9); Songs XIV, XV, sop. (1968--75); Song XVI, sop. (1976); Oh! oh! oh! mez. (1978); Mountainfall, mez. (1978); Moon's goin' down, solo instr. (or v.) (1980).

piano: Song V (1963--9); Songs VII--IX (1963--8); Autumnall (1968--71); Snowdrift (1972); Wild Flowers, 2 pf. (1974); Ives (1974); Verdi Transcriptions (1974); English Country Tunes (1977); all. fall. down. (1977); Kemp's Morris, pianist wearing morris bells (1978); Piano Studies (1976--8); Fast Dances, Slow Dances (1978--9); Grainger (1979); Pf. Conc. No. 4 (1978--80); Boogie-Woogie (1980); Nancarrow (1980); Pf. Conc. No. 6 (1980--1); Liz (1980--1); Free Setting (1981); Reels (1980--1); White Rain, pf. or


**Fino** (It.). As far as, e.g. *Fino al segno*, As far as the sign (;yx).


**Finzi, Gerald (Raphael)** (b London, 1901; d Oxford, 1956). Eng. composer. Studied mus. with Ernest Farrar at Harrogate, 1914--16, and with Bairstow at York, 1917--22. Studied counterpoint with R. O. Morris in London, 1925, and taught comp. at RAM 1930--33. After marriage in 1933, he retired to isolated life in countryside, building his own house at Ashmansworth, nr. Newbury. Formed Newbury String Players, 1939. Worked in Ministry of War Transport, 1941--5. For the Newbury players he reviviedand ed. many 18th cent. works by Eng. composers such as Boyce, Stanley, and Mudge. Also worked to obtain publication of mus. by Ivor Gurney, whom he never met. Was collector of rare books and grower of rare apples. His works, some of them spread over many years and constantly revised, can be broadly linked to the Eng. tradition of Elgar and Vaughan Williams, but the influence on him of these composers can be overstressed. His settings of Eng. poetry, particularly of Thomas Hardy, have a distinctive individuality, with musical imagery to match the verbal. Nor would it be just to describe him as a miniaturist, for such works as *Intimations of Immortality*, and the cello concerto show an ability to handle larger forms. Through Parry, he reached back to J. S. Bach in the vocal style of his masterpiece, the cantata *Dies Natalis*; and the same fluent imaginative vision gives an unfading emotional power to his Shakespeare song-cycle *Let us Garlands Bring* and to his touching Christmas work *In terra pax*. Prin.works:

**orch:** *Introit*, vn. and orch. (1925, rev. 1935, 1942); *New Year Music* (1926, rev. c.1946); *Eclogue*, pf. and str. (1920s, rev. 1940s); *Romance*, str. (1928); *The Fall of the Leaf* (1929, rev. 1939--41, orch. completed by H. Ferguson); cl. conc., str. (1948--9); *Grand Fantasia and Toccata*, pf. and orch. (*Fantasia* 1928, rev. 1953, *Toccata* 1953); vc. conc. (1951--5).


**solo voice and orch. or ensemble:** *By Footpath and Stile*, bar., str. qt. (1921--2); *Dies Natalis*, sop. (or ten.) and str. (1926, 1938--9); *Farewell to Arms*, ten. and str. or small orch. (1925--44); 2 *Milton Sonnets*, ten. (or sop.) and small orch. (c.1928).

**unacc. voices:** 3 *Short Elegies*, SATB (1926); 7 *Part-songs*, SATB (1934--7); *White-flowing days* (in *A Garland for the Queen*), SATB (1953).
A Young Man's Exhortation, 10 songs (Hardy), ten. and pf. (1926--33); Earth and Air and Rain, 10 songs (Hardy), bar. and pf. (1928--36); Before and After Summer, 10 songs (Hardy), bar. and pf. (1938--49); Let Us Garlands Bring, 5 songs (Shakespeare), bar. and pf. (also with orch.) (1929--42); Let us now praise famous men, male vv. and pf. (1952); Till Earth Outwears, 7 songs (Hardy), sop. or ten. and pf. (1927--55); I said to Love, 6 songs (Hardy), bar. and pf. (1928--56).


Fioritura (It.). Flowering (pl. fioriture). In 17th and 18th cents., the vocal decoration of the melody of an operatic aria, etc., usually extemporized during perf. by the singer. Also a common practice in vn. and kbd. playing.

Fipple. The block of wood which canalizes the air (i.e. plugs the mouthpiece) in woodwind instr. of the recorder family, known therefore as 'fipple flutes'.


First. In orch. parlance this term implies leadership of a section (e.g. 1st cl., or prin. cl.) in addition to, often, a part higher in pitch. The 1st vn. is leader of the orch., but the 1st vns. are a section div. from the 2nd vns. In choral terms a higher-pitched part.

First Inversion. That in which the 3rd of a chord becomes the bass, e.g. common chord C--E--G becomes E--G--C or E--C--G.

First Post. Brit. Army bugle-call sounded at 9.30 p.m. which calls all men back to barracks. See also Last Post.

First Subject. (1) The 1st melody, motif, or theme in a sonata-form movement, in the tonic key. (2) 1st of the 2 themes of a double fugue.
First Walpurgis Night (Mendelssohn). See Erste Walpurgisnacht.

Fis (Ger.). The note F#. Fisis, F##.


Fischer, Johann (b nr.Schlackenwerth, Bohemia, c.1665; d Rastatt, 1746). Ger. composer. Kapellmeister to Markgraf of Baden. Wrote klavier suites, and 20 preludes and fugues for org. in different keys.


Fis^;er, Lubos^; (b Prague, 1935). Cz. composer. Studied Prague Cons. 1952--6 and Prague Acad. of Mus. Arts1956--60. Comps. incl. pf. sonatas, chamber conc., 15 Prints after Dürer's Apocalypse (orch.), Requiem.


Fitelberg, Jerzy (b Warsaw, 1903; d NY, 1951). Polish composer, son of above. Studied in Berlin, emigrating to Paris 1933 and then to USA 1940. Wrote 5 str. qts. (Coolidge Prize 1936 for No. 4), sym., 2 vn. concs., vc. conc., 2 pf. concs., wind quintet, vn. sonata, and other chamber works.

Fitwilliam Virginal Book. Remarkable MS. coll. of early 17th-cent. Eng. mus. for kbd. by (mostly) Eng. composers, comprising 297 pieces. Coll. orig. made by Francis Tregian in 17th cent. Bears present title because it became property of the mus. antiquarian Richard, Viscount Fitzwilliam (1745--1816) who bequeathed it, together with the annual interest on £100,000, to Cambridge Univ. where it is preserved in Fitzwilliam Library. Pubd. 1894--9 in edn. by Fuller Maitland and Barclay Squire.

Five, The. Name given to group of 5 Russ. composers, Balakirev, Borodin, Cui, Mussorgsky, and Rimsky-Korsakov, who est. a 'national' sch. of comp. in 19th cent. In Russia they were known as moguchaya kuchka, `the mighty handful', a term invented by the critic Stasov in 1867.


Fixed-Doh. System of sight-singing in which the note C, in every key in which it occurs, is called doh, D called ray, etc. See Movable-doh.


Flageolet. (1) Late 16th-cent. instr. of end-blown fl. type, with 4 finger-holes and 2 thumb-holes, `invented' by Sieur de Juvigny of Paris, c.1581. The name has also been applied to earlier instr. of the end-blown fipple type of pipe. Handel wrote for the true flageolet in Rinaldo. (2) Soft organ stop of 2' length and pitch. (3) Flageolet notes is a term applied to harmonics on a str. instr., produced by light stopping of the str. at natural points of vibration, and so called because the resultant high thin sound issaid to resemble that of the flageolet.

Flagstad, Kirsten (Malfrid) (b Hamar, Norway, 1895; d Oslo, 1962). Norweg. sop., one of the greatest of Wagnerian singers. Studied singing in Christiania, making début there in 1913 at Nat. Th. in Tiefland. Sang wide range of roles in opera and operetta in Scandinavia up to 1932 but was virtually unknown elsewhere until glowing reports of her Isolde in Oslo led to her engagement in small roles at 1933 Bayreuth Fest. Sang Gutrune and Sieglinde at Bayreuth 1934. Début|NY Met. as Sieglinde 1935, later singing Brünnhilde and Kundry. CG début as Isolde 1936. Her int. standing as leading exponent of Wagner's great female roles was thereafter unchallenged until her retirement from the stage in 1953. Gave f.p. of Strauss's Vier letzte Lieder, London 1950 (Furtwängler cond.). Sang Purcell's Dido at

Flam. Rhythmic 2-note figure in side-drum playing, 'open' or 'closed' according to whether the 1st or 2nd note is on the accentted beat.

Flamenco. Very rhythmical Sp. dance style, particularly Andalusian. See Cante flamenco. The 'flamenco' style of guitar-playing, rhythmical and improvisatory, is the opposite of the 'classical'.


Flat (b). The sign which, placed before a note, lowers its pitch by a semitone. In Britain, the verb 'to flatten' (past participle 'flattened') is in use; in USA, 'to flat' ('flatted'). (2) 'Flat' singing or playing is that which departs from correct intonation on the downward side.

Flat Twenty-first. Rank in an organ Mixture stop, sounding 2 octaves and a minor 7th above normal (i.e. interval of minor 21st or compound minor 7th).

Flautando, flautato (It., 'fluting', 'fluted'). The prod. of fl.-like notes from the vn., etc., either by bowing near the finger-board with the point of the bow, or by the use of Harmonics.


Flautist. A fl.-player. Flutist is an older term; 'flautist' is derived from the It. flauto and, in Britain, has been retained as a hangover from the 18th-cent. domination of It. mus. and musicians.

Flauto (It., 'flute', plural flauti). In printed scores since Haydn's time flauto implies the sideblown fl. (flauto traverso). The small version of this is the flauto piccolo, usually called piccolo. In earlier periods flauto sometimes meant the recorder. J.S. Bach wrote flauto piccolo to indicate a small recorder; if he wanted the side-blown flute he wrote flauto traverso. For history of fl., see under flute.

Flauto dolce. Org. stop; much the same as dolce but more fl.-like.

Flauto Traverso (It., 'transverse flute'). (1) The side-blown fl., as opposed to the end-blown variety. (2) 'Org. stop of 4' length and pitch.

Flea, Song of the. See Song of the Flea.

Flebile; flebilmente (It.). Mournful; mournfully.

Flecha, Mateo (the younger) (b Prades, c.1530; d Lérida, 1604). Sp. composer of church and secular choral mus. Worked at imperial court in Prague and Vienna. His uncle, Mateo Flecha the elder (1481--1553), was also court musician to the imperial family.


Flessibile, flessibilità (It.). Flexible, flexibility.


Fleury, Louis Fran;Alcois (b Lyons, 1878; d Paris, 1926). Fr. flautist, for whom several composers wrote works, including Debussy (Syrinx). Frequent visitor to Eng.

Flexatone. Novelty instr., patented 1922, producing a weird tremolo. A flexible metal sheet is suspended in wire frame with handle. On each side of the metal sheet is a wooden knob on a spring of steel. Performer shakes the instr. so that knobs hit sides of metal. Pitch may be altered by varying pressure on metal sheet. Used by Schoenberg in his Variations, Op. 31, Von Heute auf Morgen, and Moses und Aron, by Khatchaturian (pf. conc.), and by Henze and Penderecki, among others.

Flicorno. It. variety of saxhorn and flügelhorn used in military bands. There are 3 sizes: flicornobasso (Bassflicorno), flicorno basso grave, and flicorno contrabasso.

Fliegende Holländer, Der (The Flying Dutchman). Opera in 3 acts by Wagner, comp. 1841, to his own lib. based on the legend. Prod. Dresden 1843, London 1870, Philadelphia 1876. Orig. intended to be in 1 act, it has in recent years been so perf. (e.g. by ENO and Opera North).

Fließend (Ger.). Flowing. So fliessender, more flowing.

Flight of the Bumble Bee, The. Orch. interlude in opera The Legend of Tsar Saltan (1900) by Rimsky-Korsakov in which a prince becomes a bee and stings his villainous relatives. Many arrs. (some highly spurious) for variety of solo instr.


**Florid.** Descriptive term for melody embellished by ornaments and trills, either improvised or comp.

**Florid Counterpoint.** The 5th species of strict counterpoint in which the added v. employs mixture of the processes of the other 4 species and also introduces shorter notes (eighth-notes).

**Flos Campi** (Flower of the Field). Suite by Vaughan Williams for solo va., mixed ch. (wordless), and small orch. F.p. London 1925 (soloist Lionel Tertis). Each of the 6 movements is prefaced by a Latin quotation from *The Song of Solomon*.

**Floss der Medusa, Das** (The Raft of the Medusa). 'Popular and military oratorio' (or cantata) by Henze, to lib. by Ernst Schnabel, for narrator, sop., bar., ch., boys' ch., and orch. Based on historical (1816) event, the subject of Géricault's painting, when the Fr. frigate *Medusa* ran aground, its officers escaping in the boats and leaving the crew to their fate on an improvised raft. Henze's avowedly political and class-conscious work was cause of a famous fracas involving students and police in Hamburg, 1968, which caused cancellation of première. F.p. Vienna 1971, London 1977.


**Flotow, Friedrich von** (b Teutendorf, 1812; d Darmstadt, 1883). Ger. composer. Studied mus. under Reicha in Paris 1828--30. Lived mostly in Paris and Vienna. Wrote ballets, chamber mus., and 30 operas of which only *Martha* (1847) and *Alessandro Stradella* (1844) seem to have outlived him.

**Flotter** (Fr., 'to float', present participle *flottant*, 'floating'). An undulating movement of the bow in str. playing.

**Flourish.** (1) A tpt. call of the fanfare type. (2) In a more general sense any florid instr. passage.


**Flowers o' the Forest.** Scottish lament, orig. words of which are lost, but many lines were incorporated into an 18th-cent. version by Jane Elliott. A new set of words was written c.1765 by Mrs Cockburn to a different tune but is now generally sung to old tune. The flowers are young men, the Forest a district of Selkirk and Peebles: the poem commemorates their death in battle. The tune, played by pipers, is a regular and moving feature of the Remembrance Day ceremony at the Cenotaph in Whitehall, London.

**Flue-Pipe.** Org. pipe into which the air enters directly, i.e. not striking a reed. See *Organ.*

**Flügel** (Ger., `wing'). The grand pf., formerly the hpd.

**Flügelhorn** (Ger.). Brass wind instr. with cupshaped mouthpiece and wide conical bore. Bell held forward. Types are (1) Sop. in Eb (rare). (2) Alto in Bb, same compass as cornet in Bb but mellower in tone. (3) Ten. in Eb (sometimes called *Altlflügelhorn* or *Althorn*) or sometimes in F. (2) is the type used in Brit. brass bands and sometimes in orch. comp., e.g. by Vaughan Williams in his 9th Sym. (1956--8).

**Flute** (It. *Flauto*, Fr. *Flûte*, Ger. *Flöte*). Wind instr. of ancient origin formerly made of wood but now of silver and other metals. From medieval times 2 methods of producing sound were used: (a) blowing across a round mouth-hole as on the panpipes or transverse (side-blown) fl.; (b) blowing into a whistle mouthpiece (end-blown) as on the recorder or *flageolet*. The word fl. was used indiscriminately to denote both types during medieval times, but in the baroque period fl. or *flauto* specifically meant the end-blown recorder. The modern fl. is descended from the Ger. (transverse) fl. Whereas today it is cylindrical in bore, stopped at one end, until the early 19th cent. it was conical. The player's breath sets in vibration the column of air inside the tube. Acoustically the tube acts as an open one; the mouth-hole serves to prevent its acting as stopped and thus sounding an octave lower. The body orig. had one thumb-hole and from 4 to 8 finger-holes. The 1st key was added in 1677, the 2nd in 1726 by Quantz, fl. teacher of Frederick the Great. The great fl. virtuoso of the Bavarian Court Orch., Theobald *Boehm*, used an 8-key fl., but revolutionized the instr. in 1832 with his 'ring key' system. In 1847 he produced a 15-hole metal instr. with 23 keys and levers. See *Alto flute*, *Bass flute*.

**Flûte-à-bec** (Fr., `beaked flute'). Recorder or *flageolet*.

**Flûte à cheminée** (Fr., `Chimney flute'). Same as *Rohrflöte*.

**Flûte amabile**. Org. stop, same as *Flûte d'amour*.

**Flûte à pavillon** (Fr., `tented flute'). Org. stop of 8' or 4' length and pitch; each pipe ends in a sort of bell-tent structure.

**Flûte d'amour** (Fr., `love flute'). (1) Flute pitched a third lower than regular fl. (2) Soft org. stop, in Britain, of 8' or 4' length and pitch, and in USA of 2' length and 4' pitch (being end-plugged).

**Flûte harmonique** (Fr.). (1) Mouth org. (2) An org. stop.

**Flute stop** (on org.). See Doppelflöte, Fernflöte, Flauto traverso, Flûte d'amour, Grosseflöte, Harmonic Flute, Hohlflöte, Rohrflöte, Spitzflöte, Waldflöte, Zauberflöte.

**Flutist**, Player of the flute (Amer. usage). See *Flautist*.

**Flutter-Tonguing** (Ger. *Flatterzunge*). Tonguing in the playing of wind instr. is the interruption of the flow of air by a motion of the tongue to produce certain effects. Flutter-tonguing—chiefly on the fl. but possible on the cl. and some brass—consists of a trilling of the letter R while playing a chromatic scale. It was introduced by R. Strauss and Mahler (e.g. in the latter's *Das Lied von der Erde*).

**Flying Dutchman, The** (Wagner). See *Fliegende Holländer, Der*.

**Foggin, Myers** (*b* Newcastle upon Tyne, 1908). Eng. pianist, cond., and teacher. Studied RAM. Prof. of pf. RAM 1936--49, cond. People's Palace Ch. and Orch. Soc. 1936--49, dir.

Fogliano, Lodovico (b Modena, ?; d Modena, c. 1539). It. composer and theorist. Wrote Musica theorica (1529) defining rules on uses of 3rds and 5ths.

Fokine, Mikhail (Mikhaylovich) (Michel) (b St Petersburg, 1880; d NY, 1942). Russ. dancer and choreog. Member of Maryinsky Th. Started to teach 1902. Choreog. The Dying Swan for Pavlova 1907. Engaged as chief choreog. 1909 by Diaghilev who recognized his genius as a reformer of ballet methods. Among his greatest ballets were Les Sylphides, Sheherazade, Firebird, Petrushka, Daphnis et Chloé, and Josephslegende. After break with Diaghilev, worked as freelance, settling in NY 1923.


Folia, La (Sp., 'The Folly'; It. La Follia). A type of wild Portuguese dance. One particular melody used for the dance attained wide popular currency in the 16th, 17th, and 18th cents., being first mentioned by Salinas in 1577, and subsequently used by numerous composers as an ostinato basis for variations. The best-known set is by Corelli in his 12th sonata for vn. and hpd., 1700. Other composers to use the melody incl. Vivaldi, Frescobaldi, Lully, Pergolesi, Geminiani, Bach, Grétry, Cherubini, Liszt, Nielsen, and Rakhmaninov.

Folk Music. Term covering folk-songs and folk dances. Folk-songs are songs of unknown authorship passed orally from generation to generation, sung without acc., and often found in variants (of words and tune) in different parts of a country (or in different countries). Folk-songs were generally found among the country-dwellers, but with the increase of urbanization and industrialization they spread to the towns and factories. In the 19th and early 20th cents. the fear that with the advance of modern life the old customs were dying out led to a major campaign of song coll., in Eng. by Cecil Sharp, Vaughan Williams, Maud Karpeles, Mrs Leather, Anne Gilchrist, Frank Kidson, and many others; in Hungary by Kodály and Bartók, and similarly in other countries. Many composers have made use of folk-songs in their comps., from Renaissance times to Haydn, Grieg, Dvo; Akrák, Tchaikovsky, Bartók, Vaughan Williams, and others. Although folk-songs enshrine the nat. characteristics of their country of origin, they have int. similarities. Most of them are modal. Like every generic term, folk-song is susceptible to many conflicting interpretations, and readers are referred to several important books on the subject. It is also impossible to predict how folk-song may develop in future centuries. It may well be that the popular songs of the 20th cent. by named composers may become (indeed already have become) the folk-songs of a new age. Folk dance is a type of dance which has developed by itself without aid from choreogs., is connected with traditional life, and is passed from one generation to the next.

Fomin, Evstigney (Ipatovich) (b St Petersburg, 1761; d St Petersburg, 1800). Russ. composer. Studied with Padre Martini in Bologna 1782. Coach at Imperial Th., St Petersburg, 1786. Composed several operas in 'national' style, and also Orpheus and Eurydice (1792) and The Americans (1800).
Fonds d'orgue. 'Foundation Tone' and also 'Foundation Stops' of an org. *Jeuxde Fonds* means the Foundation Stops (i.e. all the stops except the Mutation and Mixture stops).

**Fonds d'orgue.**

Fontaine, Pierre (*b ?*1390; *d c.1450*). Fr. composer of *chansons*. Singer in Papal chapel.

Fontana, Giovanni Battista (*b Brescia, ?*; *d Padua, c.1630*). It. violinist and composer of vn. sonatas. Regarded as a leading figure in the development of the solo sonata.

Fontane di Roma (It., 'Fountains of Rome'). Symphonic poem for orch. by Respighi, comp. 1914--16, in 4 sections, each depicting the sensations of the composer in contemplating 4 of the city's most famous fountains, Vale Giulia at dawn, Tritone in mid-morning, Trevi at noon, and Villa Medici at sunset. F.p. Rome *1917*, NY *1919*, London *1921*.

Foot. Unit of length for measuring vibrating air-column, and therefore a measure of pitch. An air-column of 8' vibrates at twice the speed of a 16' column, and thus emits a note an octave higher. Organ stops are classified by the sound which will be emitted if the note representing 8' C is struck. An 8' stop sounds the note itself, 16' the note an octave below, 32' the note 2 octaves below. A 4' stop sounds the note an octave above, 2' 2 octaves above, 1' 3 octaves above.


Ford, Thomas (*b c.1580; d Westminster, 1648*). Eng. composer and lutenist. Musician to Prince Henry, 1611; later one of lutes and voices in service of Prince Charles (later King Charles I), with whom he remained until 1642. His 19 anthems were pubd. 1614 and his *Musice of Sundrie Kindes* (for voices and bassviols) in 1607.

Forelle, Die (Schubert). See Trout, The.
Form. The structure and design of a composition. Whereas in the 16th and 17th cents. instr. comps. were usually very brief (e.g. a movement in a kbd. suite of Byrd or Purcell), by the 19th cent. they were frequently long (e.g. a sonata or sym. movement of the later Beethoven, Bruckner, and Mahler). This implies an enormous growth in the understanding of the principles of form and in mastery of the application of those principles. In general, however, despite continuous experimentation the mus. forms so far devised can be classified into no more than 6 categories, all of them exploiting the idea of contrast plus variety both in the domain of content (Thematic Material) and in that of Key (combinations of these are, of course, possible, e.g. in Simple Ternary Form each section can be in Binary Form, and so on). (1)

**simple binary form** (e.g. in the movements of Bach's kbd. suites) has no strong contrast of material. The 1st section opens in the Tonic key and then modulates, as it ends, into the key of the Dominant (or in the case of a minor key, sometimes the relative major). The 2nd section then opens in that 2nd key and, before it ends, modulates back to the 1st. There are, then, 2 distinct main cadences, or points of rest, the 1st in the Dominant (or relative major), and the 2nd in the Tonic. This form, although it sometimes attained fairly considerable dimensions in the 18th cent., is unsuitable for very long pieces, since the variety offered to the listener is almost entirely confined to details of treatment and the element of key, the thematic material employed throughout being the same. This form has been little used since c.1750. (2)

**ternary form.** This is one of the most commonly used forms for short comps. It consists of a first section (more or less complete and self-contained), a 2nd section, contrasting as to mus. material and key (normally in the Dominant or the Tonic Minor or Relative Major), and then the first section repeated. See ABA. (3)

**compound binary form** (also known as Sonata Form, because often employed in the first or some other movement or movements of a Sonata; and as **first movement form** for the same reason). This derives historically from Simple Binary Form but has developed into something more resembling Ternary Form. Like Simple Binary it falls into 2 sections, of which the 1st modulates to the Dominant and the 2nd takes us back to the Tonic. But the sections have become elaborated as follows: 1st Section. Strain I (First Subject) in Tonic key; followed by Strain II (2nd Subject) in Dominant key. Those 2 strains (or Subjects) are generally contrasted in character. This section is called the Exposition. 2nd Section. Some Development (also called 'Working-out' or 'Free Fantasia') of the material in the previous section, followed by a repetition (Recapitulation) of that section, but this time with both subjects in the Tonic key so that the piece may end in the key with which it opened. Further details may incl. (a) a Bridge Passage, leading (in both sections) from the First Subject to the Second; (b) a closing passage (Coda), at the end of each section. A tendency towards the evolution of Simple Binary Form into Compound Binary Form may be observed in some of Bach's movements, but its first real exploitation is connected with the name and fame of his son, C. P. E. Bach, and its further exploitation and elaboration with the names of Haydn, Mozart, Beethoven, and their contemporaries. This form is still in frequent use, but 20th-cent. composers have modified it in detail. (4)

**rondo form.** This may be considered an extension of Ternary Form. If the 3 sections of that form are indicated by the formula A, B, A, then the Rondo Form must be indicated by A, B, A, C, A, D, A, or some variant of this. (The sections B, C, D, etc. are often spoken of as Episodes.)

**sonata-rondo form,** as its name implies, offers a combination of Compound Binary and Rondo Forms. The general plan is as follows: 1st Section. Subject I, Subject II in another key, Subject I repeated. 2nd Section. Development of the previous Subject-material. 3rd Section. Subject I and Subject II again, but the latter this time in the same key as Subject I. Sometimes the Development above mentioned is replaced by new material. And there are other variants. (5)

**air with variations.** This form, which from the 16th cent. to the present day has been popular with composers of every class from the most trivial to the most serious, consists, as the name implies, of one theme (or 'Subject'), first played in its simplicity and then many
times repeated with elaborations, each variation thus taking on its own individuality. There are very many types of comp. to which distinctive names are given, each representing not a 'Form' but rather a style in which one of the above forms is presented; such as the Nocturne, the Gavotte, the Barcarolle, the Konzertstück, and others. With the development of elec. mus. and the use of aleatory techniques in 20th-cent. comps., the use of form is stretched to meet whatever the composer may wish to do. Infinite flexibility would seem to be the guiding principle in works of this kind. (6) See Fugue.

**Formalism.** Alleged fault in comp. by Soviet Union composers for which Prokofiev, Shostakovich, and others were officially criticized, esp. in 1948. The criticism is of too much intellectual emphasis on form as opposed to content, with the suggestion also that the mus. is too 'modern' and discordant.

**Forqueray, Antoine** (b Paris, c.1672; d Mantes, 1745). Fr. player of viola da gamba, and composer. At age 5, played to Louis XIV, and entered king's service as chamber musician 1689. Retired to Mantes 1728. One of greatest viol virtuosi of his day, rival to Marais. Comp. c.30 viol pieces, pubd. in 5 suites. Hisson, Jean-Baptiste Antoine (b Paris, 1699; d Paris, 1782) was also a viol player of some renown, in service of king and Prince de Conti.


**Fürster, Josef** (Bohuslav) (b Deštnice, 1859; d Nový Vestec, 1951). Cz. composer, organist, and critic. Prof. of piano at Hamburg Cons. from 1901 and critic for several Hamburg papers 1893--1903, during which period he was perceptive champion and friend of Mahler. Prof. of comp. at New Vienna Cons. and critic of *Die Zeit* 1910--18. Prof. of comp., Prague Cons. 1918--22, dir. 1922--31. Works incl. 5 sym., 6 suites, 2 vn. concs., vc. conc., 4 symphonic poems, 6 operas, chamber mus., and songs.


**Forte** (It.). 'Strong', i.e. loud (abbreviation *f*). So *fortissimo*, 'very strong' (abbreviation *ff*, or *fff*); *fortemente*, 'strongly'.

**Fortepiano** (It.). Same as pianoforte, but the term has come to be used to denote the late 18th-cent./early 19th-cent. instr. known to Haydn, Hummel, Beethoven, and Schubert.

**For the Fallen.** 3rd movement of Elgar's choral work *Spirit of England*, but perf. 1916 before work as a whole was completed and still often perf. separately. Words by Laurence Binyon.

**Fortissimo** (It.). Very loud. See *Forte.*


'Forty-eight, The' (Bach). See Wohlen tenzierte Klavier, Das.

Forza del Destino, La (The Force of Destiny). 4-act operaby Verdi to lib. by Piave based on Spanish drama Don Alvaro (1835) by the Duke of Rivas. Comp. 1861--2 for Imperial Th., St Petersburg, where f.p. was given in 1862. Prod. Rome (as Don Alvaro) 1863, NY 1865, London 1867. For 1869 Milan prod. Verdi made extensive revs. and added ov. Lib. rev. by Ghislanzoni.


Foss (orig. Fuchs), Lukas (b Berlin, 1922). Ger.-born Amer. composer and cond. Studied in Berlin and Paris before settling in USA, 1937, where he studied at Curtis Institute (comp. with Scalero, cond. with Reiner). Became student of Koussevitzky and Hindemith. Pianist, Boston S. O. 1944--50. Worked in Rome 1950--2. Prof. of comp., Univ. of California, from 1953. Cond. Buffalo P.O. 1963--70. Mus. dir. Milwaukee S.O. from 1981. Foss's mus. is both traditional and experimental, the latter employing indeterminacy though scores are wholly notated. In his Baroque Variations, on themes by Bach, Handel, and Scarlatti, the method of 'composition by deletion' is used in an effective and sophisticated manner. Works incl.:

operas: The Jumping Frog of Calaveras County (after Mark Twain) (1950); Griffelkin (TV, 1955); Introductions and Goodbyes (1959).

ballet: Gift of the Magi (1945).


Foster, Stephen (Collins) (*Pittsburgh (Lawrenceville), 1826; d NY, 1864). Amer. composer. Mainly self-taught in mus. Wrote over 200 songs, several of which have come to be regarded almost as Amer. folk-songs. Though a Northerner, several of his songs capture the Southern plantation spirit in an authentic and eloquent manner. Among the best-known are: *Oh! Susanna* (c.1845), *Camptown Races* (1850), *Old Folks at Home* (1851), *Massa's in de Cold, Cold Ground* (1852), *My Old Kentucky Home* (1853), *Jeanie with the light brown hair* (1854), *Come where my love lies dreaming* (1855), *Old Black Joe* (1860), and *Beautiful Dreamer* (1864, posth.).

Foulds, John (Herbert) (*Manchester, 1880; d Calcutta, 1939). Eng. composer and cellist. Son of a professional bassoonist. Studied pf. at 4 and started to compose at 7. Became orch. cellist at 14 and until 20 played in theatre bands in Manchester region. Joined Hallé Orch. under Richter in 1900. In 1906 was Eng. composer-delegate to Essen Mus. Fest., where he met Mahler and Strauss, and in 1910 went to Munich for f.p. of Mahler's 8th Sym. Comp. incid. mus. for plays produced by Lewis Casson. Moved in 1912 to London, where he met and eventually married the actress, musician, and writer Maud MacCarthy (1882--1967). Mus. dir., YMCA National Council 1918--23. From 1919 to 1921 he worked on his *World Requiem*, for solos, ch., and orch. This ambitious work was perf. in Royal Albert Hall at Armistice Night commemoration ('Festival of Remembrance') in 1923 and for 3 subsequent years. In 1924 wrote incid. mus. for Shaw's *Saint Joan*. In 1927 Foulds went abroad, returning in 1930. Unable to obtain more than a few perf.s., he went to India in 1935 to study folk music. In 1937 he was appointed dir. of mus. for All-India radio in Delhi. Formed radio orch. and Indo-European orch. of traditional Ind. instr. In 1939 was transferred to Calcutta to organize mus. at newly established radio station, but died from cholera after only a few days in new post. Foulds's mus. was perhaps too eclectic to survive but a body of opinion exists which makes high claims for it. Like Ives he was a tireless experimenter and was ahead of his time in Eng. mus. in working in microtonalities. The modal pf. mus., the str. qt. *Quartetto Intimo*, the Vc. Sonata, and several songs are splendid mus. and deserve to emerge from oblivion. Prin. works:


misc: *The Tell-Tale Heart*, Op. 36, dramatic monologue for reciter and orch. (or pf.) (1912).


Foundation. In organ parlance this word is used in 2 different senses. (1) *Foundation Tone* is that of all the more dignified stops (Diapason, the more solid of the Fl. stops etc.). (2) *Foundation Stops* are all the stops except the Mutation and Mixture stops.


Fourestier, Louis (*Montpellier, 1892; d Boulogne-Billancourt, 1976). Fr. cond. and composer. Studied Paris Cons. with Leroux and Gédalge. Cond. in Marseilles and


Four Rustics, The (Wolf-Ferrari). See Quattro rusteghi, I.


Four Seasons, The (Le quattro Stagioni). 4 vn. concs. by Vivaldi, No. 1 in E (Spring), RV269, No. 2 in G minor (Summer), RV315, No. 3 in F (Autumn), RV293, No. 4 in F minor (Winter), RV297. They are first 4 of 12 vn. concs. of Op. 8, Il cimento dell' armonia e dell' inventione (The contest between harmony and invention), pubd. Amsterdam 1725. Nos. 9 and 12 also exist as ob. concs. Fl. transcr. of whole work by James Galway.

Four Serious Songs (Brahms). See Vier ernste Gesänge.

Fourth. Interval in melody or harmony in which there are 4 steps in the major or minor scale from one extreme to the other (incl. the bottom and top notes). Perfect 4th is the distance from C up to For from G to C; a semitone more gives the augmented 4th (e.g. C up to F#).


Fox-trot. Amer. ballroom dance (and the mus. for it) of a kind of march-like ragtime, slow or quick. From c.1913 it spread to ballrooms all over the world. The Charleston and Black Bottom are varieties of it. In several of his works, Peter Maxwell Davies has made use of the fox-trot for nostalgic and ironic effect.

F.R.A.D. Fellow of the Royal Academy of Dancing (founded 1927; chartered 1936).


Franc (Le Franc), Guillaume (b Rouen, c.1505; d Lausanne, 1570). Huguenot composer, precentors successively at the Calvinist caths. of Geneva and Lausanne, and ed. of a book of metrical psalms (1565).

Fran;Alcaise. Old round dance in triple or compound duple time. Very popular in the 1830s.


Francesca da Rimini. The story of the adulterous lovers Paolo and Francesca in Canto V of Dante's Inferno has been the basis of several comps.: (1) Symphonic fantasy by Tchaikovsky, Op. 32, 1876, based on picture by Doré. (2) Opera in 4 acts by Zandonai to lib. by T. Ricordi after play by d'Annunzio (1902), prod. Turin and London 1914, NY Met. 1916. (3) Opera in prol., 2 scenes, and epilogue by Rakhmaninov to lib. by M. Tchaikovsky, prod. Moscow 1906. (4) Symphonic poem by H. Hadley f.p. Boston 1905. Also operas on the subject by Goetz, Pierné, Thomas, Nápravník, and several other composers.


Francesesina. See Duparc, Elisabeth.

Franchetti, Alberto (b Turin, 1860; d Viareggio, 1942). It. composer, pupil of Rheinberger at Munich Cons. His considerable wealth enabled him to stage his 9 operas which incl. Germania (1902, CG 1907), Cristoforo Colombo (1892), La figlia di Jorio (1906), and Notte de Legenda (1915). Wrote sym. and chamber mus.


Franck, César (Auguste Jean Guillaume) (b Liège, 1822; d Paris, 1890). Belg.-born composer (Fr. cit. from 1870). He toured Belgium as a pianist at the age of 13. In 1835 he went to Paris, studying harmony with Reicha and was at the Paris Cons. from 1837 to 1842. On leaving the Cons. he concentrated on comp. and settled in Paris in 1844. In 1858 he became organist of the church of Sainte-Clotilde, Paris, where his outstanding ability as an improviser drew listeners from far and wide, incl. Liszt who in 1866 likened his skill to that of Bach. He was prof. of org. at the Cons. from 1872. Throughout these years as teacher and organist, his comps. were ignored by the general public. His pupils, led by d'Indy, organized a concert of his works in Jan. 1887, which, although poorly perf., pleased the uncomplaining composer, who subsequently wrote 3 of his finest works. The Sym. was received with incomprehension in 1889, but there was an enthusiastic response to the Str. Qt. He became Chevalier du Légion d'Honneur in 1885. In his early works Franck was influenced by the opéra-comique composers such as Grétry. His middle years were dominated by works of religious character, his oratorio Les Béatitudes occupying him for 10 years. In his later works he developed 'cyclic form' whereby a theme, modified or varied, recurs in each section of the work. His symphonic poems date from the late 1870s and the Variations Symphoniques for pf. and orch. from 1885. Franck's harmonic idiom, no doubt influenced by Wagner and by the org.-loft, has a pungent individuality which exerted a powerful sway not only over his pupils but over a much later generation, e.g. Messiaen. His work also played a large part in restoring French taste for 'pure music', thereby opening the way for Debussy, Ravel, and others. Prin. comps.: operas: *Le Valet de Ferme*, opéra-comique (1851--2), *Hulda* (1882--5), *Ghisèle* (1889--90, orch. by Chausson, d'Indy, and others).


choral: *Ruth*, biblical eclogue for soloists, ch., and orch. (1843--6); *La Tour de Babel*, oratorio (1865); *Les Béatitudes*, oratorio (1869--79); *Rédemption*, for sop., ch., and orch. (1871--2, orch. item and male ch. added 1874); *Rebecca* (1881); *Messe solennelle*, for bass and org. (1858); *Mass* for 3 vv. (STB) with org., harp, vc., and db. (1860); *Offertories*, for soloist, ch., org., and db.; *Panis angelicus*, for ten., org., harp, vc., and db. (1872).

chamber music: Pf. Trio (1834); *Trois Trios Concertants*, pf., vn., and vc. (1841--2); 4th *Trio Concertant* (1842); Pf. Quintet (1878--9); Sonata for pf. and vn. (1886, also arr. for pf. and vc. and for pf. and fl.); Str. Qt. in D major (1889).

organ: 6 *Pièces pour Grand Orgue* (1862); 44 *Petites Pièces* (1863); 3 *Pièces pour Grand Orgue* (incl. *Pièce heroïque*) (1879); *Andantino* (1889); 3 *Chorals* (1890).

piano: *Souvenirs d'Aix-la-Chapelle* (1843); *Fantasia on 2 Polish Airs* (1845); *Prélude, Choral, et Fugue,* (1884); *Prélude, Aria et Final* (1886--7). Also songs and works for harmonium incl. *L'Organiste*, 59 pieces for harmonium (1889--90).


Frankfurt Group. Group of Eng. composers (Norman O'Neill, Roger Quilter, Cyril Scott, and Balfour Gardiner) who were pupils of Iwan Knorr at Frankfurt Hoch Cons. in late 1890s.


Franquin, Merri (b Lan; Alcon, 1848; d Paris, 1934). Fr. trumpeter. Prof. of tpt., Paris Cons. Invented 5-piston tpt. Author of tpt. method.

Franz, Robert (Robert Franz Knauth) (b Halle, 1815; d Halle, 1892). Ger. composer. Studied at Dessau 1835--7. A set of his songs was highly praised by Schumann in 1843 and won the attention of Mendelssohn, Liszt, and others. Appointed org. at Halle, becoming mus. dir. of Halle Univ. Retired 1868 because of severe illness; thereafter ed. works of Bach and Handel, supplying additional accs., and comp. some choral mus. His reputation rests on his 300 Lieder, which some enthusiasts rank alongside those of Schubert and Schumann.


F.R.C.C.O. Fellow of the Royal Canadian College of Organists.

F.R.C.M. Fellow of the Royal College of Music.

F.R.C.O. Fellow of the Royal College of Organists.


Frederich the Great (Friedrich II, King of Prussia) (b Berlin, 1712; d Potsdam, 1786). Ger. sovereign (reigned 1740--86) who was also composer, flautist, and patron of mus. Pupil of Hayne and Quantz, Est. court orch. Berlin 1740, and opera house 1742. Employed C. P. E. Bach as harpsichordist from 1740, and J. S. Bach visited the court at Potsdam, 1747, the Musical Offering being the result (based on theme supplied by Frederick). Other notable musicians in Frederick's service incl. the Graun brothers and Quantz. Comp. syms., opera, marches, arias, etc.


Free Canon. Form of canon in which the intervals of the imitating v. remain the same numerically, but not necessarily as to quality (e.g. a major 3rd may become a minor 3rd). Free Counterpoint.[fy75,1] See Counterpoint.


Free Fantasia. Same as 'Development' in Compound Binary Form, etc. See also Form (3).

Frei aber Froh (Ger., 'Free but happy'). Brahms's personal motto, the initial letters of which (F-A-F) he used as the basic thematic structure of his 3rd Sym. (1883).


Freitas Branco, Luís de (b Lisbon, 1890; d Lisbon, 1955). Portuguese composer. Studied in Lisbon and in Berlin with Humperdinck. Taught at Lisbon Cons. and held govt. posts from which he was removed between 1939 and 1947 because of his protests over persecution of artists in Ger. and It. Comp. 4 syms., conscs. for vn., pf., and vc., chamber mus., choral works. Wrote educational books.


Fremstad, Olive (Olivia Rundquist) (b Stockholm, 1871; d Irvington, NY, 1951). Swed. sop. (later Amer. citizen). Her family emigrated to USA when she was in her early teens, when she expected to become pianist, having made recital début at age 12. Opera début Boston 1890 in Sullivan's Patience. Went to NY 1890, becoming cont. soloist at St Patrick's Cath. Studied in Berlin 1893 with Lilli Lehmann, who convinced her she was sop. or mez. Soloist 1895 in Schumann's Paradise and the Peri at Cologne Fest., leading to engagement with Cologne Opera, début as Azucena. Bayreuth 1896, London 1902, Munich Opera 1900--3, NY Met. 1903 as Sieglinde, cond. Mottl. Increasingly specialized in Wagner roles e.g. Kundry and Brünnhilde, of which she was one of greatest interpreters, but sang Carmen opposite Caruso 1906 and Salome in the single perf. at NY Met. 1907 (also first Paris Salome, 1907). Sang Isolde at Mahler's Met. début, 1908. Farewell appearance at Met. 1914, but sang opera at Boston and Chicago, and gave final recital, NY 1920.

French Horn. Coiled brass wind instr. (tube over 11' in all) of conical ;FB" bore, with funnel-shaped mouth-piece and bell of 11--14" diameter. The hn. was one of the earliest primitive instrs., being used for military purposes and esp. for hunting. The modern hn. was developed in Fr. (hence the name). It has existed in 2 forms: (a) Natural, but with crooks. This is the instr. for which the older classical composers wrote and is said to have been introduced into the orch. by Lully in his comedy-ballet La Princesse d'Elide, Paris 1664. A notational convention existed whereby if notes occurred low enough to demand the use of the bass clef, they were written an octave lower than that pitch demanded. All parts were written as if in the key of C, with sharps and flats inserted as accidentals. Certain notes not in tune with the modern tempered scale were modified by the insertion of a hand in the bell ('stopped notes'). (b) With valves. The Fr. hn. was equipped with rotary valves in about 1827 and this instr. gradually displaced (a). Schumann was among the first to specify its use, and Wagner abandoned (a) in and after Lohengrin (1848). Traditionally the valved hn. is pitched in F, but other pitches exist. Compass is from B' upwards for about 3;FD octaves. The 'double hn.' pitched in both F and Bb alto, is normally used today. The valves act much as the old crooks did but of course more speedily. Notation is without key signature, written a perfect 5th higher than it is intended to sound. There is a modern tendency to use a key signature, which, from the use of the F pitch, necessarily has a flat less or sharp more than the actual key. The hn.'s place in the sym. orch. has grown in importance since the 19th cent., composers such as Mahler and Strauss sometimes specifying 8 hns. Orch. parts assume that the higher notes will be played by the odd-numbered players, the lower by the even. Many hn. conscs. have been written (e.g. by Mozart, Strauss, Hindemith), and it is also
employed in chamber works (notably Brahms's Hn. Trio). The Fr. hn. is also used in military bands, but not in brass bands where the term is colloquially used to denote the ten. saxhorn.

French Overture. 17th and 18th-cent. form of the piece of orch. mus. played before an opera or oratorio (see Overture). It was orig. developed by Lully, and was in 3 movements, slow, quick, slow.

French Sixth. A type of augmented 6th, containing an augmented 6th, major 3rd, and augmented 4th (taking key C as example: Ab-C-D-F#).

French Suites. Name (possibly unauthorized) given to a set of 6 kbd. suites by Bach, comp. c.1722. See also English Suites, German Suites.


Frescobaldi, Girolamo (b Ferrara, 1583; d Rome, 1643). It. composer and organist. Held post at Antwerp, becoming organist at St Peter's, Rome, 1608--28 (30,000 are said to have attended his f.p. there, an indication of his reputation as a virtuoso). Organist at Florentine court 1628--33, returning to St Peter's thereafter. Comp. motets and madrigals, but prin. achievements were his toccatas, fugues, ricercari, and capriccios for org. and hpd. His mus. had strong influence on Ger. mus. through his pupil Froberger.

Frets. Strips of wood or metal (orig. cords) on the fingerboard of certain str. instrs. e.g. guitar, viol, lute (though not vn. family). They indicate the length of str. required to produce a given note—the player presses his finger against a fret to shorten the vibrating length of str.

Fretta (It.). Haste. Hence fretttevole, frettoso, frettoloso, frettolosamente, 'hurried'.


Freund, Marya (b Breslau, 1876; d Paris, 1966). Fr. (Polish-born) sop. and teacher. Began as vn. student of Sarasate but switched to singing, studying under Stockhausen etc. Début 1909. Became authoritative interpreter of contemporary composers; one of 1st to sing 12-note works. Created part of Wood Dove in Schoenberg's Gurrelieder (1913), was speaker in 1st Fr. and Eng. perf. of Pierrot Lunaire (but not at f. Berlin p.). Sang in new works by Satie, Bloch, Milhaud, Szymanowski, Poulenc, and others. Teacher in Paris for over 30 years.


of Calif. (Berkeley) since 1964. One of 1st post-1945 Eng. composers to develop individual style derived from influences of Bartók, Stravinsky, and Schoenberg. Prin. comps.:


Friedheim, Arthur (b St Petersburg, 1859; d NY, 1932). Ger pianist, composer, and teacher. Educated St Petersburg Univ., later cond. th. orchs. in Ger. Studied for 8 years with Liszt, becoming his friend and secretary. Lived and worked in USA 1891–5. Prof. of pf., RMCM 1903–4. Cond. in Munich, 1908–10, returning to USA. Settled in NY 1914 but became
prof. of pf., Canadian Acad., Toronto, 1921. Ed. complete works of Chopin, transcr. Liszt works, and comp. operas and pf. concs.

**Friedman, Ignaz** *(b Podgórze, nr. Kraków, 1882; d Sydney, N.S.W., 1948)*. Polish pianist and composer. Pupil of Leschetizky. Toured in Europe and USA, living in Berlin until 1914, then in Copenhagen and, from 1940, in Australia. Ed. Chopin's works. Comp. chamber mus. and songs.


**Friskin, James** *(b Glasgow, 1886; d NY, 1967)*. Scottish pianist. Studied RCM (pf. with Dannreuther, comp. with Stanford). Settled in USA 1914, devoting most of time to teaching and to recitals of Bach's mus., in which he specialized. Taught at Institute of Mus. Art, NY, and Juilliard Sch. for a total of 50 years.

**F.R.M.C.M.** Fellow of the Royal Manchester College of Music.

**Froberger, Johann Jacob** *(b Stuttgart, 1616; d Héricourt, 1667)*. Ger. composer and organist. Organist at court of Vienna 1637, but spent next 4 years in Italy as pupil of Frescobaldi. Visited Belgium, Germany, Holland, France, and England before returning to Vienna as court org. 1653--8. Comp. much for org. and hpd. (toccatas, capriccios, ricercari, etc.).

**Froissart.** Concert-ov., Op. 19, by Elgar comp. for and f.p. at Worcester Fest. 1890. Title refers to passage in Scott's *Old Mortality* in which Claverhouse speaks of his enthusiasm for the historical romances and *Chronicles* of the Fr. writer Jean Froissart (1337--1410). Score is headed by Keats quotation 'When chivalry lifted up her lance on high'.

**Froissart, Jean** *(1337--1410)*. Fr. writer, chronicler. Known in English as Froissart. Composed *Froissart's Chronicles* which brought him fame in England. The works of *Froissart* were made into operas, ballets, and films. His *Froissart's Chronicles* were translated into many languages.

**Froissart, John** *(1337--1410)*. Fr. writer, chronicler. Known in English as Froissart. Composed *Froissart's Chronicles* which brought him fame in England. The works of *Froissart* were made into operas, ballets, and films. His *Froissart's Chronicles* were translated into many languages.

**From Bohemia's Meadows and Forests** *(Z AkCeskych Luhu a Haju)*. The 4th symphonic poem of Smetana's *Má Vlást*, often played separately.

**From My Life** *(Z mého zivota; Ger. *Aus meinem Leben)*. Title of Smetana's 2 str. qts. (E minor, 1876, and D minor, 1882--3) though it has become customary to apply it only to No. 1. Autobiographical character of this qt. culminates in sustained high E in finale depicting whistling in composer's ear which in 1874 heralded his deafness.

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From the Bavarian Highlands (Elgar). See Bavarian Highlands, Scenes from the.


From the House of the Dead. See House of the Dead, From the.

Frosch (Ger., `frog'). The nut of the vn. bow. Am Frosch, `at the nut'.

Frottola (It., plural frottole). A late 15th- and early 16th-cent. popular unacc. It. choral form, a type of simple madrigal similar to the Eng. ayre. The same mus. was sung to each verse and the tune was invariably in the highest part.

F.R.S.C.M. Fellow of the Royal School of Church Music.


Fry, William (Henry) (b Philadelphia, 1813; d Santa Cruz, 1864). Amer. composer, mus. critic, and author. Mainly self-taught. In 1845 wrote Leonora, regarded as first significant Amer. opera. From 1846 spent 6 years in London and Paris as correspondent of NY Tribune, meeting Berlioz and others. On return to NY as mus. critic of Tribune, championed Amer. composers. Wrote another opera, sym., church mus., etc.

F.T.C.L. Fellow of Trinity College of Music, London.

F.T.S.C. Fellow of the Tonic Sol-fa College of Music.


Fuchs, Robert (b Frauenthal, 1847; d Vienna 1927). Austrian composer and teacher, brother of Johann Nepomuk Fuchs. Studied Vienna Cons. and was prof. of harmony and
counterpoint there 1875--1912. (Mahler and Wolf were among his pupils.) Wrote 2 operas, 5 symph., 5 serenades, mass, chamber mus., songs.


Fuenllana, Miguel de (b Navalcarnero, Madrid, c.1500; d ?Valladolid, c.1579). Blind Sp. composer and vihuela virtuoso. Pubd. *Orphénica Lyra* (1554), containing orig. works and transcrs. of vocal works, etc. Served at Sp. royal court during 1560s.

**Fuga** (Lat., It. 'Flight'). Since mid-17th cent. this term has meant It. equivalent of Fugue. From Middle Ages to early 17th cent. denoted strict imitation or an individual point of imitation.

**Fuga alla giga** (Fugue in Jig-style). A fugue in G by J. S. Bach for org., so called from its rhythmic nature.

**Fugara.** Org. stop; a rather rougher toned variety of *Gamba*.

**Fugato.** A passage in fugal style. See *Fugue*.

**Fughetta.** A short Fugue.

**Fugue** (Fr. 'fugue', Ger. 'Fuge', It. 'fuga'). Type of contrapuntal comp. for particular no. of parts or 'voices' (described thus whether vocal or instr., e.g. fugue in 4 parts, fugue in 3 vv.). The point of fugue is that the vv. enter successively in imitation of each other, the 1st v. entering with a short melody or phrase known as the *Subject* (different from sonata-form 'subject' in that it is merely melodic and short). When all the vv. have entered, the *Exposition* is over. Then (normally) there comes an Episode or passage of connective tissue (usually a development of something that has appeared in the exposition) leading to another entry or series of entries of the Subject, and so on until the end of the piece, entries and episodes alternating. Contrasts of key constitute an important element in fugal construction. In the Exposition the Subject first appears, naturally, in the tonic key; the 2nd v. to enter with it does so a 5th higher (or 4th lower), i.e. in the dominant key, the name *Answer* now being attached to it; the 3rd is a repetition of the Subject (in a higher or lower octave) and so on, Subject and Answer, Tonic and Dominant keys, thus appearing alternately, according to the no. of 'voices' engaged. One function of the Episodes is to effect modulation to various related keys, so that later entries may have the advantage of this variety, but once the Exposition is over it is not considered necessary that further series of entries shall always alternate as to keys in the Subject-Answer manner. In addition to the Subject there is often a *Countersubject* appearing in the Exposition and probably later in the Fugue. It is of the nature of a melodic acc. to the Answer and Subject (generally in double counterpoint). The v. which has just given out the Subject or Answer then goes on to the Countersubject whilst the next v. is giving out the Answer or Subject and so on. Sometimes in later entries there is overlapping of the Subject, each v., as it gives out, not waiting for the previous v. to finish it but breaking in, as it were, prematurely. This device, which is called *Stretto*, tends to increase the emotional tension of the entry in which it occurs. Occasionally, after the Exposition (and possibly before the 1st Episode) there is a *Counter-Exposition*, much like the 1st Exposition in that the same 2 keys are employed. Appearances of the Subject (in the Exposition or elsewhere) are sometimes separated by something of the nature of the Episode, but shorter, called a *Codetta*. There exist 2 types of Fugue with 2 subjects (or *double fugue*), one in which the 2 Subjects appear together from the outset, and another in which the 1st Subject is treated for a certain time, the other then appearing and being likewise treated, after which both are combined. In choral fugues (e.g. in an oratorio movement) there is sometimes a free instr. part, an *accompanied fugue*. The device of *pedal*
is often employed in fugue, especially near its close. There are cases in which, instead of the Answer being an exact replica of the Subject (Real Answer), it is slightly changed in 1 or 2 of its intervals (Tonal Answer), resulting respectively in a Real Fugue and a Tonal Fugue (an absurdity since the tonal treatment may not extend beyond the exposition). A shortened type of fugue is sometimes called a fughetta. A passage in fugal style, not in itself an actual fugue, is called fugato.

The above descriptions are of the academic fugue form, but the great composers have, naturally, varied it, e.g. Bach in Die Kunst der Fuge. Superb fugues occur in many works, e.g. Beethoven's Grosse fuge for str. qt., Op. 133, in Elgar's Introduction and Allegro for str., and in many choral comps. Fugue-form is also used effectively in opera, e.g. the finale of Act 2 of Wagner's Die Meistersinger von Nürnberg and the finale of Verdi's Falstaff. A shortened type of fugue is sometimes called a fughetta. A passage in fugal style, not in itself an actual fugue, is called fugato.


Full Anthem. Anglican church anthem sung by full choir throughout, as opposed to verse anthem.

Full Close. Perfect cadence, i.e. chord of the dominant followed by that of the tonic.


Füllflöte (Ger.). A 'full-toned' (i.e. loud) fl. stop on the org.

Fülligstimmen (Ger., 'full-toned voices'). Org. stops of loud tone.

Full mixture. Org. Mixture stop of which pipes are of Diapason scale.

Full Orchestra. The orch. of the normal 4 main sections (str., woodwind, brass, perc.) at concert-hall strength. Full Organ.[fy75,1] As an indication in org. music, directs the player to use Great coupled to Swell, with all the louder stops on both manuals.

Füllstimme (Ger., 'filling-voice'). (1) A middle strand in the texture of a choral or instr. comp. which may be considered purely accessory. (2) An additional orch. part (see Ripieno). (3) The Mixture stop of an org.
**Full to Mixtures.** Org. composers' term meaning use all loud stops except Reeds.

**Fulton, (Robert) Norman** (*b* London, 1910; *d* 1980). Eng. composer. Studied RAM 1928--33. BBC staff 1936--60. Prof. of harmony RAM 1966. Comps. incl. 2 syms., pf. conc., vn. conc., va. sonata, songs. Functional analysis. **Form** of analysis of a comp., without words, simply by musical extracts showing its structural features and thematic developments, invented for radio by Hans Keller because he believed that writing or talking about music distorts the music (though he has valuable done a lot of both).

**Fundamental.** A chord in which the lowest note is that from which the chord is derived. **Fundamental Bass** is the imaginary bass of a passage, consisting not of its actual bass notes but of the roots of its chords, i.e. the bass of its chords when in root position.

**Fundamental Discord.** A discordant chord of which the discordant note forms a real part of the chord, i.e. not a mere suspension, anticipation, or retardation. Or the discordant note itself (e.g. dominant 7th, etc.).

**Fundamental Note.** The primary note of the harmonic series.

**Funèbre (Fr.), Funèbre (It.).** Funeral. **Marche funèbre,** funeral march.

**Funeral March of a Marionette (Convoi funèbre d'une marionette).** Light-hearted piece by Gounod comp. as pf. solo 1872 and orch. 1879.

**Funeral Marches.** Among the best known of these (all of them in some public use on occasions of mourning) are the following: (1) Handel's *Dead March in Saul* (from the oratorio of that name); (2) The 2nd movement of Beethoven's 3rd Sym. (*Eroica*); (3) The 3rd movement of Chopin's 2nd pf. sonata (in B♭ minor, Op. 35); (4) Chopin's *Marche funèbre,* Op. 72b in C minor. There are also (5) Beethoven's March 'sulla morte d'un eroe' (on the death of a hero), which is a movement in his pf. sonata in Ab, Op. 26; (6) Mendelssohn's *Song without Words* No. 28, in E minor (the title *Funeral March* not, however, authentic); (7) Siegfried's Funeral March from Wagner's *Götzendorfämmerung*; (8) Grieg's Funeral March for Nordraak (military band, but scored also by Halvorsen for orch.); (9) Berlioz's *Funeral March for the Last Scene of Hamlet* (Op. 18, No. 3, 1848). Several symphonic movements (e.g. Elgar's 2nd Sym. *Larghetto* and various examples in the works of Mahler) have the character if not the title of funeral marches.

**Fünf (Ger.).** Five. **Fünfstimmig,** '5-voiced', i.e. in 5 parts.

**Funiculì, funiculà.** Song comp. by Denza, 1880, in honour of the opening of the Naples funicular railway. Quoted by R. Strauss, who was apparently under the impression that it was a genuine folk-song, in *Aus Italien,* 1886.

**Fuoco (It.).** Fire, e.g. *con fuoco,* with a combination of force and speed. (But *focoso,* fiery.)

**Für Elise** (For Elise). Bagatelle in A minor for pf. by Beethoven, comp. c.1810. Autograph score is inscribed 'Für Elise am 27 April zur Erinnerung von L. v. Bthvn'. Theory put forward by Max Unger that 'Elise' may have been copyist's misreading of Therese (von Brunswick) with whom Beethoven was in love and among whose papers the score was discovered. Pubd. 1867.

**Furia** (It.). Fury. *So furioso, furibondo,* furious; *furiosamente,* furiously.

**Furiant.** A rapid Bohemian dance of decided yet frequently-changing rhythm. Dvo;Akrák used the title for several movements, but in some of his examples the rhythm remained unchanged.
Furniture, fourniture (in org. terminology). A powerful Mixture Stop.

Furore (It.). (1) Fury. (2) Enthusiasm.


Futurism. Artistic movement which began in 1909 when Marinetti published his futurist manifesto in a Paris newspaper. Aim was to emphasize dynamic force and motion in industrial soc. Musically this meant all kinds of noise, and special instr. were invented, such as exploders, thunderers, and whistlers. Prominent in the movement were Francesco Pratella (1880--1955), who composed for a standard orch. and Luigi Russolo (1885--1947), a painter, who wanted every kind of sound to be mus. material. 2 of his works, perf. London 1914, were The Awakening of a Great City and A Meeting of Motorcars and Aeroplanes. Movement petered out c.1918, but left its mark.

Fux, Johann Joseph (b Hirtenfeld, nr. Graz, 1660; d Vienna, 1741). Austrian composer, organist, and theorist. Organist in Vienna 1696, [cj3,5,25]courtcomposer 1698--1705, choirmaster St Step- [nbhen's Cath. 1705, vice-Kapellmeister 1713, Kapellmeister 1715. His Gradus ad Parnassum (Vienna 1725) formulated rules for counterpoint. Wrote over 400 works, incl. 19 operas, 14 oratorios, c.80 masses, instr. partitas, etc.

G

G. Note of the scale: 5th degree of natural scale of C. Thus Gb, Gbb, Gnat., G#, G##. Keys of G major and G minor. 'In G' signifies either in key of G major or transposing instr. on which written note C sounds as G (e.g. alto flute in G).

G. In Fr. org. mus., grand orgue, i.e. 'Great Org'.


Gabrieli, Giovanni (b Venice, c.1554; d Venice, 1612). It. composer and organist, nephew of A. Gabrieli whose pupil he was. Organist, St Mark's, Venice, from 1585. One of the great
Venetian composers of motets with instr. accs. His mus. made use of the special antiphonaleffects of vv. and brass obtainable in St Mark’s. Comps. incl. Canzone for various combinations; 2 sets of Sacrae symphoniae (1597 and 1615), the first set containing the celebrated Sonata pian’e forte alla quarta bassa; concertos; and many motets incl. Angelus ad pastores, O magnum mysterium, Exaudii Deus, Hodie Christus natus est, Jubilate Deo, Regina coeli, Sancta et immaculata virginitas, etc. Pupils incl. Schütz and Praetorius.


Gabussi, Giulio Cesare (b Bologna, c.1555; d Milan, 1611). It. composer. Became choirmaster at Forli Cathedral and, in 1583, at Milan. In Warsaw 1601--2, then returned to duties in Milan. Wrote motets and madrigals.


Gade, Niels (Vilhelm) (b Copenhagen, 1817; d Copenhagen, 1890). Danish composer, organist, and violinist. Royal stipend enabled him to travel to It. and Ger. Became friend of Mendelssohn in Leipzig; ass. cond. of Gewandhaus concerts 1844--6, cond. 1847--8. Returned to Copenhagen, becoming court Kapellmeister 1861. Visited Eng. 1876 to conduct his cantata The Crusader at Birmingham Fest. His comps., influenced by Mendelssohn and Schumann, are of persuasive charm and skill. They incl. 8 syms., ovs., suites, vn. conc., opera-ballet The Fairy Spell, str. qt., pf. trio, str. quintet, str. octet, str. sextet, pf. pieces, cantatas, and songs.


Gagliano, 18th-cent. Neapolitan family of vn. makers. Chief members were Alessandro, active up to c.1730, his sons Gennaro and Niccolò and grandsons Ferdinando and Giuseppe.

Gagliano, Marco da (b Florence, 1582; d Florence, 1643). It. composer, one of the founders of opera. Educated as priest. Maestro di cappella, S. Lorenzo, 1608. His opera Dafne (1607, prod. Mantua 1608) was rated highly by Peri; itspreface anticipated Gluck in advocating dramatic reality as more important than singers’ whims. Collab. with Peri on Il medoro (1616, lost). Dafne and last opera, La flora (1629), survive. Alsocomp. madrigals, motets, etc.

57, dean of pf. faculty 1957--61. Founder, Geneva int. perf. competition 1938. Comps. incl. 3 symfs. (1911, 1921, 1955); oratorios, St Francis of Assisi, Les Vanités du monde, Les Mystères de la foi; 3 str. qts., wind octet, brass quintet, pf. sonata, vc. sonata, fl. trio, str. trio, etc.


Galant (Fr., Ger.). Courtly. 18th-cent. term to describe elegant style (Fr.Style galant; Ger. Galanter Stil) favoured by, for example, J. C. Bach, the Stamitzes, and early Mozart.

Galanterien (Ger.), galanteries (Fr.). In the classical suite 3 movements which were not looked upon as essential to the scheme but rather as interpolations of light relief. They usually comprised any of the following: minuet, gavotte, bourrée, passepied, loure, polonaise, air.

Galilei, Vincenzo (b S. Maria a Monte, c.1520; d Florence, 1591). It. composer and lutenist. Associate of members of Camerata from which first opera perfs. developed. Pubd. 2 books of madrigals and 1 of lute pieces. Also mus. theorist: author of Dialogo della musica antica e della moderna (1581). His Il fronzino (1568, rev. 1584) is a valuable treatise on lute-playing. His son Galileo Galilei was the great astronomer.

Galin-Paris-Chevé. Fr. sight-singing system, devised by Pierre Galin (1786--1821), Aimé Paris (1798--1866), Nanine Paris (d 1868), and Émile J. M. Chevé (1804--64), on movable-doh lines and with a practical device for acquiring the sense of time-values of notes. See also Tonic Sol-fa.

Galliard (It. Gagliarda; Fr. Gaillard). Lively dance, from 15th cent. or earlier, in simple triple time. Featured a group of 5 steps, and was therefore sometimes called Cinque passi (It.), Cinque pas (Fr.), and Cinque pace or Sink-a-pace (Eng.). Often paired and contrasted with the slower pavan, this assoc. being the origin of the suite. Vaughan Williams's Job contains a modern galliard.


Gallus. See Händl, Jacob.
Gallus, Joannes (fl 16th cent.). Dutch composer and contrapuntist, also known as Jehan le Cocq. Maestro di cappella to Duke of Ferrara, c.1534--41. Church mus. survives.

Galop or Galopade. 19th-cent. ballroom round dance in simple duple time, with a change of step, or hop, at the end of every mus. phrase. Koenig's Posthorn Galop f.p. in Eng., 1844. Galops have been included in 20th-c. Soviet ballets.

Galpin, Francis William (b Dorchester, 1858; d Richmond, Surrey, 1945). Eng. clergyman and authority on ancient mus. instrs. Books incl. catalogue of European instrs. in Metropolitan Museum, NY (1902), study of instrs. of American Indians, history of sackbut, etc. In 1946 the Galpin Soc. was formed in London to continue his work.


Gamba (It.). Leg. (1) Abbreviation of viola da gamba. (2) Str.-toned org. stop of 8' (sometimes 4' or 16') length and pitch. Metal pipes often taper towards top and sometimes widen again into an inverted bell (Bell Gamba). The Bearded Gamba is a variety with a small roller before the mouth of each pipe.


Gamelan. Type of orch. found in S.-E. Asia, particularly Indonesia (e.g. Java). Incl. str. and woodwind instrs., but is notable for range of perc. such as gongs, drums, chimes, marimbas, etc. The visit of a Javanese gamelan to the Paris Exposition of 1889 had a marked influence on Debussy.

Game of Cards (Stravinsky). See Jeu de cartes.

Gamme (Fr.). Scale.

Gamut. (1) Properly, the note G at the pitch now indicated by the lowest line of the bass staff. Greek G or 'gamma' was used for its designation, and as the note just mentioned was the 'Ut' ('Doh') of the lowest hexachord, this portmanteau word was adopted as a name for it. (2) By extension, the word came to be used as a comprehensive name for the whole series of hexachords as displayed in writing. (3) By a further extension it came to mean 'scale' in general (Fr. gamme). (4) Also came to mean the whole range of mus. sounds from the
lowest to the highest; and to be applied in a metaphorical way to a singer's or actor's range, e.g. 'He covered the whole gamut of tragic expression'.

**Ganz** (Ger.). Quite, whole, e.g. *ganzer Bogen*, whole bow; *gänzlich*, completely.

**Ganz, Wilhelm** (*b* Mainz, 1833; *d* London, 1914). Ger. pianist and cond. Settled in London 1850. Accompanist for Jenny Lind and other singers and violinists. Cond. orch. concerts at which he gave first complete London perfs. of Berlioz's *Symphonie fantastique* (April 1881) and Liszt's *Dante Symphony*. Prof. of singing, GSM.

**Ganze, Ganze Note** (Ger.). Same as *Ganzetaktnote*.

**Ganze Pause** (Ger.). Whole-note (semibreve) rest.

**Ganzetaktnote** (Ger.). Whole-measure note, or whole-bar note, i.e. the whole-note, or semibreve.

**Gapped.** Term applied to a scale, indicating inclusion of intervals of more than a tone's distance, e.g. the *pentatonic* scale.


**García, Maria Felicitá.** See *Malibran, Maria Felicitá*.

**García, Pauline.** See *Viardot-García, Pauline*.


Opera, NY, 1907--10, then Chicago Opera from 1910, becoming dir. 1919--20 and remaining until 1931.

Garden of Fand, The, Symphonic poem by Bax, comp. 1913, f.p. Chicago 1920. Fand is a heroine in Irish legend and her garden was the sea. Used for ballet Picnic at Tintagel by Ashton, NY 1952.


Garland for the Queen, A. Collection of songs for unacc. mixed ch. by 10 Brit. composers to texts by 10 contemporary Brit. poets written to celebrate coronation of Elizabeth II in 1953 (in emulation of The Triumphs of Oriana in Elizabeth I's reign). Works and composers (with poets' names in parentheses) were: Aubade for Coronation Morning, Bliss (Henry Reed); What is it Like to be Young and Fair?, Bax(C. Bax); Dance, Clarion Air, Tippett (Fry); Silence and Music, Vaughan Williams (Ursula Wood); Spring at this Hour, Berkeley (P. Dehn); The Hills, Ireland (J. Kirkup); Inheritance, Howells (De la Mare); White Flowering Days, Finzi (Blunden); Canzonet, Rawsthorne (MacNeice); and Salutation, Rubbra (Hassall). F.p. London, 1 June 1953.

Gascogne, Mathieu (fl. 16th-cent.). Fr. composer of masses, chansons, motets, etc.


Gasparini, Francescolo (b Camaiore, 1668; d Rome, 1727). It. composer, pupil of Corelli and Pasquini. Choirmaster at Venice 1701--13; maestro di cappella St Lorenzo in Lucina, Rome, 1717--25; maestro di cappella St John Lateran, Rome, from 1725 but did not assume post because of illness. Wrote oratorios, cantatas, church mus., and many operas, incl. Amleto (1705) which is not based on Shakespeare's play. Wrote treatise (1708) on hpd. acc.

Opera, from 1762, court Kapellmeister from 1772. Comp. over 20 operas, incl. *La contessina* (1770), 33 sym., and much chamber mus. Taught Salieri.

Gastoldi, Giovanni Giacomo (b Caravaggio, c.1555; d Mantua, 1622). It. composer of madrigals and church mus. Choirmaster, ducale chapel at Mantua from c.1581.


Gatti-Casazza, Giulio (b Udine, 1868; d Ferrara, 1940). It. impresario. Succeeded father as dir. of municipal th., Ferrara, 1893; dir. of La Scala, Milan, 1898--1908, working with Toscanini and helping to popularize Wagner in It. trans. Dir. NY Met. 1908--35, when he staged over 5,000 perfs. of 177 works. Took Toscanini to NY with him, thus inaugurating the cond.'s Amer. career.


Gaultier, Denis (b Marseilles, 1603; d Paris, 1672). Fr. composer of mus. for lute, mostly suites of stylized dances with fanciful titles, such as *Le Rhétorique des dieux* (c.1652), and of other instr. pieces.


Gaveaux, Pierre (b Béziers, 1760; d Paris, 1825). Fr. composer and ten. From 1792 about 30 of his operas were prod. at Opéra-Comique, incl. *Léonore* (1798) to a lib. which was prin. source of lib. for Beethoven's *Fidelio*. Wrote revolutionary hymn *Le Réveil du peuple* (1795).

Gavotte. Old Fr. dance in common time beginning on 3rd beat of the bar. Originated in Pays de Gap where the inhabitants were known as `gavots'. Popularized at court of Louis XIV, where Lully comp. several examples. Became optional movement of baroque suite. Some examples by 20th-cent. composers, e.g. Prokofiev in his *Classical Symphony* and Schoenberg in his Suite for String Orch.


Gazza ladra, La (The Thievish Magpie). Opera in 2 acts by Rossini to lib. by Gheradini after comedy *La Pie voleuse*, 1815, by d'Aubigny and Caigniez. Prod. Milan 1817, London 1821, Philadelphia 1827. Though the opera was not revived until 1965 in Florence, the ov., in Rossini's most brilliant style, has remained popular.


G.B.S.M. Graduate of Birmingham School of Music.

G Clef. See Great Staff.

Gebrauchsmusik (Ger.). Utility music. Term applied in 1920s to works (by Hindemith, Weill, K;Akrenek, and others, influenced by the poet Brecht) which were directed to some social or educational purpose instead of being 'art for art's sake'. Later disowned by Hindemith.

Gebunden (Ger.). Bound. Used musically in the sense of 'tied' or 'slurred'.

Gedackt, Gedeckt (Ger.). Covered. Soft organ stop approaching fl. quality. The name comes from end-plugged pipes of 8', 16', 4' (occasionally 2') pitch.

Gedämpft (Ger.). Damped. When applied to str. and brass instr., it means 'muted'; to drums, 'muffled'; and to pf., 'soft-pedalled'.

Gedda, Nicolai (b Stockholm, 1925). Swed. ten. of Russ. descent. Studied with his father, then at Stockholm Acad. Operatic début Stockholm 1951 in Sutermeister's *Rote Stiefel*, leading to appearances in Paris and London (CG 1954). Member NY Met. since 1957. Has sung most leading lyrical ten. roles in opera repertory and also specialized in operetta by Lehár, etc. Also frequent singer of Lieder and oratorio (has recorded Elgar's *Dream of Gerontius*).


Gedeckt. See Gedackt.


Gehend (Ger.). Going. Same as *andante*.

Geige (Ger., plural Geigen). Fiddle. Originally any bowed instr., now the vn.
Geigen (Principal). Organ stop; a slightly str.-toned diapason of 8' (sometimes 4') length and pitch.


Gellenflöte. (Ger.). Clarinet.


Geminiani, Francesco (b Lucca, 1687; d Dublin, 1762). It. violinist and composer. Pupil of Corelli and Scarlatti. In Naples opera orch. 1711--14. Lived in London from 1714, with intervals in Dublin 1733--40 and 1759--62, and Paris 1749--55. His Art of Playing the Violin (London 1751) was first vn.method ever to be pubd. Also wrote Art of Accompaniment (1754) and Art of Playing the Guitar (1760). Comp. 42 concerti grossi, over 40 vn. sonatas, 6 vc. sonatas, ballet La foresta incantata (Paris 1754), etc.

Gemshorn (Ger.). Chamois horn. (1) Obsolete medieval type of fl. with sharply-tapering conical bore, made from animal horn (cow, ox, or goat, rather than chamois). Disappeared from use in mid-16th cent. (2) Light-toned organ stop with conical pipes, usually 4' length and pitch.


Genée, Franz (Friedrich Richard) (b Danzig, 1823; d Baden, 1895). Ger. composer and cond. Th. cond. in various cities from 1848; cond. at Theater an der Wien, Vienna, 1868--78. Comp. over a dozen operettas, librettist of others incl. Die Fledermaus.

Generalbass (Ger.). See Basso continuo.
General Pause. Rest or pause for all the executants.

General William Booth Enters into Heaven. (1) Song by Ives to words by Vachel Lindsay, for v. and pf., 1914, also for bass soloist, ch., and chamber orch. Pubd. in collection 19 Songs. (2) For ten., male vv., and chamber orch., 1932, by Philip James.


Gerhard, Roberto (b Valls, Tarragona, 1896; d Cambridge, 1970). Composer and pianist of Swiss parentage who identified himself with Sp. mus. and eventually became Eng. citizen. Studied with Granados (pf.) and Pedrell (comp.) in Barcelona 1915--22, and with Schoenberg in Vienna and Berlin, 1924--8. Returned to Barcelona to teach 1929 but moved to Eng. during Sp. Civil War. Influenced at first by Debussy and Ravel, Gerhard became a Schoenberg pupil on the strength of his 7 Hai-Ku for sop., wind, and pf. (1922). His wind quintet (1928) was basically serial but not 12-note and, despite the influence of Schoenberg, his mus. of this date remained tonal in essence and had a distinctive Sp. melodic and rhythmic flavour. On settling in Cambridge in 1940 he seemed to expand as a composer, this period of his development culminating in the 3-act Sheridan opera The Duenna (1947, rev. 1950) wherea Sp. idiom is combined with tonal, bitonal, and serial harmonic styles. For 3 years Gerhard reassessed his attitude to Schoenbergian methods and studied the serial opinions of Hauer and A. Habá. His pf. conc. (1951) was consistently 12-note but was not 'strict' and drew on early Sp. kbd. styles. In a series of splendidly individual works from 1952 onwards, Gerhard adopted Habá's 'athematicism'. Sometimes, as in his 3rd Sym. ('Collages'), he combined orch. sound with elect. tape. All his mus. has imaginative genius and colour, its fundamentally lyrical and original nature never being sacrificed to doctrinaire procedures. Prin. works:
orch: Hommage a Pedrell, sym. (1941); vn. conc. (1942--3); pf. conc., with str. (1951);
Sym. No. 1 (1952--3), No. 2 (1957--9), recomposed as Metamorphoses 1967--8), No. 3
(’Collages’) (1960), No. 4 (’New York’) (1967); hpd. conc. with str. and perc. (1955--6);
Concerto for Orchestra (1965); Epithalamion for orch. (1966); Hymnody for 11 players
(1963); Leo, chamber sym. for 10 players (1969).

voice|nm(s) | Instr: L’Infantament meravellos de Shahrizada, sop. and pf. (1917); Hai-Ku, v.
and 5 instr. (1922); Akond of Swat, v. and perc. (1954); The Plague for speaker, ch., and
orch. (after Camus) (1963--4).

chamber music: Pf. Trio (1918); Va. Sonata(1950); Str. Qt. No. 1 (1950--5), No. 2 (1960--2);
Nonet for 8 wind instr. and accordion (1956); Libra, fl., cl., vn., guitar, pf., perc. (1968);
vc. sonata (1956).

incidental music: Cristóbal Colón (Madariaga, BBC1943); Don Quixote (Linklater, BBC
1940); Conquistador (MacLeish, BBC 1953); and for several Shakespeare plays.

Cons. and with A. Nikisch, who later often acted as her accompanist. Début 1903. Rejected
opera in favour of the recital platform, becoming outstanding exponent of Ger. Lieder, esp.
Wolf, Brahms, Schubert, R. Strauss. Eng. début 1906, Amer. 1912. Settled in London 1934,
becoming teacher.

Gericke, Wilhelm (b Schwanberg, 1845; d Vienna,1925). Austrian cond. and composer
(under pseudonym Wenzel Ecker). Studied under Dessoff at Vienna Cons. Th. cond., Linz,
from 1865; 2nd cond. Vienna Opera from 1874. Succeeded Brahms as cond. of Gesellschaft
Konzerte, Vienna, 1880. Cond. Boston S.O. 1884--9, returning to Vienna but resuming
Boston post 1898--1906, when he retired. Comp. operetta, requiem, orch. mus., songs, etc.

German Dance. See Deutscher Tanz.

German. (Sir) Edward (German Edward Jones) (b Whitchurch, Salop, 1862; d London,
1936). Welsh composer. Studied RAM 1880--4; played in th. orchs., soon becoming cond.
Mus. dir., Globe Th. from 1888, writing incidental mus. for Shakespeare's plays which made
him famous. Greatest success was patriotic operetta Merrie England (1902). Knighted
1928. Prin. works:

light operas: [fy75,1]The Emerald Isle (1901, completion of Sullivan's last work), Merrie
England (1902), A Princess of Kensington (1902), Tom Jones (1907), Fallen Fairies (1909).
orch: Sym. No. 1 (1887, rev. 1890) and No. 2 (’Norwich', 1893), Welsh Rhapsody (1904),
Theme and 6 Diversions (1919).
theatre music: Richard III (1889), Henry VIII (1892), Romeo and Juliet (1895), Nell Gwyn
(1900).

and Papal Institute of Church Mus. Organist St Peter's, Rome, 1948--59. Head of org.
studies, Curtis Institute, Philadelphia, 1936--8. London début 1936. First org., St Peter's,
Rome, 1948--59. World-wide recital tours. Ed. of Frescobaldi's org. works (1936) and
author of an org. method (1942--52).

German Requiem, A (Brahms). See Deutsches Requiem, Ein.

German Sixth. Type of augmented 6th chord.

German Suites. Unauthorized title for the set of 6 kbd. partitas by J.S. Bach. See also French
Suites; English Suites; Klavierübung.
Gershwin, George (b Brooklyn, NY, 1898; d Hollywood, Calif., 1937). Amer. composer and pianist. Son of Russ. Jewish immigrants who went to USA c.1893 (family name Gershowitz). Pf. lessons 1913 from Charles Hambitzer; later studied theory and harmony with Edward Kilenyi for whom he wrote a str. qt. (1919). In 1914 left school to work as pianist and ’song plugger‘ for Remick, a publisher of popular mus. Wrote his first song in 1916 and his first Broadway musical, La La Lucille, in 1919. For the next 14 yearsa Gershwin musical was a feature of NY theatrical life. His first outstanding ‘hit’ was the song Swanee (1919), which became assoc. with Al Jolson. In 1924 he enjoyed success in a new genre, that of applying jazzy idioms to concert works, when his Rhapsody in Blue for pf. and orch. had its f.p. From then until the end of his life he produced larger-scale works alongside the songs (many with words by his elder brother Ira (Israel)) he wrote for musicals and, after 1931, films. The Pf. Conc. of 1925 was followed by An American in Paris, a second Rhapsody, the Cuban Overture, and in 1935 by the opera Porgy and Bess which is still the only opera by an Amer. composer to become est. in the repertory. Gershwin’s melodic gift was phenomenal. His songs contain the essence of NY in the 1920s and have deservedly become classics of their kind, part of the 20th-cent. folk-song tradition in the sense that they are popular mus. which has been spread by oral tradition (for many must have sung a Gershwin song without having any idea who wrote it). His larger-scale works, melodically remarkable as might be expected, suffer from his haphazard mus. education and lack of grounding in counterpoint, theory, etc. (Rhapsody in Blue was orchestrated by Ferde Grofé, but Gershwin himself scored the later works.) He went for lessons to Rubin Goldmark, Henry Cowell, and Joseph Schillinger, and there can be little doubt that had he lived longer he would have progressed to considerable symphonic achievement. As it is, his mixture of the primitive and the sophisticated gives his mus. an individuality and appeal which show no sign of diminishing. Prin. works:

**operas:** Blue Monday (1-act; item in George White’s Scandals 1922 but withdrawn after 1 perf.; retitled 135th Street and revived Miami 1970); Porgy and Bess (1934–5).

**orch:** Rhapsody in Blue (pf. and orch.) (1924); Pf. Conc. in F major (1925); An American in Paris (1928); Second Rhapsody (pf. and orch.) (1931); Cuban Overture (1932); ‘I Got Rhythm’ Variations (pf. and orch.) (1934).

**musicals:** The Passing Show of 1916, La La Lucille (1919), George White’s Scandals (1920–4), Sweet Little Devil (1924), Primrose (1924), Lady Be Good (1924), Song of the Flame (1925), Tell Me More (1925), Tip Toes (1925), Oh, Kay (1926, lyrics by P.G. Wodehouse), Strike up the Band (1927, 1930), Funny Face (1927), Rosalie (1928), Treasure Girl (1928), Show Girl (1929), Girl Crazy (1930), Of Thee I Sing (1931, lyrics by George F. Kaufman), Pardon my English (1933), Let ‘em eat Cake (1933).

**films:** Delicious (1931), Shall We Dance?, A Damsel in Distress (1937), The Goldwyn Follies (1938), The Shocking Miss Pilgrim (1946), Kiss Me, Stupid (1964).

**piano:** 3 Preludes (1926) (transcr. for vn. and pf. by Heifetz).


Gervaise, Claude (fl. 16th cent.). Fr. composer and viol player. Edited books of Danceries and composed 46 chansons. Employed as editor by Attaignant.

Ges (Ger.). Gb. Geses, Gbb.
**Gesamtkunstwerk** (Ger.). Unified work of art. Wagner's term for a dramatic work in which drama, music, poetry, song, and paintings should be united into a new and complete art-form. This theory is expounded in his *Das Kunstwerk der Zukunft* (The Art-work of the Future, 1849).

**Gesang der Jünglinge** (Song of the Young Boys). Elec. comp. (on tape) by Stockhausen, 1955--6, comprising spoken and sung boy's v. so altered and multiplied by various devices that it sounds to be many vv., with elec. sounds added.


**Geschöpfe des Prometheus, Die** (Beethoven). See *Prometheus, Die Geschöpfe des*.

**Gesellschaft der Musikfreunde, Wien** (Society of Friends of Music, Vienna). Founded 1813, through efforts of Joseph von Sonnleithner, with Beethoven's friend and pupil, Archduke Rudolph, as patron, to perf. oratorios in the Riding School, but later had own home. Also founded cons., library, and museum. A choral soc., Singverein, of over 300 members, was founded 1858, and an Orchesterverein in 1860. Gesellschaft concerts were cond. by members until 1851 when Hellmesberger was appointed. Successors incl. Brahms, Gericke, Richter, Franz Schalk, and Furtwängler. The soc. archives contain priceless manuscripts by Beethoven (*Sinfonia Eroica*), Haydn, Mozart, Schubert, Schumann, Brahms, Wagner, and Johann Strauss II. Also possesses Beethoven's ear-trumpet.

**Gestopft** (Ger.). Stopped. (1) 'Stopped' hn. notes are those prod. with the bell of the instr. more or less closed by the hand. (2) An equivalent for *gedämpft*.

**Gesualdo, Don Carlo, Prince of Venosa** (b Naples, c.1560; d Gesualdo, Avellino, 1613). It. composer and lutenist. Pubd. 4 books of madrigals from 1594 to 1596 when at court of the Estensi at Ferrara. Returned to Naples 1597. Two further books of madrigals pubd. 1611; these contain harmonic complexity and modernity far in advance of his contemporaries: in the 20thcent., for example, these madrigals inspired and fascinated Stravinsky. Also wrote motets and religious songs. In 1590 murdered his first wife and her lover, an event which is explored in a book on Gesualdo by Cecil Gray and Philip Heseltine (1926).

**Gestopft** (Ger.). Stopped. (1) 'Stopped' hn. notes are those prod. with the bell of the instr. more or less closed by the hand. (2) An equivalent for *gedämpft*.

**Geteilt, getheilt** (Ger.). Divided, e.g. of vns., corresponding to *divisi*. Sometimes abbreviated as *get*.


**Gewandhaus** (Ger.). Cloth hall. Leipzig's concert hall. Concerts began in Bach's time, being held in a private house, then in an inn. In 1781 they moved to the Gewandhaus, where they were given until 1885, when a new hall was built.

**Gewöhnlich** (Ger.). Usual. Used in scores to countermand previous indication that the instr. concerned was to play insome unusual way, e.g. the vn. after it has been playing *am Griffbrett* (near the fingerboard).

**Gezogen** (Ger.). Drawn. (1) Drawn out, sustained. (2) Same as *portamento*.

**G.G.S.M.** Graduate of Guildhall School of Music.

**Ghedini, Giorgio** (Federico) (b Cuneo, 1892; d Nervi, 1965). It. composer. Studied at Turin Cons. and Bologna Cons. Ass. cond. TeatroRegio, Turin. Prof. of harmony and comp. Turin
Cons. to 1937, Parma Cons. 1938--41, Milan Cons. 1941--51. Ed. works by Monteverdi, A. and G. Gabrieli, Frescobaldi, Schütz, etc. 8 operas incl. Re Hassan (1938), Billy Budd (1949), and L'ipocrita felice ('The Happy Hypocrite', Max Beerbohm, 1956). Also wrote sym., Concerto dell'albatro, Canzoni for orch.; pf. conc., double vc. conc., 2 vn. concs., va. conc.; chamber mus., choral works, and songs.

Gheyn, Matthijs van den (b Tirlemont, 1721; d Louvain, 1785). Flemish organist and composer. Carillonneur at Louvain from 1741. Wrote org. works, hpd.sonatas, etc.


Ghiselin, Jean (d c. 1508). Flemish composer of masses, songs, motets, etc. May have been pupil of Ockhegem. Connected with court at Ferrara from c. 1490 to 1505 but was singer at church in Florence 1492--3. In 1503 went to Paris to escort Josquin Desprès to Ferrara on his appointment as maestro di cappella. Pubd. vol. of masses 1503. In 1504--5 Ghiselin, Obrecht, and Desprès worked in Ferrara. Returned to Netherlands 1505. Comps. noted for technical skill.

Ghislanzoni, Antonio (b Lecco, 1824; d Caprino-Bergamasco, 1893). It. writer. Trained as bar. Ed. Gazzetta musicale, Milan; author of at least 80 opera libs., incl. that for Verdi's Aida.

Ghost Trio (Beethoven). See Geister Trio.


Gianoncelli, Bernardo (d before 1650). It. composer and lutenist in first half of 17th cent.; one of last It. composers for lute. Little known biographically. In 1650 his widow pubd. Il liuto di Bernardo Gianoncelli in his memory (only surviving copy in Biblioteca Nazionale Marciana, Venice). Contains several suites, arr. according to key. Best-known piece was Bergamasca, of which a lute arr. by Chilesotti was pubd. 1891. Also orch. version by Respighi. Opening theme of Bergamasca used by BBC Radio 3 to introduce programme 'Homeward Bound'.

1770--6. Left Eng. 1784, returning 1790 to start comic opera co. in London. It failed and he took it to Moscow. Wrote operas, 54 vn. sonatas, 12 vn. concs., 18 str. qts., etc.

**Gibbons, Christopher** (b Westminster, 1615; d Westminster, 1676). Eng. composer and organist, second son of O. Gibbons, Organist Winchester Cath. 1638; Westminster Abbey, Chapel Royal and private organist to Charles II, 1660. Wrote str. fantasies, anthems, masques, etc.

**Gibbons, Orlando** (b Oxford, 1583; d Canterbury, 1625). Eng. composer, organist, and virginalist. Entered choir of King's Coll., Cambridge, 1596. Organist Chapel Royal from 1604. Mus. B. Cambridge Univ. 1606. Chamber musician to King. 1619, organist Westminster Abbey from 1623. Composer of noble church mus., incl. many anthems (e.g. *This is the Record of John*), motets and madrigals (e.g. *The Silver Swan*), 40 kbd. pieces, incl. contribution to *Parthenia*, 30 fantasies for viols, several pavans and galliards, and 3 *In nomines*. One of the greatest of the early Eng. composers. His father, William, brothers Edward, Ellis, and Ferdinando, and son Christopher Gibbons were musicians.

**Gibbs, (Cecil) Armstrong** (b Great Baddow, 1889; d Chelmsford, 1960). Eng. composer. Studied RCM with Charles Wood and Vaughan Williams. On staff RCM 1921--9. Comp. opera, incidental mus., cantatas, church mus., but best known for waltz *Dusk* and for his many songs, several being settings of Walter De la Mare (such as the popular *Five Eyes*).


**Giga.** See Gigue.

**Gigault, Nicolas** (b?Paris, c.1627; d Paris, 1707). Fr. organist and composer. Org. at four Paris churches (St Honoré 1646—52, St Nicolas-des-Champs 1652—1707, St Martin-des-Champs from 1673, Hôpital du St Esprit from 1685) and owned large collection of instr., both keyboard and stringed. Regarded as equal of Couperin as executant. His *Livre de musique* (1683) contains 20 noëls with variations, the earliest known example of this genre.

**Gigg, Gigge.** Old Eng. spellings of Jig or Gigue.


Gigue, Giga (Fr., It.). Jig. (1) A lively rustic Eng., Scot., and Irish dance type (see Jig), usually in compound duple or triple time, with the characteristic rhythm [xf;Ya ;Yb ;Ya[cb-3];dp[cb0] ;Yb [retc. Eng. virginalists were first to use the gigue, which was introduced to the Continent by Froberger, 1657, though the term had appeared in 1648 in an suite by Ebner. Pieces in gigue style were absorbed into the suite as the customary closing movements: in Bach's gigues the 2 halves of binary form often opened in something like fugal style, the subject of the first half being often inverted as that of the 2nd half. (Occasionally Bach applied the term 'gigue' loosely to a piece in simple duple or quadruple time.) (2) Medieval name for str. instr.

Gigues (Debussy). See Images.


Gilbert, Kenneth (b Montreal, 1931). Canadian harpsichordist and organist. Studied at Montreal Cons., then in Paris with Duruflé, N. Boulanger, and Leonhardt. Church org. in


Gillis, Don (*b* Cameron, Missouri, 1912; *d* Columbia, S. Carolina, 1978). Amer. composer. Studied at, and later taught at, Texas Christian Univ. Played tb. in jazz bands. Worked as composer, arranger, and trombonist, Fort Worth Radio, Texas, 1932--5. Programme dir. and producer NCB, NY, 1944--54, working with Toscanini. His comps. are in a popular and traditional style, influenced by jazz, hymns, dances, and Sibelius, Strauss, etc. Composer of 10 sym. and Sym. No. 5; *FD* (‘for fun’), 2 pf. concs., *The Crucifixion* (oratorio), str. qts., comic operas.


Gimel. See Gymel.


**ballets:** *Panambi* (1934--6), *Estancia* (1941).


chamber music: Duo for fl. and ob. (1945); Str. Qts., No. 1 (1948), No. 2 (1958), No. 3 (1973, with sop.); pf. sonatas, No. 1 (1952), No. 2 (1981), No. 3 (1982); pf. quintet (1963); Pune; Atta No. 2 'Hommage à Paul Sacher', vc. (1976); guitar sonata (1976); vc. sonata (1979); Variations and Toccata sopra 'Aurora Lucis Rutilat', org. (1980).

Gioconda, La (The Joyful Girl). Opera in 4 acts by Ponchielli, lib. 'Tobia Gorrio' (Arrigo Boito), based on Hugo's Angelo, Tyran de Padoue (1835). Prod. Milan 1876, CG and NY Met. 1883. Contains in Act 3 Sc. 2 the ballet 'Dance of the Hours'.

Giocoso (It.). Jocose, merry, playful. So the adverb gioiosamente.

Gioia, Gioja (It.). Joy. So gioiante, gioioso; gioiosamente, joyful.


Giordani (Giordano), Giuseppe (b Naples, c. 1753; d Fermo, 1798). It. composer popularly called Giordanello. Ch.-master Fermo from 1791. Wrote operas, church mus., instr. works, and, it is believed, the popular song Caro mio ben.


Giordano, Umberto (b Foggia, 1867; d Milan, 1949). It. composer. Studied Naples Cons. First success 1892 in Rome with opera Malavita, an example of the verismo sch. which he continued to exploit. Later successes were Andrea Chenier (1896), Fedora (1898), and Madame Sans-Gêne (1915).


Giovanelli, Ruggiero (b Velletri, Rome, 1560; d Rome, 1625). It. composer. Succeeded Palestrina in 1594 as maestro di cappella, St Peter's, Rome. Member of Sistine Choir, 1599. Wrote madrigals, 12-part Mass, and other church mus.

Giovanni da Cascia (da Firenze) (fl. 14th cent.). It. composer of madrigals, canzonets, etc., at Verona.

Gipsy Baron, The (Strauss). See Zigeunerbaron, Der.


Girl I left behind me, The. The words can be traced back to the end of the 18th cent.; so can the tune, sometimes known as Brighton Camp. It is played in the Brit. Army on occasions of departure.


Gis (Ger.). G#. Gisis, G##.


Gitano, gitana (Sp.). Gipsy.


Gittern. Medieval forerunner of guitar, heyday being 14th cent.

Giù (It.). Down, e.g. arcata in giù, 'down-bowed'.


Giustamente (It.). With exactitude i.e. unvarying speed and rhythm.

Giustiniana. Type of love song popular in 15th and 16th cents. named after poet Leonardo Giustiniani (c.1385--1446).

Giusto (It.). Just, strict. Allegro giusto means either a strict allegro or a moderate allegro (neither too fast nor too slow). Tempo giusto means either 'strict' time or 'suitable' time.

Glagolitic Mass (M'sa Glagolskaja). Mass for sop., cont., ten., bass, ch., and orch. by Janác^;ek, comp. 1926, f.p. Brno 1927, Norwich 1930. Text adapted from Ordinary of the Mass by Milos^;ek; Weingant. Movements entitled: Kyrie (Gospodi pomiluj); Gloria (Slava); Credo (Ve^;ruju); Sanctus (Svet); Agnus Dei (Agnec^;e Bo^;Akzij). Vernacular version of Ordinary was taken by Janác^;ek from church magazine. He mistakenly called Old Slavonic language of time of St Cyril and St Methodius (9th cent.) 'glagolitic', which properly refers only to Old Slavonic script and alphabet. Mus. contains important org. part.


**operas:** Caedmon; The Transposed Heads (after T. Mann); Nausicaa (lib. R. Graves and A. Reid; prod. Athens 1961).

**ballets:** Saul and the Witch of Endor; Tragic Celebration; A Season in Hell; Postman's Knock; The Masque of the Wild Man.

**orch:** Sinfoniettas Nos. 1 and 2, Spanish Suite, Sinfonia Pacifica, Gymnopédies 1--3, Etruscan Concerto for pf. and chamber orch., Concerto romântico for va. and orch., fl. conc.

**chamber music:** Sonata for pf. and 5 percussionists, harp sonata, Concertino da camera for fl., cl., bn., pf., str. qt. Letters from Morocco for ten. and chamber orch., Concertino antico for harp and str. qt. Also songs and film mus.


Glass Dulcimer. Strips of glass struck with hammers. Occasionally provided with mechanism and kbd.

Glass Armonica (Ger. Glasharmonika). Obsolete mus. instr., also known as 'musical glasses', comprising either (a) drinking glasses filled with water to different heights in order to leave a larger or smaller area of glass free to vibrate, and so to produce different notes; or (b) glass basins, graduated in size, fixed to a spindle revolved by pedal mechanism, the bottoms of the basins running in a trough of water, so as to be kept permanently damp. Sound is produced by rubbing the rims of the glasses with a wet finger. Gluck performed in London on the first type, Mozart on the second, for which he and Beethoven wrote mus. Donizetti wrote a part for glass harmonica in Lucia's Mad Scene in Lucia di Lammermoor,
the alternative being fl.; and R. Strauss used it in his opera *Die Frau ohne Schatten*. George Crumb revived the instr. in last movement of his *Black Angels* for electric str. qt. Bruno Hoffmannis the 20th cent. virtuoso of the instr.


Glazunov, Alexander (Konstantinovich) (b St Petersburg, 1865; d Paris, 1936). Russ. composer. Pupil of Rimsky-Korsakov 1880–1. Balakirev cond. his first sym. in 1882, the work being hailed as a precocious masterpiece. Glazunov later met Liszt at Weimar and was influenced by his and Wagner's mus. Became dir. of St Petersburg Cons. 1905 after which his comps. became fewer. Left Russia 1928, visited USA 1929, then lived in Paris. Cosmopolitan rather than nationalist in mus. style. Works incl.:

**ballets:** *Raymonda* (1896–7), *The Seasons* (1899).

**chamber music:** 7 str. qts., str. quintet. Also pf. pieces and songs.

Glee. A choral comp. in a number of short self-contained sections, each expressing the mood of some particular passage of the poem set, the mus. predominantly harmonic (i.e. in blocks of chords), rather than contrapuntal. Properly it is for solo male vv. (unacc.). It flourished c.1750–c.1830, during which time a remarkable series of able composers, such as Samuel Webbe, made lavish contributions to the repertory, but subsequently gave way gradually to the part-song. It is a purely Eng. form, and was much fostered by the popularity of glee clubs. (In USA this name has been applied to univ. mus. clubs with more general aims.)

Glinka, Mikhail (Ivanovich) (b Novospasskoye, Smolensk, 1804; d Berlin, 1857). Russ. composer, regarded as founder of nat. sch. and the first Russ. composer to be accepted outside Russia. Son of wealthy landowner. During general education in St Petersburg from 1817 had pf. lessons from John Field. Also studied vn. and harmony. Worked in Ministry of Communications 1824--8 but gave recitals as amateur singer. In 1828 began serious study of comp. with Zamboni. Went to Milan 1830 where homesickness led him to contemplate writing a truly nat. opera, then to Vienna and Berlin 1833, studying comp. with SiegfriedDehn. Returned to St Petersburg to compose opera A Life for the Tsar, successfully prod. 1836. Appointed Kapellmeister, Imperial Chapel 1837. His second opera Ruslan and Lyudmila was prod. 1842. In 1844 visited Paris, meeting Berlioz, travelling on to Sp. where the folk-dance rhythms fascinated him. Returned to Russ. 1847, but made several more foreign journeys. Works incl.:

**operas:** [fy75,1]A Life for the Tsar (Ivan Susanin) (1834--6); Ruslan and Lyudmila (1837--42).

**orch:** Jota aragonesa; Kamarinskaya; Night in Madrid; Valse fantaisie.

**chamber music:** Str. qt. (1830); Sextet for pf. and strs. (1832); Trio pathétique, pf., cl., bn. (1832). Also pf. and vocal works.

Glissando (bastard It. from Fr. glisser, to slide). (1 pf., harp, xylophone, vibraphone, etc.) The drawing of a finger down or up a series of adjacent notes. (2, bowed insts.) Passing all or part of the way from one note to another on the same str., in much the same way as above and with much the same effect---with the difference that the pitches passed through, instead of representing the fixed tones and semitones of a scale, are infinite in number. Tb. can also perform a satisfactory glissando.

Globokar, Vinko (b Anderny, Fr., 1934). Fr.-born Yugoslav trombonist and composer. Studied Ljubljana Cons. 1949--54 (tb. with Karas), Paris Cons. 1955--9 (tb. with Lafosse and Masson), and comp. with Leibowitz, 1959--63, and Berio, 1965. Prof. of tb. at Cologne Musikhochschule from 1968. By remarkable virtuosity extended range of tb. into avant-garde mus., making the instr., as has been said, not only talk but sing, scream, weep, and laugh. Prin. works:

**orch:** Plan, 5 instr. (1965); Fluide, 12 instr. (1967); Étude pour Folklora I, 19 soloists (1968); II, full orch. (1968); La Ronde (1970); Ausstrahlungen, soloists and 20 players (1971); Laboratorium, ens. (1973); Material zur Diskussion eines historischen Instr., orch. (1974).

**choral:** Voie, narrator, ch., and orch. (1965--6); Traumdeutung, 4 ch. and instr. (1967); Concerto grosso, 5 solo instr., 23 orch. players, and ch. (1969--70).

**voice & instr:** Accord, sop. and 5 instr. (1966); Airs de voyages vers l’intérieur, 8 vv., 2 instr., elec. (1972); Carrousel, 4 vv., 16 instr. (1977).

**instr:** Discours I--VI, for various instr. (1967--82); Correspondences, 4 instr. (1969); Drama, pf., perc. (1971); Atemstudie, ob. (1972); Notes, pf. (1972); Limites, vn., va., (1973); Voix instrumentalisée, cl. (1973); Toucher, perc. (1973); Dédoublage, cl. (1975).


Glocke(n) (Ger.). Bell(s). In orch. scores means tubular bells.
Glockenspiel (Ger.). Play of bells. Perc. instr. of tuned metal bars, with compass of 2 to 3 chromatic octaves, emitting brittle bell-like sound when played with kbd. or (more commonly) by small hand-held hammers. Orch. glockenspiel is played in horizontal position; in military bands it is carried vertically, bars being mounted in lyre-shaped frame (hence alternative name bell-lyra). First used 1739 by Handel in Saul (where he called it a carillon) and later by Mozart in Die Zauberflöte (1791). K. Salomon wrote glockenspiel conc., 1948.

Gloria in Excelsis Deo (Lat.). 'Glory to God in the highest'. The 'Doxologia Magna' (see Doxologia), an amplification of the song of the angels announcing the birth of Christ. It occurs in the Roman Mass and in the Communion Service of the Anglican Church.


Glotte, Coup de. See Coup de glotte.


Gluck, Christoph Willibald von (b Erasbach, 1714; d Vienna, 1787). Ger. composer. Went to Prague Univ. in 1732 to study mus. and philosophy, also learning vc. In 1736 travelled to Vienna under protection of Prince Lobkowitz. Joined private orch. of Prince Melzi, with whom he went to Milan 1737. There he studied with Sammartini and wrote his first opera Artaserse, 1741, 7 more following up to 1744. Travelled with Prince Lobkowitz to London 1745, composing 2 operas prod. 1746, meeting Handel, and giving 2 concerts as performer on glass armonica. After 1746 travelled in Austria and Denmark and again visited Prague and Naples. In 1754 Empress Maria Theresa appointed him opera Kapellmeister to court th. in Vienna, a post which required him to compose in the more lively and flexible style of the fashionable Fr. opéras comiques. During 1755--61 he was closely assoc. with Durazzo (court th. Intendant), Quaglio (scene-painter), Angiolini (dancer), and the poet Calzabigi, with whom he evolved his operatic 'reforms' in which the singers' claims were subjugated to those of the drama, with recitativo accompagnato ousting the more formal secco recit. His ballet Don Juan (1761) and opera Orfeo (1762) embodied these principles which reached full expression in Alceste (1767), an anticipation of Wagner's music-drama. Gluck setforth his operatic creed in the preface to Alceste. He resigned his Vienna court post in 1770 and in 1773 went to Paris, having been contracted to compose Iphigénie en Aulide for the Opéra. Its prod. in 1774 was followed by a slightly rev. Fr. version of Orfeo and 2 years later of
Alceste. Jealousy of Gluck's success in Paris led to an engineered quarrel with the It. composer Piccinni, who was asked to set the same lib. on which Gluck was known to be working. Gluck destroyed his sketches but composed Armide (1777), followed by Iphigénie en Tauride (1778). In 1779 he returned to Vienna and retired, living in a grand manner and dying after defying his doctor by drinking a post-prandial liqueur. The simplicity and sublimity of Gluck's melodies, supported by a vivid dramatic sense, have ensured the survival of a large proportion of his music. Works incl:.

operas: Artaserse (Milan 1741), La caduta dei giganti and Artemene (London 1746), La Semiramide riconosciuta (Vienna 1748), La contesa dei Numi (Copenhagen 1749), La clemenza di Tito (Naples 1752), Le Cinesi (1754), La danza (Vienna 1755), Il ré pastore (Vienna 1756), Orfeo ed Euridice (Vienna 1762), Telemaco (Vienna 1765), Paride ed Elena (Vienna 1770), Iphigénie en Aulide (Paris 1774), Orphée (Paris 1774), Alceste (Vienna 1767, Paris 1776), Armide (Paris 1777), Iphigénie en Tauride (Paris 1778). OPÉRAS COMIQUES: L'Île de Merlin and La Fausse Esclave (Vienna 1758), La Cythère assiégée (Schwetzingen 1759), L'Arbre enchanté (Vienna 1759), La Rencontre imprévue (Vienna 1764).

ballets: Don Juan (Vienna 1761), Semiramide (Vienna 1765).

misc: De Profundis (ch.), 6 sonatas a tre (London 1746), 9 symphonies (Vienna 1753).


Glyndebourne. House and estate near Lewes, Sussex, in grounds of which the owner, John Christie, built opera house with (as it was thought) eccentric idea of staging ideal performances of opera in beautiful setting. Inspiration for enterprise was Christie's wife, the soprano Audrey Mildmay. First Glyndebourne Fest. began on 28 May 1934 with Mozart's Le nozze di Figaro, followed the next evening by Così fan tutte. Fritz Busch was the cond. with Carl Ebert as producer and, later, Rudolf Bing as administrator, a team which set new standards for Brit. opera. In 1939 the th. was enlarged to seat 600 instead of 300; today over 800 can be accommodated. While musical considerations have always been paramount, Glyndebourne has also always had a special significance because of the beauty of the gardens. The tradition of a long dinner interval, during which visitors can picnic in the grounds or dine in the restaurant, is a big social attraction, so that what began as a risky venture lasting a few days is now a fully booked-up annual season extending from May to early August. After the war Glyndebourne re-opened in 1946 with Britten's Rape of Lucretia. There were no performances in 1948 and 1949 but Glyndebourne presented operas at the Edinburgh Fest. from 1947 to 1951. On Busch's death in 1951, Vittorio Gui became chief cond. He was succeeded in 1960 by John Pritchard who first joined the music staff in 1947 and retired in 1977, being succeeded by Bernard Haitink. When Ebert retired in 1959, Gunther Rennert became chief producer. He was succeeded by John Cox 1971--83 and by Sir Peter Hall from 1984. Although Glyndebourne's basic diet is the operas of Mozart, it has also staged Don Pasquale and several Rossini operas (under Gui) including successful revivals of Le Comte Ory, La Cenerentola, and L'italiana in Algeri. The first Eng. performance of Verdi's Macbeth was at Glyndebourne 1938. A speciality has been made of Richard Strauss's operas, with Der Rosenkavalier (in a reduced orchestration exclusively made by Strauss for Glyndebourne), Ariadne auf Naxos, Capriccio, Intermezzo, Die schweigsame Frau, and Arabella. The prod. of Idomeneo restored Mozart's opera seria to general circulation. Among adventurous prods. have been Stravinsky's The Rake's Progress, Busoni's Arlecchino, Gluck's Alceste, Henze's Elegy for Young Lovers, Donizetti's Anna Bolena, Cavalli's L'Ormando and La Calisto, Monteverdi's L'incoronazione di Poppea and Il ritorno d'Ulisse in patria, Maw's Rising of the Moon, Britten's Midsummer Night's Dream, Prokofiev's Love for 3 Oranges, Janáček's The Cunning Little Vixen, and Knussen's Where the Wild Things Are. The policy of engaging the most suitable singers has meant that many of the world's great operatic
artists have sung at Glyndebourne, which also has a penchant for discovering a rising star some years before everyone else. Scrupulous attention is also paid to sets and lighting, with the engagement of such artists as Oliver Messel, Osbert Lancaster, John Piper, and David Hockney. In 1968 the Glyndebourne Touring Co. was formed to make an autumn tour (usually to Oxford, Bristol, Norwich, Southampton, and Manchester) with some of the Sussex productions sung by casts specially recruited to give opportunities to the best of young Brit. singers. Just as the RPO or LPO (since 1964) is engaged for Glyndebourne itself, the touring co. uses the Northern Sinfonia and Bournemouth Sinfonietta.

G. Mus. R.N.C.M. Graduate, with honours, of the Royal Northern College of Music, Manchester.


G.O. In Fr. org. mus., grand orgue, i.e. 'great org.'.


God bless the Prince of Wales. Song with words written in Welsh by Ceiriog Hughes and mus. by Henry Brinley Richards (1817--85). They were pubd. together in 1862. F.p. London 14 Feb. 1863 by Sims Reeves, preparatory to wedding of Prince of Wales on 10 March.


Godefroid, Dieudonné (JosephGuillaume Félix) (b Namur, 1818; d Villers-sur-mer, 1897). Belg. harpist and composer. Trained Paris Cons. 1832--5. Wrote 2 operas, oratorio, and harp pieces. His brother Jules Joseph (b Namur, 1811; d Paris, 1840) was also harpist and composer.

Godfrey, (Sir) Daniel (Dan) (Eyers) (b London, 1868; d Bournemouth, 1939). Eng. cond. (son, grandson, and nephew of military bandmasters). Studied RCM. Conducted military bands 1890, opera in S. Africa 1891--2. Engaged at Bournemouth in 1893 to form municipal orch. to give sym. concerts. These he cond. until 1934, introducing many new works to Brit. audiences and making the concerts a particular forum for the f.ps. of works by Brit. composers. Knighted 1922. See Bournemouth Symphony Orch.

Godowsky, Leopold (b Soshly, nr. Vilna, 1870; d NY, 1938). Polish-born pianist and composer (Amer. citizen 1891). Studied Berlin Hochschule für Musik and with Saint-Saëns 1887--90. Toured USA 1884 and again in 1890, after which he became a pf. teacher in
God Save The Queen (King). The tune of the Brit. 'National Anthem' must long have been the best-known tune in the world, having at one time or another been borrowed by about 20 countries as that of their official nat. song. The popularity of the words and tune in Brit.

seems to date from the time of the landing of the Young Pretender, 1745, when they were introduced in London th. and widely taken up, being sung on several successive nights at Drury Lane and Covent Garden theatres in Sept. of that year. The authorship of both words and tune is obscure, but it existed in some form before 18th cent. The tune is in rhythm and style a galliard. There is a Geneva tune of this type with some phrases resembling those in God Save The Queen; it was introduced in 1603 at a banquet celebrating the first anniversary of the unsuccessful attempt of the Duke of Savoy to seize the city (the 'Escalade'). An Eng. Christmas carol printed in 1611, Remember, O thou Man, shows similar resemblances. Muchstronger resemblances are seen in a kbd. piece by John Bull, (though in the minor), and his name is sometimes attached to the tune. The earliest known source is in a vol. of songs, Harmonia anglica, issued by John Simpson in London in 1744. In the Amer. colonies and the USA the tune has at different times been sung to many different setsof words, e.g. God Save America, God Save George Washington, God Save the Thirteen States, etc. The present words My country, 'tis of Thee, date from 1831 and are the work of the Rev. Samuel Francis Smith. The name usually given to the tune is America. Many composers, incl. Beethoven, Weber, Marschner, Paganini, Brahms, Donizetti, etc., have introduced the tune into their comps. or based works on it.


Godunov, Boris (Mussorgsky). See Boris Godunov.


ballet: La belle dame sans merci (1958).
choral and vocal: The Deluge, cantata after da Vinci for sop., alto, fl., hn., tpt., harp, and strs. (1957--8); Sutter's Gold, cantata for bar., ch., and orch. (1959--60); 2 Choruses (Milton and Shakespeare) (1962); 5 Poems and an Epigram of William Blake, ch., tpt. (1964);
Orpheus Songs for sop. (1971); Psalm IV for sop., alto, women's ch., va., and organ (1976); Babylon the Great is fallen, ch. and orch. (1979); Das Gesetz der Quadrille, bar., pf. (1979); Behold the Sun, concerto aria for sop., vib., ens. (1981).


**Goetz, Hermann** (b Königsberg, 1840; d Hottingen, Zürich, 1876). Ger. composer. Studied at Stern Cons., Berlin, 1860--2. Org. at Winterthur 1863--7, moving to Zürich where he comp. his successful opera The Taming of the Shrew (prod. 1874). His sym. was also much admired and is convincing evidence of a rare talent prematurely cut short. Works incl.:

- **operas:** Der widerspenstigen Zähmung (The Taming of the Shrew) (1868--72); Francesca da Rimini (1875--6, completed by Ernst Frank).
- **orch:** Sym. in F (1873); Frühlingsouvertüre; pf. conc.; vn. conc.
- **chamber music:** Pf. Trio; Pf. Qt; Pf. Quintet. Also songs and pf. pieces.


**Goldberg, Johann** (Gottlieb Theophilus) (b Danzig, 1727; d Dresden, 1756). Ger. organist, composer, and klavier player. Said to have been pupil of Bach 1742--3. Chamber musician to Count Brühl 1751--6. Wrote 2 kbd. concs., 6 fl. trios, etc. Bach gave him a copy of his 30 vars. for hpd., but the story that they were commissioned by him is doubtful.


‘Goldberg’ Variations. 30 variations on an orig. theme for 2-manual hpd., by Bach. Nickname arose from story, now thought to be untrue, that they were commissioned by the Russ. ambassador to Saxony, Count Keyserlingk, for J. G. T. Goldberg to play. Bach gave Goldberg a copy of the work.


Golden Cockerel, The (Zolotoy petushok). Opera (his 14th and last) in 3 acts by Rimsky-Korsakov, lib. Belsky after Pushkin's poem (1834). Prod. Moscow 1909, London 1914, NY Met. 1918. Comp. 1906--7, but perf. was banned in the composer's lifetime because of the opera's satire on autocracy. The indefensible habit of referring to it by the Fr. title Le Coq d'or arose from the prod. by Diaghilev in Paris, 1914, when all the roles were enacted by dancers while singers sat at the sides of the stage.


‘Golden’ Sonata. Nickname, but not the composer's, for Purcell's Sonata in F for 2 vns., va. da gamba, and org. or hpd., No. 9 of 10 sonatas posthumously pubd. 1697.

Goldmark, Károly (b Keszhély, Hung., 1830; d Vienna, 1915). Hung. composer and violinist, son of a cantor. Studied Vienna Cons. 1847. After playing in th. orchs., settled in Vienna 1850 as composer, teacher, and critic. His tuneful, colourful mus. is remembered today chiefly through his Rustic Wedding sym. Comp. 6 operas incl. Die Königin von Saba (The Queen of Sheba) (1875) and Ein Wintermärchen (A Winter's Tale, after Shakespeare) (1908), Sym. in Eb (properly suite) Die ländliche Hochzeit (Rustic Wedding), ov. Sakuntala, 2 vn. concs., str. qt., vc. sonata, etc.


Golliwogg's Cakewalk. 6th item of Debussy's Children's Corner suite for pf. (1906--8).


Goltermann, Georg (Eduard) (b Hanover, 1824; d Frankfurt, 1898). Ger. cellist, cond.,and composer. 2nd cond., Frankfurt state th. 1853, 1st cond. 1874. Comp. sym., vc. conc., and other works for vc.


Gombert, Nicolas (b S. Flanders, c.1495; d after 1560). Flemish composer, believed to have been pupil of Josquin Desprès. In court service of Charles V until 1540; later worked at Tournai. Comp. motets, masses, and songs.

Gomes, Antonio Carlos (b Campinas, 1836; d Belém, 1896). Brazilian composer. After 2 of his operas had been prod. in Rio, he was given govt. scholarship, 1864, to study in Milan where several of his operas wereprod. (and admired by Verdi). Operas incl. Il Guarany (1870), Fosca (1873), Salvator Rosa (1874), Maria Tudor (1879), Lo Schiavo (1889), and Condor (1891). Also wrote cantatas, songs, and pf. pieces. Dir., Belém Cons. in 1896.


Gondola Song. (1) A barcarolle type of comp., supposed to recall the singing of Venetian gondoliers at their work. It is generally in ;D6;E8 or other compound time. (2) Name given by Mendelssohn to 3 of his Songs without words (No. 6 in G minor, No. 12 in F# minor, and No. 29 in A minor), and also to another pf. piece, Auf einer Gondel (On a Gondola) in A major, 1837.


Gong. Perc. instr., also called tam-tam, of Chinese origin, being a large round sheet of metal turned up at the edge to form a kind of dish. Struck with felt mallet. Of indefinite pitch, but Puccini in Turandot and Vaughan Williams in his 8th Sym. require tuned gongs.


**Good Friday Music (Karfreitagzauber).** The mus. in Wagner's *Parsifal* Act 3, Sc. 1 as Parsifal is anointed in preparation for his entry into the castle of the Grail. Sometimes perf. as separate concert piece.


**Goodman, Benny (b Chicago, 1909).** Amer. clarinettist and jazz musician. Joined band in NY 1928, forming his own in 1934 (called in Chicago 'swing band', thus giving the term wide currency). Has appeared as soloist with NY P.O. (cond. Barbirolli) in Mozart conc. Bartók's *Contrasts* and Copland's and Hindemith's cons. were written for him. Recorded Mozart cl. quintet with Budapest Quartet, 1938.

**Goossens, Eugene (b Bruges, 1845; d Liverpool, 1906).** Belg. cond. Pupil of Fétis at Brussels Cons. Cond. of opera in Belgium, Fr., and It., then in Eng. from 1873. Cond. Carl Rosa Opera 1883--93. Organist St Anne's R.C. Church, Liverpool.


Comps. incl.:

**operas:** *Judith* (1 act, lib. Arnold Bennett, CG 1929); *Don Juan de Manara* (4 acts, lib. by Bennett, CG 1937).

**orch:** *Sinfonietta* (1922); ob. conc. (1927); Sym. No. 1 (1940), No. 2 (1942--4).

**choral:** *Silence* (1922), *Apocalypse*, oratorio (1950--4).

**chamber music:** *Phantasy* for str. qt. (1915); str. qts. No. 1 (1915), No. 2 (1942); pf. quintet (1919); concerto for str. octet (1930).

**Goossens, Leon (b Liverpool, 1896).** Eng. oboist, brother of above. Trained RCM. Prin. oboist Queen's Hall Orch. 1913, later at CG. Prin. ob. LPO from its formation, 1932--9. Then free-lance as soloist and chamber mus. player. Prof. of oboe RAM 1924--35, RCM 1924--39. Brilliant virtuoso for whom several composers---e.g. Elgar, Vaughan Williams, Gordon Jacob, and Eugene Goossens---wrote works. C.B.E. 1950.


Gopak (Hopak). A lively Russ. folk dance induple time.


Gossec, Fran;alcois (Joseph) (b Vergnies, 1734; d Passy, 1829). Belg. composer. Boy chorister Antwerp Cath. Self-taught in comp. Went to Paris 1751 where he was helped byRameau for whose patron's private band he comp. first Fr. symfs. from 1754. Also comp. str. qts. for Prince de Condé, whose service he entered 1762--9. Dir., Concert Spirituel 1773-7. 2nd cond. at Opéra 1780--2. Organized and dir. École Royale de Chant 1784--95, when it became the Nat. Cons. Prof. of comp. at Paris Cons. 1795--1815. Comp. about 30 symfs., 20 operas, church and choral mus. (incl. many pieces in favour of the Revolution), and ballets.


Gotovac, Jakov (b Split, 1895; d Zagreb, 1982). Yugoslav composer and cond. Studied in Split and at Vienna Acad. Cond. Croatian Opera, Zagreb, 1923--57. Comps. for orch., ch., and chamber groups, also folk-influenced opera Ero the Joker (Ero s onogasvijeta, 1935), which he cond. in London 1955.


Gottschalk, Louis Moreau (b New Orleans, 1829; d Tijuca, Brazil, 1869). Amer. pianist, cond., and composer. Went to Paris 1842, studying with Hallé and Berlioz. His pf. début in 1844 was praised by Chopin. On return to USA toured widely, playing and conducting his
own sentimental and naive mus. for unsophisticated audiences who enjoyed his virtuoso panache and his arrs. of nat. airs. Wrote 2 sym., 2 operas, and pf. pieces such as _The Dying Poet_ (1863--4).

**Goudimel, Claude** (*b* Besan; *d* Lyons, 1572). Fr. composer. Comp. masses and motets, then became Protestant and wrote hymn-tunes and secular songs. Died in St Bartholomew's Day massacre.


- **orch**: *Little Symphony* (1939); Syms. No. 1 (1942), No. 2 (*Marching Tunes*) (1944), No. 3 (1947); pf. conc. (1937); vn. conc. (1938); *American Symphonette* No. 1 (*Swing*) (1935), No. 2 (1936), No. 3 (1937), No. 4 (*Latin American*) (1940); *Lincoln Legend* (1940); va. conc. (1943); va. concertette (1943); *Concerto for Orchestra* (1944); *Minstrel Show* (1946); Conc. for tap dancer and orch. (1952); *Jekyll and Hyde Variations* (1957); *St Lawrence Suite* (1958); *Prisms* (1962); *Venice*, audiograph for 2 orch. (1966); *Columbia* (1966); *Vivaldi Gallery*, for str. qt., div. orch. (1967); *Troubadour Music*, 4 guitars, orch. (1968); *Symphony of Spirituals* (1976).

- **ballets**: *Interplay* (1943); *Fall River Legend* (1947); *Fiesta* (1957). Also chamber works, and much mus. for films and TV.

**Gounod, Charles François** (*b* Paris, 1818; *d* St-Cloud, 1893). Fr. comp., cond., and organist. Studied Paris Cons. with Halévy, Paër, and Le Sueur. Won _Grand Prix de Rome_ 1839; impressed by Rome and made special study of Palestrina. Became organist at Paris church and studied for priesthood but eventually decided to devote himself to comp. Wrote several operas from 1851 but had no real success until _Faust_ in 1859, which became and remained one of the most popular of all operas. Later operas were less successful, though _Roméo et Juliette_ survives. Also wrote many choral works and lived in Eng. 1870--5, becoming first cond. of what is now Royal Choral Soc. His oratorios _La Rédemption_ and _Mors et vita_ were comp. for the Birmingham and Norwich Fests. of 1882 and 1885. Gounod's mus. has considerable melodic charm and felicity, with admirable orchestration. He was not really a master of the large and imposing forms, in this way perhaps being a Fr. parallel to Sullivan. Works incl.:

- **operas**: _Sapho_ (1851); _La Nonne sanglante_ (1854); _Le Médecin malgré lui_ (1858); _Faust_ (1859); _La Colombe_ (1860); _Phîlémon et Bâcicis_ (1860); _La Reine de Saba_ (1862); _Mireille_ (1864); _Roméo et Juliette_ (1867); _Cinq Mars_ (1877); _Polyeucte_ (1878); _Le Tribut de Zamora_ (1881).

- **oratorios**: _La Rédemption_ (1868--81); _Mors et Vita_ (1885).

- **cantatas**: _Marie Stuart_ (1837); _Gallia_ (1871).

- **church mus.**: _Messe a tre_ (1841); _Messe solennelle_ (1849); _Messe à Ste Cécile_ (1855); _Messe à Jeanne d'Arc_ (1887); three Requiems; Stabat Mater, Te Deum, Magnificat, etc.

- **orch**: Sym. No. 1 in D, No. 2 in Eb; _Petite Symphonie_ in Bb, for 9 wind instrs. (1885).

- **misc**: _Funeral March of a Marionette_ (for pf., 1872, orch. 1879); _Méditation sur le prélude de Bach_ for sop., pf., vn., and organ (1889, known as Gounod's _Ave Maria_, being 1st prelude of Bach's '48' with counterpoint melody by Gounod, entitled _Méditation_, to which someone fitted the words of the _Ave Maria_); many songs.

Gow, Nathaniel (b Inver, Dunkeld, 1763; d Edinburgh, 1831). Scot. composer, trumpeter, and violinist, member of family of musicians. Leader of Edinburgh Assembly orch. from 1791, providing mus. for dancing. Became publisher 1796, issuing 'collections' of dance-mus. Wrote Caller Herrin' as hpd. piece in about 1800, the words being added by Lady Nairne about 1823.


G.P. (1) General Pause, of 1 or 2 bars for all performers. (2) (Fr.). Grand et positif, i.e. great and choir organs to be coupled.

G.P.R. (Fr.). Grand-positif-récit, i.e. great, choir, and swell organs to be coupled.

G.R. (Fr.). Grand récit, i.e. great and swell organs to be coupled.

Grabu, Louis (Grabut, Lewis) (d after 1694). Fr. comp. and violinist. Settled in Eng. after 1669, becoming Master of the Musick to Charles II. Comp. mus. for Dryden's Albion and Albanius (1685) and other plays.

Grace Notes. Ornaments in vocal and instr. mus., indicated in very small notation.

Gradual. (1) The Respond sung in the service of the Mass between the Epistle and Gospel. (2) The book containing the Concentus of the traditional plainsong of the Mass, i.e. it is the choir's (or congregation's) mus. companion to the Missal---in which last the only mus. is the Accentus or priest's parts.


Gradus ad Parnassum (Steps to Parnassus (the abode of the muses)). (1) Title of treatise on counterpoint by J. J. Fux, 1725. (2) Series of 100 studies by Clementi, pub. 1817 (50 ed. Bülow; complete series ed. Vogrich, 1898). (3) 1st piece in Debussy's Children's Corner is called Dr Gradus ad Parnassum (a parody of a Clementi study).


Graf, Max (b Vienna, 1873; d Vienna, 1958). Austrian critic. Taught at Vienna Acad. of Mus. Lived in NY 1939--45. Author of books on Wagner, etc.
original|nm: [smkeyboard: Over the Hills and Far Away, 2 pf. (1916--18); Colonial Song, pf. (1914); Handel in the Strand, pf. (1930), 2 pf. (1947); Hill Song No. 1, 2 pf. (1921), No. 2, 2 pf. (1907); Mock Morris, pf. (1910), 2 pf. (1910); Suite, In a Nutshell, 2 pf. (1916); The Warriors, 2 pf., 6 hands (1922); Walking Tune, pf. (c.1905).

chamber: Colonial Song, pf. trio (1912); Handel in the Strand, pf.trio (1911--12); Hill Song No. 1, 22 instr. (1921, rev. 1923), No. 2, 22 wind/cymbal (1907, rev. 1911, 1940--6); Mock Morris, str. sextet (1910), vn., pf. (1910); Walking Tune, wind quintet (1900--5).

orch: Colonial Song (1905--12, rev. c.1928); Handel in the Strand, str. (1932); Mock Morris, str. (1910), orch. (1914); Suite, In a Nutshell (1905--16); The Warriors, 3 pf., orch. (1912--16).

large wind ens: Colonial Song, band (1918); Over the Hills and Far Away, band, pf. (1916--9); Hill Song No. 2, band (1901, rev. 1911, 1940--6); Marching Song of Democracy, band (1948).

vocal and choral: Colonial Song, sop., ten., hp., orch. (1905--12, rev. 1914), sop., ten., pf. trio (1912); Danny Deever, male vv., orch./bar., male vv., pf. (1903, 1922--4); Marching Song of Democracy, ch., org., orch. (1901--17); Recessional, ch. (1905, 1929).

folk|nm: song settings: [smkeyboard: Country Gardens, pf. (1908--18), 2 pf. (1918) orch. by L. Artok; Green Bushes, 2 pf., 6 hands (1919); Irish Tune from Co. Derry (Londonderry Air), pf. (1911); Lincolnshire Posy, 2 pf. (1937--8); Molly on the Shore, pf. (1918), 2 pf. (1947); My Robin is to the Greenwood Gone, pf. (1912); Shepherd's Hey, pf. (1911), 2 pf. (1947); Spoon River, pf. (1919--22), 2 pf. (1932, rev. 1946).

chamber and instr: Early One Morning (1901, 1939--40); Green Bushes (1905--6, rev. 1921); Irish Tune from Co. Derry, str. and hn. (1913); Molly on the Shore, str. qt. (1907, rev.
orch. (1911), vn., pf. (1914); My Robin is to the Greenwood Gone, 2 wind, 6 str. (1904, 1912), pf. trio (1912); Shepherd's Hey, 11 or 12 instr. (1908--9); Spoon River, 2 pf., harmonium (1929).

Orch. (but attempts to record orch. mus. were crude and primitive. In 1877 disappeared from the market. The motive power of the Edison and early Berliner instrs. had much more faithful reproductions could be secured, and the acoustic-made record in time

microphone and converted into electrical vibrations, causing, in turn, mechanical vibrations in a steel or fibre needle travelling over the recording disc. It was found that by the use of electric-made records operating at the standard speed of 78 revolutions per minute, very much more faithful reproductions could be secured, and the acoustic-made record in time disappeared from the market. The motive power of the Edison and early Berliner instrs. had

1906--37); Molly on the Shore, band (1920); Shepherd's Hey, band (1918); Spoon River, band (1933); Ye Banks and Braes, band (1949).

vocal and choral: Bold William Taylor (1908); Brigg Fair (1906, rev. 1911); Died for Love (1906--7); Early One Morning (1901, 1939--40); I'm Seventeen Come Sunday (1905--12); Irish Tune from Co. Derry (1902, 1920); Shallow Brown (1910, rev. 1923--5); Six Dukes Went A-Fishin' (1905, 1910--12); Sir Eglamore (1904, rev. 1912--3); Pretty Maid Milking Her Cow (1920); Lost Lady Found (1905--10); Men of Harlech (1904); Three Ravens (1902, rev. 1943--9); Willow, Willow (1898--111); Ye Banks and Braes (1901).


Gramophone (Phonograph) Recordings. The idea of recording sound by attaching a needle to a membrane vibrating in sympathy, and by allowing its point to mark a plate travelling at a fixed speed, dates from as early as the beginning of the 19th cent., the object being to add to acoustical knowledge about the differences in the vibrations evoked by sounds of various pitches and timbres. The Amer. Edison, in 1877 constructed such an apparatus, with the intention that it should be used in a 'dictating machine': this he called The Phonograph---the ideal amanuensis, and the records, on wax cylinders, he called phonograms. The vv. of many celebrities of the day were crudely preserved in this way (e.g. Gladstone, Irving, Tennyson) and in 1878 Lily Moulton, an amateur singer, sang into Edison's device. Other musicians, incl. Brahms, made recordings in the 1880s. Emile Berliner, a Ger.-born citizen of the USA, had by 1888 obtained patents for important improvements---a circular plate of a shellac mixture instead of a waxed cylinder, and a horizontal motion of the needle instead of aperpendicular one (i.e. a motion making lateral impressions on the sides of asppiral track instead of the previous 'hill and dale' impressions), and his principles were in time developed and universally adopted. The patented title forthefinstr. which played Berliner's discs was 'grammophone', but the less accurate 'gramophone' was adopted. The flat disc record led to a boom among commercial cos. for preserving the vv. of celebrated singers. The first singer to record commercially and to make a reputation thereby was the Russian sop. Maria Mikhailova. Soon Calvé, Van Rooy, Plan; Alcon, Kirkby-Lunn, Albani, Maurel, and Ben Davies were recorded, but it was the ten. Carusowho 'made' the gramophone record. Instrumentalists, too, were recorded, among them Grieg, Sarasate, Joachim, and Pugno. The historical importance of these discs is obvious, and many of them have been transferred on to modern records and tapes.

^So far the processes used had been purely 'acoustic', the result of the direct action of sound vibrations. The human v. could be fairly satisfactorily and faithfully recorded by this means, but attempts to record orch. mus. were crude and primitive. In 1925 appeared the earliest electrically made records, in which the vibrations had been received by means of a microphone and converted into electrical vibrations, causing, in turn, mechanical vibrations in a steel or fibre needle travelling over the recording disc. It was found that by the use of electric-made records operating at the standard speed of 78 revolutions per minute, very much more faithful reproductions could be secured, and the acoustic-made record in time disappeared from the market. The motive power of the Edison and early Berliner instrs. had
been supplied by a handle turned by the operator. This was superseded by a clock-spring device, which in the more expensive instrs. was, in turn, superseded by electric power obtained by plugging to the domestic electric circuit: such instrs. also reproduced the sounds by electric means, reversing the above process of electrical recording. The new apparatus was very commonly combined with one for the reception of radio broadcasting, and called a radiogram. During the 1920s and 1930s recordings of most of the world's great orchs. and chamber groups were made, the perf. of great artists such as Rakhmaninov, Kreisler, and Heifetz were preserved, and the composers Elgar and Strauss cond. their own mus. for the gramophone. Whole operas were issued, and the significance of the gramophone as an educative force and as a means of widening the public's repertory became apparent. A great disadvantage of the 78 rpm record was that comps. were dissected into sides lasting less than 5 minutes. An opera could run to 40 or more sides. It was in 1948 that (in the USA) all the problems inherent in trying to combine a narrower groove and slower speed without loss of 'high fidelity' throughout the greater part of the range of audible frequencies were satisfactorily solved. This was when the Columbia co. announced the long-playing (LP) disc. Attempts to introduce LPs had been made in 1904 and 1931, but the 1948 version offered an average of 23 mins. per side at 33 rpm, with the advantages of records made from non-breakable material, with greatly improved recording techniques, and with lightweight pick-ups and sapphire and diamond needles. At first there was some resistance and a 'battle' between 33 and 45 rpm (for short items). In Brit., Decca was the first firm to market LPs (1950), the EMI group not following until 1952. However, the artistic advantage of being able to record a whole opera on 6 or 8 sides, a Mozart sym. on 1 side, and to offer complete recitals by singers and instrumentalists on 1 record revolutionized the industry and listening habits. The standards of recording improved constantly with the advent of the record 'producer' who, like an opera producer, governed the whole recording process. It could be argued that the remarkable growth of the public appetite for the mus. of Mahler is partly due to the fact that LPs enabled his vast sym's. to be recorded easily. The rise of the LP was paralleled by the growth of high-fidelity---'Hi-fi'---reproductive equipment---the coupling of amplifier, speakers, pick-up, and needle-cartridge instead of the mass-produced radiogram. The other great single factor in LP recording was the use of magnetic tape instead of wax or acetate for the orig. recording process. Experiments with tape were made, esp. in Ger., in the late 1930s and early 1940s. Tape enables long stretches of mus. to be recorded without a break; it also enables flaws and errors to be corrected by the re-recording of the offending bar or two, so that a final recording may be, and often is, a compilation of the best of several 'takes', skilfully ed. Thenext 'recording revolution' was in 1958 with the introduction of stereophonic (as opposed to monophonic) sound, whereby the sound of instrs. or singers was as realistically 'placed' as in the hall or opera house. Eventually 'stereo' replaced 'mono' entirely; and demands for still more realistic and spectacular sound led in the 1970s to 'quadraphonic' recordings (which means that the engineers have fed four independent signal channels into the master tape). In 1979 recordings made by the even more accurate digital tape process appeared on the market from Decca. This system of recording on tape differs from the conventional magnetic system in measuring the shape of the changes in air pressure (sounds) so that the sounds received through the microphone are stored in a computer as a series of numbers (digits). No matter how often the numbers are re-converted into sounds they cannot become distorted. Thus the tape recording is more accurate, has less background noise and no speed variations, and can be re-recorded without loss in quality. In some digital systems the shapes are measured 40,000 times a second. In 1983 the compact disc was introduced, bringing exceptional clarity and dynamic range into recording. It is the first sound reproduction system to dispense with contact between disc and stylus or between cassette and tape-recorder heads. Thus any hiss or hum is eliminated, also any damage to the grooves. The compact disc has a coating of acrylic plastic to protect it from scratches or other damage. The rotating disc is played by a small low-powered laser which directs a beam of infra-red light on to it, translates a reflected message as a digital code and converts it into sound. The laser's collection and transference of the recorded message is achieved by a technology derived from computers. During recording, a machine makes a series of sound 'samples' at the rate of 44,000 per second. These are converted into a binary code (noughts
and ones). This code is inscribed in the form of billions of microscopic pits on the surface of the disc in a spiral; 12; F miles long (the disc has a diameter of 4.7 inches). The laser reads the code by focusing on the line of dots as the disc rotates. When the laser fixes on one of the pits, its beams scatter. When it hits the reflecting surface between the pits, it shines back to produce a pattern which re-creates the original binary code. The code is converted into electrical impulses and passed through amplifiers to the speakers in the normal way. The process was pioneered independently by Philips and the Sony Corporation of Japan, who joined in 1980 to produce the first players for the European market. Of less commercial success at first was the issue of recordings as tapes instead of discs (mono from 1951, stereo from 1956 in the USA). These did not appeal to the public until the introduction of the automatic cassette in 1965. Soon the sales of cassettes threatened to rival those of discs. Alongside the enormous expansion of recording has developed the ‘literary’ side of the gramophone, not only expert reviewing, but the specialized compilation of lists of recordings made by individual artists, these being known as discographies. Granados, Enrique (Granados y Campina) (b Lérida, 1867; d at sea, 1916). Sp. comp. and pianist. Studied Barcelona (comp. with Pedrell). In Paris 1887–9 for pf. lessons from de Bériot. Founded Soc. of Classical Concerts, Barcelona, 1900, and his own pf. sch. Academia Granados, 1901. Famous as brilliant pianist especially of his own comps. These pf. pieces are elegant and poetic; so are his songs, many of them in the style of 18th-cent. tonadillas. Best-known of his orch. comps. is the Intermezzo from his opera Goyescas. He and his wife were drowned when the liner Sussex was torpedoed by a Ger. U-boat in the Eng. Channel. Prin. works:

**operas:** Maria del Carmen (1898), Petrarcha, Picarol (1901), Follet (1903), Gaziel (1906), Liliana (1911), Goyescas (1914–15).

**orch:** Suites: Elisenda (c. 1910), Navidad, Suite Arabe, Suite Gallega; La Nit del mor, symphonic poem; Serenata; Tres danzas espa; atnolas (orch. de Grignon).

**voice and piano:** Colección de canciones amoratias; Colección de tonadillas, escritas en estilo antiguo, etc.

**piano:** 10 Sp. Dances (1892–1900); 6 Pieces on Sp. Popular Songs; Rapsodia Aragonesa; Escénas Romanticas; 7 valses poéticos; Bocetos; 6 Studies in Expression; Goyescas (1911).

**Gran Cassa** (It.). Big box, i.e. bass drum.

**Gran coro** (It.). Full organ.

**Grand ch.;j;dur** (Fr.), sometimes abbreviated to Gd. ch.;j;dur or Gd. Ch. ‘Large Choir’, or ‘Full Organ’.


**Grand Duo.** Sub-title given by publisher in 1838 to Schubert's Sonata in C major for pf., 4 hands (1824, D813) comp. at Zseliz. Once thought to be piano version of a 'lost' symphony, but this theory is totally discredited by recent scholarship. Orch. versions by Joachim and Anthony Collins.


**Grandi, Alessandro** (b ?1575; d Bergamo, 1630). It. composer of motets, madrigals, and church mus. Choirmaster at Ferrara Cath. in 1615. In 1617 he was vice-maestro di cappella to Monteverdi at St Mark's, Venice; and from 1627 he worked at Bergamo.
Grand jeu (Fr.). Full organ (or harmonium, of which a combination stop is so named).


Grand Opera. Imprecise term, generally taken to mean either (a) opera in which every note of the lib. is sung, i.e. no spoken dialogue, or (b) 'serious' opera as distinct from operetta. Grand opéra (Fr.) means an epic or historical work in 4 or 5 acts, using the ch. and incl. a ballet.

Grand orchestre (Fr.). (1) Full orchestra. (2) Large orchestra.

Grand orgue (Fr.). (1) Full organ or Great Organ (see Organ). (2) Pipe Organ---as distinct from Reed Organ, i.e. from American organ or cabinet organ. Grand Prix de Rome.[fy75,1] 1st prize in the Prix de Rome contest of the Fr. Acad. of Fine Arts.


Graphic Scores. Scores by 20th-cent. avant-garde composers which employ drawn visual analogues in order to convey the composer's intentions with regard to the required sounds and textures. Earliest example is thought to have been Feldman's Projections 1950--1. Some graphic scores indicate distinct mus. parameters, as in Feldman, Stockhausen, and Ligeti. Others deliberately omit any notational sign or mus. indication, seeking only to stimulate the performer's creativity. Examples by Bussotti and Earle Brown are often pictorially delightful if musically enigmatic. (See example from Logothetis's Agglomeration on facing page.)

Grappelli, Stephane (b Paris, 1908). Fr. jazz violinist. Had classical training and turned to jazz in late 1920s. Formed Quintet of the Hot Club of France 1934 with the guitarist Django Reinhardt. Lived in Eng. 1940--8. In 1973 formed popular partnership with Menuhin, resulting in recordings, later with Nigel Kennedy.


Graun, Karl (Heinrich) (b Wahrenbrück, Saxony, c.1704; d Berlin, 1759). Ger. ten. and comp. Sang as ten. at Brunswick Opera 1725, but became 2nd Kapellmeister there 1726 and wrote several operas. Entered service of Crown Prince Frederick at Rheinsberg 1735. When
Frederick (the Great) became King, Graun was made cond. of Berlin Royal Opera, 1740, for which he wrote 26 It.operas, incl. Rodelinda (1741) and Ezio (1755), and dramatic cantatas. Also wrote Passion-cantata Der Tod Jesu (1755). Instr. works incl. hn. conc.

Graupner, Christoph (b Kirchberg, 1683; d Darmstadt, 1760). Ger. comp. Pupil of Kuhnau. Court cond. at Darmstadt from 1712. Wrote 9 operas, 113 syms., 50 concs., kbd. works, and over 1,000 pieces of church mus.

Grave (It., Fr.). (1, as a term of expression), slow and solemn. (2, as a term of pitch), low. (3, in Fr. org. mus.) octaves graves means sub-octave coupler.


Graves, Alfred (Perceval) (b Dublin, 1846; d Harlech, 1931). Irish poet, folksong collector, and sch. inspector. Collab. with Stanford in publication of Irish folksongs, many of which he collected, incl. the Co. Kerry tune for which he wrote the words Father O’Flynn. Provided first two sets of words for tune Londonderry Air. Father of poet Robert Graves.

[ls1][bm2][cc27][ai21][o10] [cm[o10] Gravicembalo[fy75,1] (It., probably corruption of clavicembalo). The hpd.


Grazia; grazioso; graziosamente (It.). Grace; graceful; gracefully.

Great Organ (Great). Chief division (manual and its controlled equipment) of an org. Full org. is always played from the Great kbd. coupled to other divisions. Great Staff[fy75,1] or Great Stave [ln2](or grand staff or stave). Notational device introduced by mus. pedagogues for the purpose of explaining the clefs--- [o11] ___ and [o11] The two staves in common use are brought near together. It suffices then to place between them one extra line for Middle C (‘middle’ in a double sense: in the middle of this diagram, as it is in the middle of the piano kbd.). The C clef is placed on this line. The treble (or G) clef now comes 2 lines above and the Bass (or F clef) 2 lines below. The Treble Staff, Bass Staff, Soprano Staff (in
some choral use in Ger. still), the Alto Staff (in use in older choral mus., in mus. for the viola, etc.) and the Tenor Staff (in use in the older choral mus., for the tb., etc.) are seen as sections of the 'Great Staff', with Middle C as the pivot.


Grechaninov, Alexander (Tikhonovich) (b Moscow, 1864; d NY, 1956). Russ. composer. Pf. pupil of Safonov, Moscow Cons., and comp. pupil of Rimsky-Korsakov, St Petersburg Cons. Left Russia for Fr. 1925, settled in USA 1939 becoming Amer. citizen 1946. Comps. in traditional idiom showing no sign of modern influences. Master of choral mus. Works incl. operas, cantatas, 5 sym., fl. conc., 4 str. qts., vn. sonata, vc. sonata, cl. sonata, 258 songs, 14 vocal qts., masses, and pf. pieces.


Green, Poem by Verlaine set for v. and pf. by Debussy, 1887--8, as No. 5 of Ariettes oubliées, and by Fauré, 1891, as No. 3 of 5 Mélodies, Op. 58.


Green, Samuel (b 1740; d Isleworth, 1796). Eng. org. builder. Built instrs. in Canterbury, Rochester, and Salisbury Caths., also in many churches.

Greenbaum, Hyam (b Brighton, 1901; d Bedford, 1942). Eng. cond. and violinist. Member of Queen's Hall Orch. and Brosa Qt. Cond. BBC TV Orch. 1936--9, BBC Revue Orch. 1939--42.


Greensleeves. Old Eng. tune twice mentioned by Shakespeare in The Merry Wives of Windsor and by other writers of this and later periods. It is first referred to in the Stationers' Co. Register in 1580, when it is called 'a new Northern Dittye', but there is evidence that it is of earlier date. There seem to be many ballads to the tune, also some examples of its
conversion to sacred use, as, for instance (again in 1580), 'Green Sleeves moralized to the Scripture'. During the Civil War of the 17th cent. 'Greensleeves' was party tune, the Cavaliers setting many political ballads to it. From this period the tune is sometimes known as The Blacksmith, under which name Pepys alludes to it (23 April 1660). The tune is sung by Mistress Ford in Act 3 of Vaughan Williams's opera Sir John in Love (based on The Merry Wives) to the words printed in A Handefull of Pleasant Delites, 1584. An orch. fantasia from the opera is frequently played. The tune is also used by Holst in his St Paul's Suite for strs. and in his Suite No. 2 for military band.


Gregorian Chant. Solo and unison plainsong choral chants assoc. with Pope Gregory I which became the fundamental mus. of the R.C. Church. See Plainsong.

Gregorian Tones. The 8 plainsong melodies prescribed for the psalms in the R.C. Church, one in each of the 8 modes. They have alternative endings (or 'inflexions') so as to connect properly with the various following antiphons. The Tonus Peregrinus is additional to the 8.


Grelots (Fr.). Little bells (e.g. sleigh bells, sometimes used in the orch.).


GreshamProfessorship. In the will of Sir Thomas Gresham (c.1519--79), founder of London Royal Exchange, provision was made for 7 professorships in various subjects and for a lecture on mus. John Bull was first mus. prof. (1596--1607). Later incumbents have incl. Sir Frederick Bridge, Sir Walford Davies, and Peter Latham.

Gretchenam Spinnrade (Gretchen at the Spinning-wheel). Song for v. and pf. by Schubert to text from Goethe's Faust, comp. 19 Oct. 1814 (D|118).
Grétry, André Ernest Modeste (b Liège, 1741; d Montmorency, Paris, 1813). Belg. composer. Comp. mass for 4 vv. 1759, thereby winning patronage enabling study in Rome 1761--5. His intermezzo La Vendemmiatrice was successfully prod. 1765. Visited Geneva, where he met Voltaire, and returned to Paris 1767. In Paris his opéras comiques, from Le Tableau parlant, 1769, quickly found favour. During the next 35 years he wrote some 50 operas, of which the best were Zémire et Azor (1771), L'Amant jaloux (1778), L'Épreuve villageoise (1784), La Caravane du Caire (1783) and Panurge dans l'île des lanternes (1785). His finest work is said to be his most serious opera, Richard Coeur de Lion (1784).

Also comp. requiem, motets, str. qts., 6 pf. sonatas, fl. conc., and songs. His melodigift was immense, but his lack of mastery of harmony and counterpoint was a permanent defect. Wrote several treatises. Standard edn. of his works in 42 vols. financed by Belg. Govt. from 1883.

Grieg, Edvard (Hagerup) (b Bergen, 1843; d Bergen, 1907). Norweg. composer, cond., and pianist. (Great-grandfather was Scotsman named Greig.) Early tuition from mother, who was gifted pianist. On advice of violinist Ole Bull, went to study at Leipzig Cons., working so hard that his health was permanently impaired. Settled in Copenhagen, being encouraged (but not taught) by Gade. In 1865--6 visited Rome where he comp. his concert ov. In Autumn which later won Stockholm Acad. of Mus. prize. Married his cousin, the sop. Nina Hagerup in 1867, she being the inspiration and interpreter of many of his songs. Settling in Christiania (Oslo), became teacher and cond. His comps. earned admiration of Liszt, whom he met in Rome 1870 where Liszt played Grieg's pf. conc. from MS. at sight. In 1874 Grieg received life annuity from Norweg. Govt. and was asked by Ibsen to write incidental mus. to Peer Gynt. This had its f.p. in 1876 and made Grieg a nat. figure. Hews was a great favourite in Eng., where he and his wife gave recitals. He received Hon.D.Mus. Cambridge 1894 and Oxford 1906. Befriended Delius and Percy Grainger. Grieg's mus. eschews the larger forms of opera and sym. (he wrote a sym. in 1864 but forbade perf. after a few had been given, though this edict has been posthumously ignored) but within his chosen scale it is deeply poetic, superbly fashioned, and, in the songs especially, emotionally passionate. His nationalist idiom transcends local boundaries by reason of the strong individuality of his work. Comp. incl.:

**incidental music:** Sigurd Jorsalfar (Bj;uprnsn), Op.22 (1872); Peer Gynt (Ibsen), Op. 23 (1874--5, rev. 1885, 1891--2).


**chorus and orch:** Before the Cloister Gate, soloists and women's ch., Op. 20 (1871); Olaf Tryggvason, for soloists and ch., Op. 50 (1873, rev. 1889).

**voice and orch:** Bergliot, reciter and orch., Op. 42 (1871, orch. 1885); The Mountain Thrall, bar., 2 hn., str., Op. 32 (1877--8); 6 Songs, v. and orch. (incl. 'Solvejg's Song' from Peer Gynt) (1870--80, rev. 1891--4).

**chamber music:** Vn. Sonata, No. 1 in F, Op. 8 (1865), No. 2 in G, Op. 13 (1867), No. 3 in C minor, Op. 45 (1886--7); Str. Qt. in G minor, Op. 27 (1877--8); vc. sonata in A minor, Op. 36 (1883).

**piano:** 4 Pieces, Op. 1 (1861); 4 Humoresques, Op. 6 (1865); sonata in E minor, Op. 7 (1865); Lyric Pieces, Book 1 (8 items), Op. 12 (1867), Book 2 (8 items), Op. 38 (1883), Book 3 (6 items), Op. 43 (1884), Book 4 (7 items), Op. 47 (1885--8), Book 5 (6 items), Op.54 (1891) (those orch. as Lyric Suite are No. 1, Shepherd's Boy, 2, Norwegian Rustic...

**piano (4 hands):** 2 Symphonic Pieces, Op. 14 (1863--4); 4 Norwegian Dances, Op. 35 (also orch.) (1881); 2 Waltz Caprices, Op. 37 (1883); Symphonic Dances, Op. 64 (also orch.) (1897).


**Griffes, Charles (Tomlinson)** (b Elmira, NY, 1884; d NY, 1920). Amer. composer. Studied at Stern Cons., Berlin, with Humperdinck 1903--7. On return to USA taught at boys' school in Tarrytown, NY from 1908 until his death. His mus. was beginning to be recognized as important just before he died. Much influenced by Fr. mus. impressionists, he also used Japanese and Amer.-Indian themes and oriental scales. In his later works, polyrhythmic and polytonal features occur. Prin. works:

**orch:** Nocturne (1919); The White Peacock (orch. in 1919 of No. 1 of 4 Roman Sketches for pf. of 1915); Poem for fl. and orch. (1918); The Pleasure Dome of Kubla Khan (symphonic poem after Coleridge arr. from pf. piece of 1912) (1917).

**dramatic:** The Kainr of Koridwen, dance-drama for 5 woodwinds, celesta, harp, pf. (1916); Shojo, Japanese dance-pantomime for 4 woodwinds, strs., harp, perc. (1917).

**voice and piano:** Tone Images, mez. (Wilde and Henley) (1912); 3 Songs (1916); 3 Poems of Fiona MacLeod for sop. (also with orch.) (1918).

**piano:** 3 Tone Pictures (1911--12); The Pleasure Dome of Kubla Khan (1912, orch. 1917); Fantasy Pieces (1912--14); 4 Roman Sketches (1915--16); Sonata (1917--18).

**chamber music:** 2 Sketches Based on Indian Themes, for str. qt. (c.1918).


**Grigny, Nicolas de** (b Rheims, 1672; d Rheims, 1703). Fr. organist (Rheims Cath. from 1695), comp. of Pièces d’Orgue, admired by Bach.

Grinke, Frederick (b Winnipeg, 1911). Canadian violinist. Studied with Adolf Busch and Flesch, also RAM. Member of Kutcher Qt. for 6 years, leader of Boyd Neel Orch. 1937--46, later becoming soloist and teacher. Champion of Eng. mus., notably that of Vaughan Williams, Rubbra, Berkeley. C.B.E. 1979.


G.R.N.C.M. Graduate of the Royal Northern College of Music, Manchester.

Grofé, Ferde (Ferdinand Rudolf von Grofe) (b NY, 1892; d Santa Monica, Calif., 1972). Amer. composer, cond., and arranger. Violist in Los Angeles S.O. for 10 years, also played pf. and vn. in th. bands. Work as arranger admired by the band-leader Paul Whiteman, who engaged him to arr. the symphonic jazz which was attracting attention. Thus he orchestrated Gershwin's Rhapsody in Blue (1924). Wrote several works in popular symphonic idiom e.g. Mississippi Suite, Hollywood Suite, and, most popular of all, Grand Canyon Suite (1931), cond. Toscanini.

Groot, Cor de (b Amsterdam, 1914). Dutch composer and pianist. Studied Amsterdam Cons. Won Vienna int. pf. contest 1936. Composer of ballet, 2 pf. concs., 2-pf. conc., and solo pieces.

Gros, grosse (Fr.). Great, large. In the case of an org. stop this means of low pitch, e.g. 16' instead of 8'.

Gross, grosse (Ger.). Great, large. Grösser, greater.

Grossec vàoise (Fr.). big box, i.e. bass drum (It. gran cassa).

Grosseflöte (Ger.). Large flute. (1) The normal fl. (2) Metal org. stop of 8' length and pitch.

Grosse Fuge (Great Fugue). Fugue in Bb major for str. qt. by Beethoven. Intended as finale of his Str. Qt. No. 13 in Bb major, Op. 130, comp. 1825--6. After f.p. in March 1826, the
publisher Artaria persuaded Beethoven to substitute a less onerous finale, so the fugue was detached and pubd. as separate work, Op. 133, in 1827. Beethoven made arr. for pf., 4 hands, Op. 134. In recent times, some qts. have restored it as finale of Op. 130. Although it is customary to refer to it by its Ger. title, Beethoven wrote the title in Fr., Grande Fugue tantôt libre tantôt recherché.

**Grosse Orgelmesse** (Great Mass with Organ). Popular name for Haydn's Mass No. 2 in Eb, 1766, in which the org. has an important part. See also Kleine Orgelmesse.

**Grosses Orchester** (Ger.). Full orch.

**Grosse Trommel** (Ger.). Great drum, i.e. bass drum.

**Grossi, Carlo** (b Vicenza, c.1634; d Venice, 1688). It. composer of operas, cantatas, and church mus. Choirmaster at churches in Modena, Vicenza, and Mantua. Org. in Venice 1664--7.

**Gros tambour** (Fr.). Great drum. Same as grosse caisse, i.e. bass drum.

**Ground Bass** (It. Basso ostinato, 'obstinate bass'). Short thematic motif in bass which is constantly repeated with changing harmonies while upper parts proceed and vary. Originated in cantus firmus of choral mus. and became popular in 17th cent., particularly in Eng., as a ground for variations in str. mus. Hence the no. of 'Divisions on a ground'. Examples exist by Byrd, Purcell, Frescobaldi, Carissimi, and Cavalli. See Chaconne.

**Groupe de Recherches Musicales** (Group for musical research). Elec. mus. studio (the 1st), est. at Fr. Radio in 1951 by Pierre Schaeffer, which has exerted wide influence on composers invited to work there, e.g. Messiaen, Boulez, Stockhausen, Berio, and Xenakis.


**Grove, (Sir) George** (b Clapham, 1820; d Sydenham, 1900). Eng. writer on mus. and teacher. Trained as civil engineer, constructing several railway stations and also taking part in building of Crystal Palace, of which he was secretary 1852--73. From 1856 became increasingly involved in mus., writing programme notes for Crystal Palace concerts for 40 years. Went with Sullivan to Vienna in 1867 on successful quest for missing items of Schubert's Rosamunde mus. and at the same time propounding the now disproved theory of a 'lost' Gastein sym. by Schubert. In 1873 began work on compilation of vast Grove's Dictionary of Music and Musicians, pubd. in 4 vols. at intervals from 1879 to 1889. First dir. of RCM 1882--94. Knighted 1883. Also wrote Beethoven and his Nine Symphonies (1884). Among his other activities were building lighthouses in W. Indies, founding Palestine Exploration fund, ed. biblical dictionary, primer of geography, and Macmillan's Magazine (1868--83).

**Groven, Eivind** (b Laerdal, Telemark, 1901; d Oslo, 1977). Norweg. composer and authority on Norweg. folk mus. Composed 2 syms., choral works, pf. pieces. Author of treatise on tuning according to natural intervals (1948).


G.R.S.M. Graduate of the Royal Schools of Music.

Gr. Tr. Abbreviation for Grosse Trommel(Ger.), bass drum.


Grundstimmen (Ger.). Ground voices: foundation-stops of an org.


Grünewald, Gottfried (b Eibau, 1675; d Darmstadt, 1739). Ger. singer at Hamburg Opera from 1703; ass. cond. at Darmstadt from 1712. Toured as virtuoso on pantaleon. Comp. opera and organ mus.

Gruppen (Groups). Comp. for 3 orchs. by Stockhausen, 1955--7, each placed in a different part of the hall and each playing different mus. F. Brit. p. 1967.

Gruppetto (It.). Grouplet. The turn, a type of ornament in vocal and instr. mus. Gruppetto implies a 4-note figure, the note above, the note itself, the note below, and the note itself. This figure is perf. after the note itself or instead of it, according to whether the turn sign is placed after the note itself or over it. [ol54] The inflection of the upper or lower note of the turn (in either form) is shown by the placing of a sharp, flat, natural, etc., sign above or below. [ol90] When the gruppetto occurs after the note the taste of the performer governs the division of the time available. The general principle seems to be that the gruppetto is to be perf. fairly rapidly. To bring this about, the first example just given (if occurring in a slow tempo) might be treated thus: [ol39] whilst in a very quick tempo it might be treated as follows (indeed there might be no time to treat it in any other way): [ol33] The number of different examples given in different textbooks is very large, and no 2 textbooks quite agree, but the above statement gives the chief general principles accepted by all. They also apply, of course, to the Inverted Turn, which begins with the lower auxiliary note, instead of the upper one.[xm54] G.S.M. Guildhall School of Music and Drama.

G string (vn.). The lowest str., possessing a rich tone. Composers sometimes direct that a passage should be played entirely on that str. Bach's so-called 'Air on the G string' is really the 2nd movement from his 3rd orch. suite in D, rearr. by Wilhelmj in 1871 as a vn. solo in the key of C, the melody transposed down a 9th, and with pf.acc.

Guadagni, Gaetano (b Lodi, c.1725; d Padua, 1792). It. castrato, cont., later sop. Début Parma 1747. Joined buffa co. which visited Eng. 1748, remaining there and in Dublin until 1755. Handel engaged him to sing in Messiah 1750, and Samson. After studying with Conti in Lisbon, created role of Orpheus in Gluck's Orfeo ed Euridice, Vienna 1762, and Telemaco, 1765. Several arias in Messiah, incl. 'But who may abide', were transposed or rewritten for him by Handel.
Guajira, Sp. dance, with rhythm constantly alternating between \( \text{D6;} \text{E8} \) and \( \text{FF} \). Also found in varied form in Cuba where it is a narrative folk-song.

Guaracha, Guarracha. Sp. and Mexican folk dance in 2 sections respectively in triple and duple time. Dancer usually accompanies himself on guitar.

Guarnieri (Guarnerius). It. family, makers of vns., vcs., etc. in 17th and 18th cents. Founder was Andrea (b Cremona, c.1626; d Cremona, 1698), fellow-pupil with Stradivari of Nicola Amati. His sons were Pietro Giovanni (b Cremona, 1655; d Mantua, 1720) who settled as vn.-maker in Mantua, and Giuseppe Giovanni Battista (b Cremona, 1666; d Cremona c.1739) who developed an individual style. But most celebrated of family was Bartolomeo Giuseppe (b Cremona, 1698; d Cremona, 1744), nephew of Andrea, and known as 'del Gesù', from the letters I.H.S. on his labels. Regarded as 2nd only to Stradivari. Revived early Brescian sch. traditions, making instrs. with rich, powerful tone. One was owned by Paganini, who bequeathed it to city of Genoa.

GuarneriQuartet. Amer. str. qt. formed 1964 in Vermont at suggestion of Alexander Schneider. Members are Arnold Steinhardt (b Los Angeles, 1937) and John Dally (b Madison, Wisc., 1936) vns., Michael Tree (b Newark, NJ, 1935) va., and David Soyer (b Philadelphia, 1925) vc. Visited London 1970 to perf. all Beethoven's quartets, which it has also recorded.


Guédron (Guesdron), Pierre (b Beauce, Normandy, c.1570; d Paris, 1619 or 1620). Fr. singer, later composer, to chapel of Henry IV; subsequently master of mus. to Louis XIII. Comp. court ballets, etc. which in dramatic sense anticipated those of Lully; and pubd. 5 books of Airs de cour (1608--20). Work in general tended in same direction as that of the Florentine Camerata.

Guerre des bouffons. See Bouffons, Querelle des.

Guerrero, Francisco (b Seville, 1528; d Seville, 1599). Sp. comp. Pupil of brother Pedro Guerrero. Held various church posts in Sp., Portugal, and It., until in 1574 he was made choirmaster of Seville Cath. after 23 years as assistant. Wrote much church mus. and secular madrigals.

Guerrero, Pedro (b Seville, c.1520). Sp. comp. of madrigals, motets, and lute pieces. Elder brother and teacher of Francisco Guerrero.


Guest, George (Howell) (b Bangor, N. Wales, 1924). Welsh org. and cond. Studied St John's Coll., Cambridge. Fellow and org. St John's Coll., Cambridge. Under his guidance, the St John's Choir has become one of the finest in the world, with a continental rather than Eng. style.


Guido d'Arezzo (b Paris, c.995; d Avellano, after 1033). It. theorist, teacher, and monk who reformed mus. notation. Long resident in Arezzo, hence his name. Pubd. his theories in Micrologus (1025). Inventor of solmization, whereby names 'ut', 're', 'mi' etc. were used as indications of relative positions of notes of the scale; and of the 'Guidonian Hand', an aid to memory in which tips and joints of the fingers are given names of various notes. See Hexachords.


Guillaume Tell (William Tell). Opera in 4 acts by Rossini (his last) to lib. by de Jouy and Bis after Schiller's play (1804) based on the legend. Prod. Paris 1829, London 1830 (in version adapted by Planché and Bishop) and 1839 (orig. version), NY 1831. Operas on same subject by Grétry (1791) and B. A. Weber (1795).


Guiraud, Ernest (b New Orleans, 1837; d Paris, 1892). Fr. comp. and teacher. Studied Paris Cons., winning Grand Prix de Rome, 1859 (as his father had done in 1827). 1st opera, Le RoiDavid, prod. New Orleans 1852. On staff Paris Cons. from 1876, prof. of comp. from 1880. Wrote treatise on instrumentation. Comp. several operas, the last, Frédégonde, being completed by Saint-Saëns (1895), ballet Gretna Green, and other works, but remembered today because he comp. the recits. for Bizet's Carmen and completed orchestration of Offenbach's Les Contes d'Hoffmann. Compiled Suite No. 2 from Bizet's L'Arlésienne.
Guitar (Fr. Guitare, Sp. Guitarra). Stringed instr., plucked and fretted, of ancient origin, its 16th-cent. ancestor being the Sp. vihuela de mano. Not unlike a lute but with flat or slightly rounded back. Now has 6 courses, tuned E--A--d--g--b--e; my. Became very popular in 19th cent: first great virtuoso of int. fame was Fernando Sor, 1778---1839; while such composers as Boccherini, Berlioz, and Paganini played and comp. for the instr. Present-day revival initiated by Spaniard Francisco Tárrega (1852--1909), and popularity has continued in 20th cent. with emergence of virtuosi such as Segovia, John Williams, and Julian Bream. Cons. have been written for guitar by Villa-Lobos, Ponce, Castelnuovo-Tedesco, Stephen Dodgson, Turina, and Richard Rodney Bennett. Also used in popular mus. (skiffle, pop, folk, etc.) and in jazz (especially electric guitar (connected to amplifier) and bass guitar). See Hawaiian guitar.

Gulda, Friedrich (b Vienna, 1930). Austrian pianist. Studied Vienna. 1st prize Geneva int. contest 1946. Worldwide reputation as recitalist. Also jazz player, having comp. several jazz pieces.


Gung'l, Joseph (b Zsambék, Hung., 1810; d Weimar, 1889). Hung. composer and bandmaster. Formed own band in Berlin 1843, touring Europe and visiting USA 1849. Kapellmeister to Emperor of Austria from 1876. Comp. over 300 dances and marches.


Gurlitt, Manfred (b Berlin, 1890; d Tokyo, 1973). Ger. composer and cond. Studied with Humperdinck and Karl Muck. Cond. at Essen 1911--12, Augsburg 1912--14, and Bremen 1914--27. His comps. were banned by the Nazis. Went to Japan 1939, forming Gurlitt Opera Co. Works incl. 9 operas (incl. Wozzeck, 1920, prod. 1928), Goya Symphony (1938), Shakespeare Symphony (choral) (1954), pf. quintet, chamber conc., songs, etc.


Gurrelieder (Songs of Gurra). Work by Schoenberg, comp. 1901--3 and 1910--11 and given no Op. no., being setting for 5 soloists, speaker, 3 male chs., mixed ch., and orch. of a Ger. trans. from the Danish of poems by J. P. Jacobsen. (Gurra is castle where the 14th-cent. heroine Tove lives.) Mus. isin Schoenberg's Wagnerian style but foreshadows his maturity. Requires huge orch. incl. 10 hn., 8 fl., 4 Wagner tubas, 6 timp., and iron chains. F.p. Vienna 1913, cond. F. Schreker; London (broadcast) 1928. The Song of the Wood Dove (Lied der Waldtaube) was arr. by Schoenberg for v. and chamber orch. 1922.
**Gusla** (gusle, guzla). Ancient 1-str. bowed instr. still popular in some Slavonic regions (not to be confused with **gusli**).

**Guslar.** A player on the gusli. **Gusli** (Guslee). Ancient Russ. instr. of the zither family (not to be confused with **gusla**). Imitated by Rimsky-Korsakov in his opera **Sadko**.


**Gymel, Gimel** (from Lat. *gemellus*, twin). The word has been used in mus. in 3 senses, all with the idea of twinship. (1) Style of singing alleged to have been common in parts of Britain as early as the 10th or 11th cents. Whilst one body of singers took the tune of a song another body would extemporize a part in 3rds beneath it. (2) Type of comp. found in the 14th and early 15th cents. in which, whilst the main tune, or cantus firmus, was sung in a lower v., 2 upper vv. sang an acc. in which they moved independently of the other v. but in 3rds with one another. (3) In 16th-cent. choral mus. the word **Gymel** on a vocal part means that the singers of that part are here divided (same as **divisi**). The restoration of the status quo is then indicated by the word **semel**.

**Gymnopédies.** 3 pf. pieces by **Satie**, comp. 1888. Nos. 1 and 3 orch. by Debussy 1896, No. 2 by Roland-Manuel and also by Herbert Murrill. Title refers to Ancient Greek annual fest. in Sparta in honour of Apollo, the Gymnopaidiai being choral dances perf. by naked men and boys div. by age into 3 choruses.

**Gyrowetz (Jirovec^;), Adalbert** (*b* Bude^;jovic^e, 1763; *d* Vienna, 1850). Bohemian composer. His work was admired by Mozart in Vienna in 1785. Studied in Naples and Paris, lived in London 1789--92. Was of much assistance to Haydn, whom he idolised, during his two visits to Eng. Kapellmeister and Intendant of Vienna court ths. 1804--31. Compd. 30 operas (incl. **Hans Sachs**), 25 balletts, 40 syms., 45 str. qts., pf. sonatas, etc.

**H**

**H** (Ger.). **Bnat.** *H dur* being key of B major and **H moll** key of B minor.


Haas, Robert (Maria) (b Prague, 1886; d Vienna, 1960). Ger.--Cz. cond. and musicologist. Studied Prague, Vienna, Berlin. Ass. to G. Adler in Vienna 1909, cond. th. orchs. 1910--13. Mus. librarian Vienna State Library, 1920--45. Prof. Vienna Univ. 1930. Ed. works by Monteverdi etc., but best known for his editorship of complete edn. of Bruckner's works from 1932 to 1949 when he was succeeded by Nowak. Haas restored the syms. nearer to the form in which Bruckner intended they should be heard. Author of books on Vienna Opera (1926), Mozart (1933), and Bruckner (1934).

Hába, Alois (b Vizovice, 1893; d Prague, 1973). Cz. composer. Studied with Novák at Prague Cons. 1914--15 and with Schreker in Vienna and Berlin 1918--22. Worked in Vienna as proofreader for Universal Edition, thereby learning Schoenberg's works. Studied oriental music and also Moravian folk-mus. Became prin. propagator of microtonal mus., founding and directing dept. of ;FB-tone and ;FL-tone mus. at Prague Cons. 1924--51. Wrote comps. in ;FB-tones, ;FL-tones, and some in ;FH-tones. Developed harmonic theory in ;FB-tone, ;FL-tone, and 12-tone systems. ;FB-tone and ;FL-tone instrs. (3 types of pf., harmonium, cl., and tpts.) were made for him. Folk music also influenced his works, and his 12-note works, while never abandoning tonality, are on Schoenbergian principles. Works incl.: Operas Matka (The Mother) in ;FB tones (1927--9, rev. 1964), Pakriid [fy8,1]F Královtsvi Tvé (Nezame\textquotesingle stnami) (Thy Kingdom Come (The Unemployed)) in ;FL tones (1932--42), and Nová Zeme\textquotesingle (The New Land) (1935--6); 16 str. qts., some in ;FB, ;FL and ;FK tones; fantasias for vc. and for pf. in ;FB tones; vn. conc.(1954); va. conc. (1956); symphonic fantasia Cesta \textquotesingle AkZivota (The Way of Life) (1934); and Fantasia for nonet (1932, 12-tone) and ;D1;E7 tone, 1932.

Hába, Karel (b Vizovice, 1898; d Prague, 1972). Cz. composer and violist, brother of Alois Hába. Studied Prague Cons. 1918--23 (comp. with Novák). Ed., Cz. nat. radio journal 1929--50. Violist Cz. P.O. 1929--36. Like his brother's, his works employ microtones. They incl. str. qts; vc. conc.; vn. conc.; operas János\textquotesingle ik and Stará historie (Old History); 2 syms.; choral works; and chamber mus.

Haba\textquotesingle atnera (Fr. Havannaise). Slow Cuban (orig. African) song and dance (Habana = Havana), which became very popular in Sp. It is in simple duple time and dotted rhythm. Famous examples are the haba\textquotesingle atnera in Bizet's opera Carmen ('L'Amour est un oiseau rebelle') which is an adaptation of a popular song by Yradier, and the Haba\textquotesingle atnera for 2 pf's by Ravel, later incorporated in his Rapsodie espagnole for orch.


Hackbrett (Ger.). Chopping board, i.e. dulcimer.

Hadley, Patrick (Arthur Sheldon) (b Cambridge, 1899; d King's Lynn, 1973). Eng. composer. Studied Cambridge and RCM. Taught at RCM 1925--62. Prof. of mus., Cambridge Univ., 1946--62. Comps., influenced by folk mus., Eng. poetry, Vaughan Williams, and Delius, mainly for vv. and orch. They incl.: Ephemera, for sop. or ten. and chamber orch. (1929); Scene from Hardy's The Woodlanders for sop. and orch. (1926); The Trees so high for bar., ch., and orch. (1931); La Belle Dame sans merci for ten., ch., and orch. (1935); The Hills for soloists, ch., and orch. (1944); Scene from Shelley's The Cenci for sop. and orch. (1951); and Fen and Flood for soloist, ch., and orch. (1954). Also many songs.


Haffner Serenade. Nickname of Mozart's Suite in D major, K250, comp. 1776 for a marriage in the Salzburg family of Haffner.

Haffner Symphony. Nickname of Mozart's Sym. No.35 in D major, K385, arr. from a serenade (but not the D major, K250) written for the Haffner family in 1782.


Hairpins. Nickname for the signs [cp6][cs12][cb-1] ;Lt[cs8][cp8][cb0] and[cp6][cs12][cb-1] ;Mt[cs8][cp8][cb0] which represent crescendo and diminuendo.


Halb, Halbe (Ger.). Half. Halbe, Halbenote, Halbe Taktnote, half-note (minim); Halbepause, half-rest (minim rest).

Halbprinzipal (Ger.). Half Diapason, i.e. 4' Principal (org. stop).

Halbsopran (Ger.). Mezzo-soprano.

Halbtenor (Ger.). Baritone.

Hale (Halle), Adam de la. See Adam de la Halle.


Half Cadence. See Cadence.

Half Close. See Cadence.


orch: Sequences (1965); Sym. for 3 groups of instrs. (1963); Anillos (1967--8); 5 Microforms (1960); Requiem por la Libertad Imaginada (1971); Elegies for death of 3 Spanish poets (1974--5); vc. conc. (1974); Fibonacci, fl. conc. (1969); vn. conc. (1979); Tiento (1980); Fantasia on a Theme of Handel, str. (1981); Sinfonia ricercata, org. and orch. (1982); Versus (1983).


Half-note (;yg). Half the time-value of the whole-note or semibreve. Known in Eng. usage as 'minim' (from Lat. minima). See also Rests; Names of Notes.


Hallelujah Chorus. Usually taken to mean one particular ch. out of many which exist, i.e. that which closes Part II of Handel's Messiah. At one of the 3 London perfs. in CG Th. in 1743, the whole assembly, led by George II, rose to its feet as the ch. opened, and remained standing to the end, thus establishing a tradition which is still maintained by Brit. audiences.


Hallé Orchestra. Manchester's prin. sym. orch., founded 1858 by Charles Hallé, after success of series of orch. concerts at 1857 Art Treasures Exhibition. Hallé remained cond. (and proprietor and prin. pf. soloist) until death in 1895. In interregnum Frederic Cowen was cond. until 1899 when Hans Richter took up post offered to him in 1895. Concerts managed from 1898 by non-profit-making Hallé Concerts Soc. (today with considerable financial support from Arts Council, private patronage, and local govt.). Richter left in 1911 and was succeeded in 1912 by Michael Balling who remained until 1914. No permanent cond. appointed until Hamilton Harty, 1920--33. During decade 1933--43, Beecham and Sargent, with others, were consds. Orch. reconstituted 1943 on annual basis giving many more concerts and John Barbirolli was appointed cond., retaining post until his death in 1970. Succeeded 1971 by James Loughran who resigned 1983 and was succeeded (1984) by Stanislaw Skrowaczewski. Among works f.p. by Hallé are Elgar's 1st Sym. (1908) and Vaughan Williams's 7th and 8th syms. (1953 and 1956). Orch. gives regular series in Sheffield and Bradford, tours throughout Britain, and has made many overseas tours.

Halling. A popular solo Norweg. dance, presumed to have originated in the Hallingdal. The mus. is in simple duple time, and the steps are remarkably vigorous. Acc. played on 'Hardanger fiddle', vn. strung with 4 stopped and 4 sympathetic str.


Hamburg. N. German city and port with long mus. tradition. Famous figures in its church mus. history who held office of Musikdirektor der Hauptkirchen incl. Sartorius (1604--37),
Selle (1638--63), Telemann (1721--67), C. P. E. Bach (1767--88), and C. F. G. Schwencke (1788--1822). In 17th cent. Hamburg was leading centre of N. German org. mus. Schnitger (1648--1719) was important org. builder and among distinguished organists were the Praetorius brothers, Reincken, and Lübeck. Became opera centre in 1678. Keiser, who moved to Hamburg in 1695, wrote over 50 operas for the company he directed from 1703 to 1706, with Handel as apprentice. Telemann wrote several operas for Hamburg. In 19th cent., Bernhard Pollini (Pohl) from Potsdam (1874) established a Wagnerian reputation and engaged Mahler as cond. (1891--7). Later consds. incl. Klemperer (1910--12), Pollak (1917--31), and Böhm (1931--4). Opera house bombed 1943, rebuilt 1955. Conds. after 1945 incl. Arthur Gruber (1946--50), Leopold Ludwig (1951--71), and Christoph von Dohnányi (1977--84). Producers such as Günther Rennert and intendants such as Tietjen (1954--9) and R. Liebermann (1959--73) lifted Hamburg to a leading place in European opera. Orch. concerts developed c.1660. C. P. E. Bach arr. concerts from 1768 for the next 20 years. Hamburg Philharmonic Orch. gave first concert in Jan. 1829 but was eclipsed from 1886 by concerts given by the opera orch. under Hans von Bülow. But Muck from 1922 transformed the playing until, when he retired in 1933, the orch. was merged with the opera orch. under joint cond. of Jochum and Schmidt-Isserstedt. After 1945 consds. incl. Keilberth and Sawallisch. In 1945 Schmidt-Isserstedt became chief cond. of Hamburg radio orch. which later toured Eng., Russ., and USA. Known as North German Radio S.O. from 1951. Gave f.p. (concert) of Schoenberg's *Moses und Aron*, 1954. Atzmon was chief cond. 1972--9, Tennstedt 1979--82, Wand from 1982.


Hammerik (orig. Hammerich), Asger (b Copenhagen, 1843; d Frederiksborg, 1923). Danish composer and pianist. Pupil of Gade and Bülow. In Paris 1864--9 was helped and taught by Berlioz. Went to Italy 1869, opera *La Vendetta* prod. Milan 1870. Dir. of Cons., Peabody Institute, Baltimore, 1871--98, founding sym. concerts there. Returned to Copenhagen 1900. Comp. 8 syms., 5 suites, 3 other operas, chamber mus., etc.

Hammerik, Ebbe (b Copenhagen, 1898; d Copenhagen, 1951). Danish composer and cond. Son of Asger Hammerik, with whom he studied. Cond., Danish Royal Opera 1919--22. Comp. 5 syms., several operas, and chamber music.


**ballet:** *Clerk Saunders* (1951).

**orch:** *Variations* for str. (1948); Sym. No. 1 (1950), No 2 (1951), No. 3 (*Spring*) (1981), No. 4 in B (1981); ov. *Bartholomew Fair* (1952); cl. conc. (1950); pf. conc. No. 1 (1949), No. 2 (1960 rev. 1967); *Sinfonia Concertante* for vn., va., and orch. (1950); vn. conc. No. 1 (1952); conc. for jazz tpt. (1958); *Scottish Dances* (1956); ov. *1912* (1958); *Sinfonia* for 2 orch. (1958--9); *Sonata per orchestra da camera* (1956); *Arias* for small orch. (1962);
Cleopatra brass quintet (Hammerich. Shostakovich and Walton. Nocturnes with cadenzas Commedia: Concerto for Orch. (1972--3); Aurora (1975); The Alexandrian Sequence, chamber orch. (1976).

choral: The Bermudas for bar., ch., and orch. (1956); Nocturnal for 11 solo vv. (1959); Epitaph For This World and Time for 3 ch., 3 organs (1970); Te Deum; The Descent of the Celestial City, vv. and org. (1972); The Golden Sequence, ch. and org. (1973); To Columbus, ch., brass, and perc. (1975); Requiem, unacc. ch. (1979); Mass in A, unacc. ch. (1980); Vespers, ch., 2 pf., hp., perc. (1980); The Morning Watch, ch. and 10 winds (1981); St Mark Passion, SATB soloists, ch., and orch. (1982).

voice and orch: Cinque Canzone d'Amore, ten. and orch. (1957); Dialogues, coloratura sop. and small orch. (1965); Pharsalia, dramatic commentary for bar. and chamber ens. (1968); Cleopatra, dramatic scene for sop. and orch. (1978); La Ricordanza, ten. and orch. (1981).

chamber music: Cl. quintet No. 1 (1948); str. qt. (1949); va. sonata (1951); fl. qt. (1951); cl. sonata (1954); pf. trio (1954); octet for str. (1954); vc. sonata No. 1 (1958); sextet (1962); brass quintet (1964); 2nd str. qt. (1965); sonata for 3 winds (1966); 5 Scenes, tpt. and pf. (1966); fl. sonata (1966); vc. sonata No. 2 (1974); cl. quintet No. 2 (Sea Music) (1974); Hyperion, pf., cl., hn., vn., vc. (1977); Spirits of the Air, bass tb. (1977); octet (1983--4).

organ: Fanfares and Variants (1960); Aubade (1965); Threnos—in time of war (1966); Roman Music (1973); Vision of Canopus (1975).

piano: Sonata No. 1 (1951 rev. 1971), No. 2 (1973), No. 3 (1978); 3 Pieces (1955); Nocturnes with cadenzas (1963); Palinodes (1972).


Hammerich. See Hamerik, Asger.

Hammerklavier Sonata. Title generally applied solely to Beethoven's Pf. Sonata No. 29 in Bb major, Op. 106, comp. 1817--18, but in a letter written in Jan. 1817 Beethoven said he had decided to use the word 'Hammerklavier' (Ger., 'pianoforte') on all his pf. mus. with Ger. titles, adding 'this is to be clearly understood once and for all'.

Hammerich, Oscar (b Stettin, 1846; d NY, 1919). Ger.-Amer. impresario and businessman. Settled in NY 1863, making fortune from inventions such as cigar-making machine. From 1890 built and managed various ths. In 1906 built Manhattan Opera House, NY, engaging superb singers and producing adventurous repertory, incl. first NY perfs. of Louise, Pelléas et Mélisande, Salome, and Elektra. In 1908 built Philadelphia Opera House, run in assoc. with his NY co. The Met. in 1910 boughthis interests and stipulated he should not produce opera in the US for 10 years. So in London he built London Opera House (Stoll, Kingsway), opening in 1911 but failing after 2 seasons. Built Lexington Opera House, NY, in 1913, but the Met. legally restrained him from producing opera there.

Hammerstein, Oscar (II) (b NY, 1895; d Doylestown, Penn., 1960). Amer. librettist and producer, grandson of above. Collab. with Kern (notably in Show Boat, 1927), Romberg, Friml, and most notably with Richard Rodgers in Oklahoma! (1943), Carousel (1945),
South Pacific (1949), The King and I (1951) and The Sound of Music (1959). Wrote lib. for Carmen Jones (1943), the brilliant adaptation of Carmen as an Amer. musical.


Hammond Organ. Type of elec. org. invented and manufactured by Hammond Organ Co., Chicago (first introduced 1933). Usually has 2 manuals and pedal kbd. Sound is prod. and controlled by electricity in simulation of pipe-org. Inventor, Laurens Hammond, also produced the Solovox, the Chord Organ, and the Novachord.


Hampel, Anton Joseph (b 1700; d Dresden, 1771). Ger. hn.-player. In Dresden court orch. from, probably, 1731 where he was first to develop method of playing chromatic scale by hand-stopping. In about 1753 devised way of inserting crooks into body of horn rather than at the mouthpiece. Wrote hn. concertos.

Hanacca, Hanakisch (Ger.; Fr. Hanaise). A Moravian dance in simple triple time; a sort of quick polonaise.

Handbells. Small bells attached to the hands by leather straps and played by striking them together. Used for practice by change ringers.

Handel, George Frideric (orig. Händel, Georg Friederich) (b Halle, 1685; d London, 1759). Ger.-born composer and organist (naturalized Eng. from 1726). Son of a barber-surgeon who opposed mus. as his son's career though he permitted lessons from Zachau, organist and composer. Handel studied law at Halle Univ., turning to full-time mus. when his father died. He went to Hamburg in 1703 where he joined the opera house under the composer Reinhard Keiser, playing 2nd vn. in the orch. His first opera Almira, written because Keiser lost interest in the lib., which Handel took over, was prod. there in 1705, being followed by 3 others. In 1706 Handel went to Italy in a prince's retinue, meeting Corelli, the Scarlattis, and other leading figures, and rapidly attaining mastery of It. style in opera, chamber mus., and vocal mus. He was acclaimed as a genius, the rival of his It. contemporaries. His opera Agrippina was produced in Venice in 1709. The following year he was appointed court cond. in Hanover and was also invited to write an opera (Rinaldo) for London, where he quickly realized the possibilities for his own success and, after settling his affairs in Hanover, settled there permanently. For the next 35 years Handel was immersed in the ups and downs of operatic activity in London where the It. opera seria was the dominant force. In 1712 he received a pension of £200 a year for life from Queen Anne, this being increased to £600 by King George I, his former ruler in Hanover, for whom in 1717 he comp. the famous Water Music suite. From 1717 to 1720 Handel was resident comp. to the Earl of Carnarvon (Duke of Chandos from April 1719) at his palace of Cannons in Edgware. The 11 Chandos Anthems were the chief fruit of this appointment. In 1719 Handel, in assoc. with G. Bononcini and Ariosti, was a mus. dir. of the so-called Royal Acad. of Mus. (not a coll. but a business venture to produce It. opera). Handel travelled abroad to engage singers and in the 8 years until the acad. closed because of lack of support he comp. 14 operas, among them
Radamisto, Rodelinda, Admeto, and Tolomeo. In 1727, for the coronation of George II, Handel wrote 4 anthems, incl. Zadok the Priest, which has been sung at every Brit. coronation since then. The success of Gay's The Beggar's Opera and imitative works was the prin. cause of the falling-away of support for Handel's co. He went to It. to hear operas by composers such as Porpora and Pergolesi and to engage the leading It. singers. Back in London in partnership with Heidegger at the King's Theatre, Handel wrote Lotario (1729), Partenope (1730), and Orlando (1733). In 1734 he moved to the new CG Th., but he recognized that the popularity of It. opera was declining and began, somewhat unwillingly, to develop the genre of dramatic oratorios which is perhaps his most orig. contribution to the art of mus. Esther (1732 in rev. form) and Acis and Galatea are typical examples. Ironically, released from the conventions of opera seria, Handel's dramatic gifts found wider and more expressive outlets in the oratorio form. Scores contain stage directions and the use of ch. and orch. became more dramatic and rich. He cond. several oratorio perf. in London, 1735, playing his own org. concs. as entr'actes. Nevertheless he continued to write operas and between 1735 and 1740 comp. Ariodante, Alcina, Berenice, Serse, and Deidamia. In 1737 Handel's health cracked under the strain of his operaticlabours and he had a stroke. Following his recovery, he wrote a series of oratorios, incl. Messiah, prod. Dublin, 1742. By this work his name is known throughout the world, yet it is something of an oddity in Handel's work since he was not a religious composer in the accepted sense. But its power, lyricism, sincerity, and profundity make it one of the supreme mus. creations as well as an outstanding example of devotional art. It was followed by Samson, Judas Maccabaeus, and Solomon. The success of these works made Handel the idol of the Eng., and that popularity dominated Eng. mus. for nearly 150 years after his death. It was not until Handel's operas were revived in Ger. in the 1920s that the perspective was corrected and the importance of that branch of his art was restored. Superb as are Handel's instr. comps. such as the concerti grossi, sonatas, and suites, it is in the operas and oratorios that the nobility, expressiveness, invention, and captivation of his art are found at their highest degree of development. He did not revolutionize operatic form but he brought the novelty of his genius to the genre as he found it. The scene-painting and illustrative qualities of his orchestration are remarkable evenat a period when naive and realistic effects were common currency. For thelast 7 years of his life Handel was blind, but he continued to conduct oratorio perf.s and to revise his scores with assistance from his devoted friend John Christopher Smith. His works were pubd. by the Ger. Handel Gesellschaft in a complete edn. (1859–94) of 100 vols., ed. Chrysander, and a new edn., the Hallische Handel-Ausgabe, is in progress. Prin. comps.:

**operas:** Hamburg: Almira, Nero (lost), (1705), Florindo e Dafne (lost) (1707); Florence: Rodrigo (1707); Venice: Agrippina (1709); London: Rinaldo (1711), Il pastor fido (1712); 2nd version with ballet Terpsicore, (1734); Teso (1712); Silla (1714); Amadigi (1715); Radamisto (1720); Muzio Scevola, Floridante (1721); Ottone, Flavio (1723); Giulio Cesare, Tamerlano (1724); Rodelinda (1725); Scipione, Alessandro (1726); Admeto, Riccardo I (1727); Siroe, Tolomeo (1728); Lotario (1729); Partenope (1730); Poro (1731); Ezio, Sosarme (1732); Orlando (1733); Arianna, (1734); Ariodante, Alcina (1735); Atalanta (1736); Arminio, Giustino, Berenice (1737); Faramondo, Serse (1738); Imeneo (1740); Deidamia (1740).

**dramatic oratorios:** Rome: La Resurrezione, Trionfo del Tempo (1708); Naples: Acì, Galatea e Polifemo (1709); Hamburg: Der für die Sünde der Welt gemartete und sterbende Jesus (Brockes Passion) (?1716); London: Haman and Mordecai (masque 1720, later rev. as Esther in 1732); Acis and Galatea (1718; rev. 1732 incorporating part of 1709 work, and 1743); Deborah (1733); Athalia (1733); Alexander's Feast (1736); Saul, Israel in Egypt, Ode for St Cecilia's Day (1739); L'Allegro, il Penseroso ed il Moderato (1740); Messiah (1741); Samson, Joseph (1743); Semele, Belshazzar, Hercules (1744); Occasional Oratorio, Judas Maccabaeus (1746); Alexander Balus, Joshua (1747); Solomon, Susanna (1748); Theodora, Alceste (1749); Choice of Hercules (1750); Jeptha (1752); Triumph of Time and Truth (1757).
Handford, Maurice
Bowman, Janet Baker, Joan Sutherland, and Anna Reynolds. Singers appearing with the company have incl. Richard Lewis, Geraint Evans, James
Händl, Jacob
(instr. 
inos Helsinki Cons. and in Paris with Casals. Prin. cellist Helsinki Orch. 1916--19; cond. 
inned in Paris with Casals. Prin. cellist Helsinki Orch. 1916--19; cond. 
Handel Opera. Founded 1955 as Handel Opera Society by Charles Farncombe, at suggestion of E. J. Dent, to revive interest in Handel's operas. First prod. was Deidamia, 1955, at St Pancras Town Hall. Moved in 1959 to Sadler's Wells Th. Has revived over 20 Handel works, many for the first time since Handel's lifetime. Name changed to Handel Opera 1977. Singers appearing with the company have incl. Richard Lewis, Geraint Evans, James Bowman, Janet Baker, Joan Sutherland, and Anna Reynolds. 
Handy, William (b Florence, Alabama, 1873; d NY, 1958). Amer. composer whose parents had been slaves. Studied org. but was only allowed to play sacred mus. Left home at 18 to become vagrant musician, playing tpt. in brass bands. Became co-proprietor of mus. publishing business in Memphis. Among works he published were his own Memphis Blues (1912) and St Louis Blues (1914). Known as 'father of the blues'. 
Hanff, Johann Nikolaus (b Wechmar, 1665; d Schleswig, 1711). Ger. organist and composer for his instr. Influenced J. S. Bach. 
Handy, William (b Florence, Alabama, 1873; d NY, 1958). Amer. composer whose parents had been slaves. Studied org. but was only allowed to play sacred mus. Left home at 18 to become vagrant musician, playing tpt. in brass bands. Became co-proprietor of mus. publishing business in Memphis. Among works he published were his own Memphis Blues (1912) and St Louis Blues (1914). Known as 'father of the blues'. 
Handy, William (b Florence, Alabama, 1873; d NY, 1958). Amer. composer whose parents had been slaves. Studied org. but was only allowed to play sacred mus. Left home at 18 to become vagrant musician, playing tpt. in brass bands. Became co-proprietor of mus. publishing business in Memphis. Among works he published were his own Memphis Blues (1912) and St Louis Blues (1914). Known as 'father of the blues'.
Hanslick, Eduard (b Prague, 1825; d Baden, nr. Vienna, 1904). Austrian critic and writer of Cz. descent. Studied mus. with Tomášek and law at Prague and Vienna Univs. Deeply impressed by Wagner's *Tannhäuser* in Dresden, 1845, about which he wrote long critical article. Settled in Vienna 1846, contributing articles on mus. and in 1848 becoming mus. ed. of *Wiener Zeitung*, while working as civil servant. Mus. critic *Die Presse* 1855--64, *Die Neue Freie Presse* 1864--95. His book *Vom Musikalisch-Schönen* (*Beauty in Music*) was pubd. 1854. Lecturer in history and aesthetics of mus., Vienna Univ., 1856--95 (prof. from 1861). His *Beauty in Music* aligned him with the purist Leipzig school, represented by Mendelssohn, Schumann, and Brahms, against the Weimar school of Liszt and Wagner whose 'music of the future' had to comprise elements other than mus. His early admiration of Wagner changed to critical hostility with his review of *Lohengrin* in Vienna in 1858. Wagner's reaction was such that in the orig. poem of *Die Meistersinger* the character of Becknesser was called Veit Hanslichs. But those who regard Hanslick merely as the bigoted opponent of Wagner, Strauss, Bruckner, etc. should read his criticism, which is among the best and most penetrating ever written.


Hanson, Howard (Harold) (b Wahoo, Nebraska, 1896; d Rochester, NY, 1981). Amer. composer and educator, of Swed. descent. Studied comp. with Goetschius in NY. Won Amer. *Prix de Rome*, 1921, spending 3 years at Amer. Acad. in Rome. In 1924 became dir. of Eastman Sch. of Mus., Rochester, NY, holding this post for 40 years. Est. Amer. fests. at Rochester in 1925 at which hundreds of works by Amer. composers have received f.ps. Dir. of Institute of Amer.Mus., Rochester Univ., from 1964. Known as 'the American Sibelius', hismus. reflects a similar romantic outlook firmly rooted in tonality, His book *Harmonic Materials of Modern Music* (NY 1960) shows his grasp of contemporary technical devices. Prin. works:

orch: *Symms.*, No. 1 (*Nordic*) (1921), No. 2 (*Romantic*) (1930), No. 3 (1938), No. 4 (*Requiem*) (1943), No. 5 (*Sinfonia Sacra*) (1955), No. 6 (1968), No. 7 (*Sea*), with ch. (1977); *Lux aeterna*, symphonic poem with va. obbl. (1923); organ conc. (1926); *Pan and the Priest*, symphonic poem with pf. obbl. (1926); pf. conc. (1948); *Mosaics* (1958); *Summer Seascape* (1958); *Summer Seascape II* (1966); *Bold Island Suite* (1961).

choral: Lament for Beowulf, ch, and orch. (1925); Heroic Elegy, ch. and orch. (1927); Songs from Drum Taps, vv. and orch. (1935); Song of Democracy, soloists, ch., and orch. (1957); Song of Human Rights, cantata (1963); New Land, New Covenant, oratorio (1976).

chamber music: pf. quintet (1916); str. qt. (1923). Also works for pf. and songs.

Happy Birthday to You. Song composed by Clayton F. Summy, head of Chicago mus. publishing firm (est. 1888), popular as choral greeting on birthdays. Used---not knowing it was Summy's copyright---by Stravinsky as basis for his short Greetings Prelude, comp. for Monteux's 80th birthday, 1955.


Harawi, chant d'Amour et de Mort. Song-cycle by Messiaen for sop. and pf. (1945), one of 3 of his works inspired by Tristan and Isolde legend (the others being 5 Rechants and Turangalîla). F.p. Brussels 1946.

Hardelot, Guy d' (Mrs. W. I. Rhodes, née Helen Guy) (b Hardelot, Boulogne, 1858; d London, 1936). Fr. composer. Studied Paris Cons. Toured USA with Calvé, 1896. After marriage, settled in London. Wrote many songs (incl. Because, 1902) which went into repertory of Melba, Calvé, Plan; Alcon, Maurel, and others.


Harfe (Ger.). Harp.

Hark, the Herald Angels Sing. Hymn orig. written by Charles Wesley (1743) beginning "Hark, how all the welkin rings'. G. Whitefield incl. it in his Collection of 1753, substituting the familiar first line. It was further altered in other hymn publications in 1760, 1774, and 1775. In 1782 it was added to the suppl. of Tate and Brady. Dr. W. H. Cummings, organist of Waltham Abbey, fitted the tune of the 2nd no. of Mendelssohn's Festgesang to the words for his choir and pubd. the adaptation in 1856. It soon became very popular. Mendelssohn thought the tune would "never do to sacred words".

Harmonica. Name given at different times to various mus. instrs. Today its prin. meaning is the mouth-organ, a small wind instr. invented in 1830s with metal reeds, 1 to each note, which is held against the lips and moved from side to side according to the note desired. The term also meant mus. glasses (see Glass armonica).

Harmonic Bass. Org. stop; same as Acoustic Bass.

Harmonic Flute. Org. stop usually of 8' length but 4' pitch, pipes being pierced at half-length: silvery tone.


Harmonics. The lowest tone of the harmonic series (the 'fundamental') is the 1st harmonic, the next lowest the 2nd harmonic, and so on. These other tones are the 'upper partials' or 'overtones', at fixed intervals above the fundamental, an octave, then a perfect 5th, etc. On
str. instrs., 'playing in harmonics' refers to harmonics other than the 1st, i.e. the overtones. To obtain these, the str. must be set vibrating in fractions of its length. On an open str. the result is a natural harmonic; on a 'stopped' str. (a finger used to stop and another lightly placed) it is an artificial harmonic. In brass instrs. harmonics are produced by varying the method of blowing. Every note of normal mus. instr. is a combination of the fundamental and certain upper partials. The only exception is the tuning-fork.

**Harmonic Trumpet.** Org. stop (see Trumpet) embodying (in upper pipes, at any rate) constructional principle of *Harmonic Flute; 8' pitch.*

**Harmonie (Fr., Ger., 'harmony').** *Harmonie, Musique d'Harmonie, Harmoniemusik,* etc. means (1) a band of woodwind, brass, and perc. instr., as distinct from *Fanfare,* a band of brass and perc.; or (2) the wind instr. of an orch.

**Harmonie, Basse d' (Fr.).** *Ophicleide.*

**Harmonie, Cor d' (Fr.).** Valveless Fr. hn. See *Hand horn.*

**Harmonie, Trompette d' (Fr.).** The ordinary modern trumpet.


**Harmonielehre (Ger.).** Study, teaching, and theory of Harmony.

**Harmoniemesse (Wind-band Mass).** Popular name for Haydn's Mass No. 12 in B♭, of 1802, which makes a fuller, but not exclusive, use of wind instr. than is common in Haydn's Masses.

**Harmoniemusik (Ger.).** Mus. for wind instr.

**Harmonious Blacksmith, The.** Nickname for air and variations in Handel's 5th hpd. suite in E in the 1st set of 8 suites (1720). The name was bestowed after Handel's death and has no connection with the circumstances of the work's comp.

**Harmonium.** Small portable example of the reed org. family dating from early 19th cent. Perfected by Debain of Paris c.1842, but the instr. made by Alexandre achieved wider popularity. It is blown by 2 pedals operated by left and right foot working in alternate strokes to drive air through bellows. Used as substitute for org. to acc. hymns etc., but has been used by Dvo; Akrák in his *Bagatelles* (with 2 vn. and vc.) and by R. Strauss in *Ariadne auf Naxos.*

**Harmony.** The simultaneous sounding (i.e. combination) of notes, giving what is known as vertical mus., contrasted with horizontal mus. (*Counterpoint,* Composers, in much the greater proportion of their mus., maintain in their minds some melody which ranks as the principal one, and which they intend the listener to recognize as such, whilst other melodies which are combined with it, or chords with which it is acc., rank as subsidiary. The word *chord* may be defined as any combination of notes simultaneously perf., and even when the main process in the composer's mind is a weaving together of melodic strands he has to keep before him this combinational element, both as regards the notes thus sounded together and the suitability of one combination to follow and precede the adjacent combination. At different periods composers have given more attention to 1 or the other of the 2 aspects of their work: (a) the weaving together of melodic strands and (b) the chords thus brought into existence from point to point. The former aspect of the result is the *Contrapuntal* element
(see Counterpoint) and the latter the Harmonic element. Inless elaborate mus. (as, for instance, a simple song with pf. acc.) the contrapuntal element may be unimportant or even non-existent. Counterpoint necessarily implies also harmony, but harmony does not necessarily imply counterpoint. Over a long period the resources of harmony may be said to have widened: new combinations introduced by composers of pioneering spirit have been condemned by unaccustomed ears as ugly, have then gradually come to be accepted as commonplace, and have been succeeded in their turn by other experimental combinations. The following definitions concern traditional and basic harmonic procedures: (a)

diatonic harmony: Harmony which confines itself to the major or minor key in force at the moment.

chromatic harmony: Harmony which employs notes extraneous to the major or minor key in force at the moment. (b)

open harmony: Harmony in which the notes of the chords are more or less widely spread.

close harmony: Harmony in which the notes of the chords lie near together. (c)

progression: The motion of one note to another note or one chord to another chord. (d)

triad: A note with its 3rd and 5th (e.g. C--E--G).

common chord: A Triad of which the 5th is perfect.

major common chord: A Common Chord of which the 3rd is major.

minor common chord: A Common Chord of which the 3rd is minor.

augmented triad: A Triad of which the 5th is augmented.

diminished triad: A Triad of which the 5th is diminished. (e)

root of a chord. That note from which it originates. (For instance, in the common chord C--E--G we have C as the root, to which are added the 3rd and 5th.)

inversion of a chord: The removal of the root from the bass to an upper part.

first inversion: That in which the 3rd becomes the bass (e.g. E--G--C or E--C--G).

second inversion: That in which the 5th becomes the bass (e.g. G--E--C or G--C--E).

third inversion: In a 4-note chord that inversion in which the fourth note becomes the bass. (For instance, in the chord G--B--D--F the form of it that consists of F--G--B--D or F--B--G--D, etc.)

fundamental bass: An imaginary bass of a passage, consisting not of its actual bass notes but of the roots of its chords, i.e. the bass of its chords when uninvited. (f)

concord. A chord satisfactory in itself (or an interval that can be so described; or a note which forms such an interval or chord).

consonance: The same as Concord. (s) discord: A chord which is restless, requiring to be followed in a particular way if its presence is to be justified by the ear (or the note or interval responsible for producing this effect). See, for instance, the examples given under Dominant (Seventh) and Diminished (Seventh).

dissonance: The same as Discord. (s) resolution: The satisfactory following of a discordant chord (or the satisfactory following of the discordant note insuch a chord).

suspension: A form of discord arising from the holding over of a note in one chord as a momentary (discordant) part of the combination which follows, it being then resolved by falling a degree to a note which forms a real part of the second chord.

double suspension: The same as the last with 2 notes held over. (g)

anticipation: The sounding of a note of a chord before the rest of the chord is sounded.

retardation: The same as a Suspension but resolved by rising a degree.

preparation: The sounding in one chord of a concordant note which is to remain (in the same `part') in the next chord as a discordant note. (This applies both to Fundamental Discords and Suspensions.)

unprepared suspension: A contradiction in terms meaning an effect similar to that of Suspension but without 'Preparation'.

fundamental discord: A discordant chord of which the discordant note forms a real part of the chord, i.e. not a mere Suspension, Anticipation, or Retardation. Or the said discordant note itself (e.g. Dominant Seventh, Diminished Seventh, etc.).

passing note: A connecting note in one of the melodic parts (not forming a part of the chord which it follows or precedes). (h)
false relation: The appearance of a note with the same letter-name in different parts (or 'voices') of contiguous chords, in one case inflected (sharp or flat) and in the other uninflected. (i)

pedal (or 'Point d'Orgue'): The device of holding on a bass note (usually Tonic or Dominant) through a passage including some chords of which it does not form a part.

inverted pedal: The same as the above but with the held note in an upper part.

double pedal: A pedal in which two notes are held (generally Tonic and Dominant). From Wagner onwards the resources of harmony have been enormously extended, and those used by composers of the present day often submit to no rules whatever, being purely empirical, or justified by rules of the particular composer's own devising. Among contemporary practices are: Btonality---in which two contrapuntal strands or 'parts' proceed in different keys. Polytonality---in which the different contrapuntal strands, or 'parts', proceed in more than one key. Atonality---in which no principle of key is observed. Microtonality---in which scales are used having smaller intervals than the semitone. In the 20th cent. greater freedom in the treatment of the above procedures has developed, together with a much wider application of dissonance. Chords of 7th, 9th, 11th, and 13th are treated as primary chords, and there has been a return to the use of pentatonic scales, medieval modes, and the whole-tone scale. A prin. revolution c.1910 was the abandonment of the triad as the prin. and fundamental consonance. Composers such as Bartók, Stravinsky, Schoenberg, and Webern widened the mus. spectrum of tone-colour by showing that any combination of notes could be used as a basic unresolved chord. The tritone has been used as the cause of harmonic tensions in place of tonic-dominant relationships. Another 20th-cent. harmonic feature is the 'layering' of sound, each layer following different principles of organization. Milhaud produces bitonal passages from two layers in different tonalities. Since 1950 much mus. has been comp. in which harmony has hardly any place, for example in some of the serial works of Boulez and Stockhausen. Where non-pitched sounds are used, harmony no longer exists and its place is taken by overtones, densities, and other concomitants of 'clusters', etc. In amplification of this entry see Added Sixth, Augmented, Consecutive, Counterpoint, and Chromatic Intervals.


Harold en Italie (Harold in Italy).Sym. (No. 2) for orch., with solo va., by Berlioz, Op. 16, inspired by Byron's Childe Harold. After a Paris concert of Berlioz's mus. in Dec. 1833, Paganini asked Berlioz for a va. work in which he could display his Stradivarius instr. Berlioz sent him the 1st movement which Paganini rejected because it gave him too little to play. The work was completed in 4 movements and f.p. Paris 1834, solo va. C. Urhan.

Harp. This instr., of very ancient lineage, can be simply defined as an open frame over which is stretched a graduated series of str., set in vibration by plucking with the fingers. In the modern orch. harp the series is not normally chromatic, as it is in the pf., having merely 7 different notes with the octave, these being in the major scale of B (treated for convenience as that of Cb). There are 7 pedals, each affecting one note of this foundational scale; each pedal works to 2 notches, and by depressing it to its first or 2nd notch, respectively, the vibratinglengths of all the relevant strings are simultaneously shortened by fractions representing a semitone and a tone: thus all keys become possible, and by depressing all the pedals together the pitch of the complete instr. can be raised from Cb (the normal key) to Cnat. or C#. The usual compass is 5;FD octaves from C. Chords are normally played in more or less rapid succession of their notes, in the form understood by the word arpeggio (It. arpa, Harp). The typical 'sweeping' (glissando) action of the hand may be used in many kinds of scale (but evidently not in the chromatic scale, nor in any other scale passage employing more than 8 notesto the octave). In addition, of course, single str. may be plucked individually or in small groups. The instr. described above is the
double-action harp, introduced by Érard (c. 1810), the word 'double' marking its differences from its predecessors on which the pitches could be raised only a semitone. One earlier form of the harp is the Welsh harp or telyn, with 3 rows of str., the 2 outer rows (tuned in unison or octaves) giving the diatonic scale and the inner row the intermediate semitones: a simple modulation was effected by touching one of the inner str. The harp has been much used as a solo instr. in Wales from time immemorial and in Eng. domestically during the Victorian period. It was a frequent member of the early 17th-cent. orch. but in later times was rarely found again in orch. use until the 19th cent. when the great Romantic orchestrators—Berlioz, Wagner, Strauss, Mahler, Elgar, etc.—made effective use of it. In the 20th cent. it has been used in chamber mus. (e.g. by Debussy and Ravel). There are several harp concs. See also Chromatic Harp, Double Harp, Clarsach, Dital Harp, Aeolian Harp.


Harp Quartet. Name for Beethoven's Str. Qt. No. 10 in Eb major, Op. 74, comp. 1809, because of harp-like pizzicato arpeggios in 1st movement.

Harpischord Family (Virginals, Spinet, Harpsichord). The harpsichord is a wing-shaped kbd. instr. in which the str. are plucked mechanically. It was developed during the 15th cent., the earliest surviving example (in the Victoria and Albert Museum, London) having been made in Bologna in 1521, but there are illustrated representations of the instr. dating from nearly a century earlier, and a reference in a Ger. poem of 1404 to the clavicimbalo, the earliest recorded use of the name from which the It. word clavicimbalo is derived. The hpd. is fundamentally a mechanized psaltery. Each key operates a mechanical device known as the 'jack', equipped with a small leather or quill plectrum attached to a pivoted tongue. When the key is released the jack descends and, by positioning of a spring, the tongue pivots back, allowing the plectrum to pass the str. silently on its return. When the jack is back in its orig. position, a felt damper silences the vibration of the str. Very few contrasts of tone or dynamics are possible, variation in finger touch having little effect. Italy was the home of the first important sch. of hpd. makers; at the end of the 16th cent., however, Antwerp became the centre of activity, particularly for the family of Ruckers. Their aim was to give the playersome tonal contrast, a typical Ruckers single-manual instr. having a compass of four octaves from C and two sets of strings, one 8' and one 4'. Hand stops in the right-hand side of the case brought one or both sets of jacks into contact with the strings. Ruckers also prod. a 2-manual hpd., the lower manual a 4th below the upper. From the 17th cent. to the end of the 18th, the hpd. was the indispensable supporting basis for continuo in almost every instr. combination, as well as being a popular domestic instr. With the development of the pf., the hpd. fell into semi-oblivion during the 19th cent., but in the 20th it has been revived both by modern composers, several of whom—e.g. Falla and McCabe—have written concs. for it, and in the authentic perf. of baroque mus. The Dolmetsch family played a major part in the revival, and there are several distinguished modern hpd. manufacturers. 20th cent. virtuosi have incl. Wanda Landowska and Ralph Kirkpatrick. Virginal or Virginals. This
plucked kbd. instr. was first mentioned c.1460. The origin of the name is not, as is generally supposed, Eng. nor has it anything to do with Elizabeth I, but it is widely accepted that the name derives from the fact that young ladies were regularly depicted playing the instr. The main differences from the hpd. arein the oblong shape of the soundbox, the placing of the str. parallel to the kbd. instead of at right-angles, and the existence of 2 bridges. Sometimes one sees references to 'double virginals' or 'a pair of virginals'. The origins of these terms are obscure, since a double-manual virginal was extremely rare; a likely explanation is that they referred to the instr.'s compass. Eng. virginal mus. of the 17th cent. is of major importance; colls. of it incl. the Fitzwilliam Virginal Book, My Ladye Nevells Booke, and Benjamin Cosyns Virginal Book. The earliest pubd. coll. was Parthenia (1611). Spinet. This resembles the virginals in having onestr. to a note, but differs from it in being not rectangular but wing-shaped in an uneven 6 sides with the longest containing the kbd. It has a 4-octave compass. The str. either run roughly parallel to the kbd. as with the virginals, or diagonally in front of the player. (In the Clavicytherium, however, a rarer form than that described above, the str. ran perpendicularly like those of an upright pf.) The spinet was in use from the later 15th cent. to the end of the 18th.


Harris, (Sir) Augustus (b Paris, 1852; d Folkestone, 1896). Eng. impresario. Son of CG stage-manager. Ass. manager to Mapleson. Manager, Drury Lane, 1879--94, managing CarlRosa opera seasons there 1883--7. Formed opera co. 1887, engaging de Reszke, Maurel, Melba, etc. Manager, CG from 1888, achieving brilliant success, paying careful attention to production details. Introduced opera in its orig. language to CG and was sturdy champion of Wagner's operas, presenting Ring cycles at CG 1892, cond. Mahler. Knighted 1891.

Harris, Renatus (b France, c.1652; d Salisbury, 1724). Eng. org.-builder (of 39 instr.). His grandfather (Renatus), father (Thomas), and sons (Renatus and John) were also org.-builders.

Harris, Roy (Ellsworth) (b Lincoln County, Nebraska, 1898; d Santa Monica, Calif., 1979). Amer. composer. Studied Univ. of Calif., Berkeley, 1919. Private mus.pupil of Arthur Farwell, Modest Altschuler, and Arthur Bliss. From 1926 to 1929 studied in Paris with Nadia Boulanger. His 1st sym., cond.Koussevitzsky in Boston, 1934, earned him the reputation as America's leading symphonist, confirmed by 3rd sym. in 1939. Taught at many colls., incl. Juilliard Sch. and Cornell Univ., becoming composer-in-residence at Univ. of Calif. His music is basically diatonic and consonant, its rugged rhythmic qualities and falling intervals, combined with a melodic flavour of hymn-tunes and folk-tunes, making him an Amer. counterpart of Janácék; ek, without the Czech's genius. Prin. works:

orch: Syms.: No. 1 (Symphony 1933) (1934), No. 2 (1936), No. 3 (1939), No. 4 (Folksong, with ch.) (1940), No. 5 (1943), No. 6 (Gettysburg Address) (1944), No. 7 (1952), No. 8 (San Francisco) (1962), No. 9 (Polytonality) (1963), No. 10 (Abraham Lincoln) (1965), No. 11 (1968); American Portraits (1929); When Johnny Comes Marching Home (1935); Prelude and Fugue for str. (1936); Farewell to Pioneers (1936); Time Suite (1937); Ode to Friendship (1944); pf. conc. No. 1 (1945); accordion conc. (1946); conc. for 2 pf. (1947);
**Harrowing of Hell, The** (Cantata, Op. 9, for ten. and bass soloists and ch. by A. Milner, comp. 1956.)


Hartmann, Johan Peter Emilius (b Copenhagen, 1805; d Copenhagen, 1900). Danish composer. Dir., Copenhagen Cons. from 1867. Comp. syms., vn. conc., and several operas, incl. Ravnen (The Raven) (1832, text by Hans Christian Andersen).

Hartmann, Karl Amadeus (b Munich, 1905; d Munich, 1963). Ger. composer. Studied Munich Acad. of Mus. with Joseph Haas, 1923–7, and later with Hermann Scherchen and Webern. Works perf. in 1930s but he withdrew from public life because of opposition to Nazi régime. After 1945 organized Musica Viva concerts of new works in Munich. His music is very much of its time, with marked polyphonic tendencies and showing traces of such varied influences as Bruckner, Berg, Stravinsky, and Blacher. Comp. 8 syms. (No. 1 for cont. and orch. to text by Whitman) between 1936 and 1962; also 2 str. qts. (1933 and 1945–6), opera Des Simplicius Simplicissimus Jugend (Cologne 1949, comp. 1934–5), vn. conc., pf. conc., va. conc.


orch.: Sym. (1966); Benedictus (1970); Persephone Dream (1972); Inner Light III (1975); Smiling Immortal(ballet), chamber orch. and pre-prepared tape (1977); Whom Ye Adore (1981); Bhakti, chamber ens. and quad. tape (1982); Easter Orisons, str. (1983).


Hasler. See Hassler, Hans.

Hassan, or *The Golden Journey to Samarkand*. Play by James Elroy Flecker (1884--1915) for the 1st prod. of which in Darmstadt 1923 Delius comp. incid. mus. incl. songs, dances, and choral episodes. The *Intermezzo* and *Serenade* exist in several arrs. and there is a *Suite* arr. Fenby 1933.

Hasse, Johann (Adolph) (*b* Bergedorf, 1699; *d* Venice, 1783). Ger. composer. Sang at Hamburg Opera as ten. 1718--19, then at Brunswick where his opera *Antioco* was prod. 1721. Went to Naples 1724, studying with Porpora and A. Scarlatti and writing several popular operas. Married singer Faustina Bordoni. Dir., Dresden court opera 1731--63, also visiting London and It. Most of his MSS. destroyed in siege of Dresden. Moved to Vienna 1763, composing operas to Metastasio librettos in opposition to Gluck and eventually setting
almost all Metastasio's opera texts. Lived in Venice from 1775. Despite nationality, It. by style and inclination. Wrote over 100 operas, also masses, oratorios, sinfonias, etc. Hearing Mozart's *Ascanio in Alba* in 1771 said: 'This boy will cause us all to be forgotten'.

**Hasselmans, Alphonse** (Jean) (*b* Liège, 1845; *d* Paris, 1912). Belg.-born harpist (Fr. citizen from 1903). Prof. of harp, Paris Cons. from 1884. Virtuoso player who composed many pieces for the instr. His son Louis (*b* Paris, 1878; *d* San Juan, Puerto Rico, 1957) was a cellist and cond. Cond. of Fr. repertory at NY Met. 1922--37.

**Hassler (Hasler), Hans** (Leo) (*b* Nuremberg, 1562; *d* Frankfurt-am-Main, 1612). Ger. composer and organist. Studied in Venice with A. Gabrieli. Organist at Augsburg 1586--1600, Nuremberg 1601--08, Dresden from 1608. Wrote It. canzonette, cantiones sacrae, madrigals, masses, and motets.


**Hautgussa** (Norweg. The Mountain Maid). Song-cycle for sop. and pf., Op. 67, by Grieg, comp. 1895, being settings of 8 poems by Arne Garborg written in archaic Norweg. and pubd. 1895. The songs are

**Hauk, Minnie** (orig. Mignon Hauck) (*b* NY, 1851; *d* Tribschen, Lucerne, 1929). Amer. mez. Studied New Orleans and NY. Début Brooklyn 1866, CG 1868. First Amer. and London Carmen, but also famous as Norma, Amina, and other *bel canto* roles. Sang at NY Met. 1890--1. Formed own opera co., but after one year retired to live with husband in Wagner's villa Tribschen. After war became blind and poor; supported by funds from Amer. opera enthusiasts.


**Hauptstimme** (Ger.). Prin. v. or part.

**Hauptthema** (Ger.). Prin. subject of a comp.

**Hauptwerk** (Ger., 'chief work'). Great Organ.


Hausmann, Valentin (fl. 16th cent.). Ger. organist and composer. Organist at Gerbstädt, near Merseburg. Comp.secular songs, dances, church mus., instr. pieces, etc.

Hautboy. Obsolete Eng. name for oboe, derived from Fr. hautbois ('loud wood') from which the It. oboe was derived.

Hautcouteaux. See Auxcousteaux, Artus.

Haut Danse (Fr., 'High Dance'). An old general term covering any dance in which the feet were lifted, as distinguished from the Basse Danse, in which they were kept close to the floor.

Havanaise (Fr.). Same as Habatatnera.

Hawaiian Guitar. Type of guitar introduced by Portuguese which has distinctive str. tunings. The str. are 'stopped' with a small moveable metal bar which goes across all str., in order to obtain the characteristic portamento effect.


Haydn, Franz Joseph (b Rohrau, 1732; d Vienna, 1809). Austrian-born composer of pure Ger. stock. The son of a farmer-wheelwright, Haydn showed immediate mus. precocity and at the age of 5 was given into the care of a Hainburg schoolmaster called Franck, who taught him the rudiments of mus. At 8 went to Vienna as choirboy at St Stephen's. When his v. broke at 17, he lived in poverty as a teacher and became accompanist and servant to the It. composer and teacher Porpora. He worked for two aristocratic patrons in 1750s, and in 1761 was engaged as vice-Kapellmeister at Eisenstadt by Prince Paul Esterházy. Haydn remained with the Esterházy household for 30 years, for both Prince Paul and his successor Prince Nikolaus, who reigned from 1762 to 1790, were passionate mus.-lovers. In 1766 Nikolaus built the palace of Esterháza (modelled on Versailles) on the south side of the Neusiedlersee, spending the greater part of each year in this isolated home. Haydn's art benefited from this seclusion. 'There was no one near to confuse me, so I was forced to become original', he said. His duties were numerous; besides administrative work and caring for the court musicians, he cond. the orchestra, arr. and dir. operatic perfs., played in chamber mus., and produced a stream of works in many genres, incl. incidental mus. for plays, to please his patron. Haydn's fame spread from Esterháza throughout Austria, Ger., and It. as his syms. were pubd. Fr. edns. of his works began to appear in the 1760s and later in London. In 1785 he was commissioned by Cadiz to compose an oratorio without words on the Saviour's 7 Last Words, and by the Parisian soc. Concert de la Loge Olympique to compose 6 syms. By this time he had become friends with Mozart, for whom he had the highest admiration. Their works from this date (1781) betray mutual influence. Haydn's life at Esterháza ended in 1790 when Prince Nikolaus died and his successor dismissed the musicians, though leaving
Haydn the castle for Vienna where he accepted an invitation from the impresario J. P. Salomon to visit London. He stayed in England from 1 Jan. 1791 to the middle of 1792, being fêted, lionized, and entertained by royalty. He comp. sym.s. 93--98 on this visit, when he was deeply impressed by the 1791 Handel Fest. in Westminster Abbey. In July 1791 the hon. degree of D.Mus. was conferred on him by Oxford Univ. On his return to Vienna he bought a house there and accepted Beethoven as a pupil, an uneasy relationship for both great men. In 1794 he visited Eng. again, having been commissioned by Salomon to write 6 new sym.s. This 2nd visit lasted from Feb. 1794 to Aug. 1795 and was even more successful artistically and, especially, financially than the first. The Esterházy family had now reconstituted their mus. est., but Haydn comp. only for special occasions and was allowed to concentrate on his work as a composer. Between 1796 and 1802 he wrote 6 magnificent settings of the Mass. In 1797 he comp. his Gott erhalte Franz den Kaiser, which was adopted as Austria's nat. anthem. But his chief pre-occupation at this time was his oratorio Die Schöpfung (The Creation), f.p. privately in Vienna, 1798. This was followed by Die Jahreszeiten (The Seasons), f.p. 1801. From then on, Haydn's health began to fail, though he made several more public appearances, he died during the Fr. occupation of Vienna. If Haydn's life was comparatively uneventful, his vast output of mus. is notable for the number of delights and surprises contained in almost every work. Yet though the number and magnitude of Haydn masterpieces are constantly amazing, his mus. for long failed to exert as powerful a sway over the public as that of Mozart and Beethoven. He is regarded as the 'father' of the sym. (which he was not) and of the str. qt., but some treasurable Haydn lies in his vocal mus., in his oratorios, masses, and in his operas (which are still in process of re-discovery). In all his mus. his inventive flair seems inexhaustible. He delighted in exploiting the capabilities of solo instr. and virtuoso performers, and every genre in which he worked he enlarged, extended, and re-shaped. The sym.s. are a remarkable example of his development of a particular form, hallmarked by deep feeling, drama, elegance, wit, and, in the final 12, a Mozartian perfection of all these qualities combined. But much the same can be said of the qts. and masses; nor should the kbd. sonatas be overlooked. The cataloguing of Haydn's works has been the object of considerable scholarship. It was begun in 1766 by Haydn himself, aided by the Esterházy court copyist Joseph Elssler, whose son Johann (1769--1843) later became Haydn's copyist and faithful servant. Haydn worked on this list until about 1805. Pohl prepared a MS. catalogue, and for the Breitkopf and Härtel complete edn. Mandyczewski assembled his list of 104 sym.s. (omitting 3 now acknowledged as such). Modern scholarship, led by H. C. Robbins Landon, has amended this list, and a thematic catalogue has been ed. by Hoboken in which works are given Hob. nos. in the manner of Köchel's Mozart catalogue. Haydn's works are too numerous to be listed in full detail. The following is a concise list of the prin. comps.:--[cm


**Masses:** No. 1 in F (Missa brevis) (1750), No. 2 in Eb (Grosse Orgelmesse) (1766), No. 3 in C (St Cecilia) (1776), No. 4 in G (1772), No. 5 in Bb (Kleine Orgelmesse) (c.1775), No. 6 in C (Marianzellermesse) (1782), No. 7 in C (In tempore belli---Paukenmesse) (1796), No. 8 in Bb (Heiligmesse) (1796), No. 9 in D minor (Nelson) (1798), No. 10 in Bb (Theresienmesse) (1799), No. 11 in Bb (Schöpfungsmesse) (1801), No. 12 in Bb (Harmoniemesse) (1802). Also Mass in G (c.1750).

**Cantatas and Oratorios:** *Stabat Mater* (1767); *Applausus* (1768); *Il Ritorno di Tobia* (1774--5); *Die sieben letzten Worte unseres Erlösers am Kreuz* (The Seven Last Words of Our Saviour on the Cross, 1st version (str. qt.) 1785, 2nd version 1796); *Die Schöpfung* (The Creation) (1797--8); *Die Jahreszeiten* (The Seasons) (1798--1801).

**Symphonies:** Nos. 1--5 (1757); No. 6 in D (Le Matin), No. 7 in C (Le Midi), No. 8 in G (Le soir) (c.1761); No. 9 in C (c.1762); No. 10 in D (c.1761); No. 11 in Eb (c.1760); No. 12 in E,
No. 13 in D (1763); No. 14 in A, No. 15 in D (1764); No. 16 in Bb, No. 17 in F, No. 18 in G, No. 19 in D, No. 20 in C (all before 1766, prob. 1761--2); No. 21 in A, No. 22 in Eb (The Philosopher), No. 23 in G, No. 24 in D (1764); No. 25 in C (c.1761--3); No. 26 in D minor (Lamentatione) (c.1770); No. 27 in G (c.1760); No. 28 in A, No. 29 in E, No. 30 in C (Alleluia), No. 31 in D (Horn Signal) (1765); No. 32 in C, No. 33 in C (c.1760); No. 34 in D minor (c.1766); No. 35 in Bb (1767); No. 36 in Eb (c.1761--5); No. 37 in C (c.1757); No. 38 in C (Echo) (c.1766--8); No. 39 in G minor (c.1768); No. 40 in F (1763); No. 41 in C (c.1769); No. 42 in D(1771); No. 43 in Eb (Merkur), No. 44 in E minor (Trauer) (c.1771); No. 45 in F# minor (Abschied), No. 46 in B, No. 47 in G (1772); No. 48 in C (María Theresia) (c.1768--9); No. 49 in F minor (La Passione) (1768); No. 50 in C (1773); No. 51 in Bb, No. 52 in C minor (c. 1771--3); No. 53 in D (L’Impériale) (c.1780); No. 54 in G, No. 55 in Eb (Der Schulmeister), No. 56 in C (1774); No. 57 in D (1774); No. 58 in F, No. 59 in A (Feuersymphonie) (c.1776--8); No. 60 in C (Il Distratto) (1774); No. 61 in D (1776); No. 62 in D, No. 63 in C (La Roxolane) (c.1780); No. 64 in A (c.1775); No. 65 in A (c.1771--3); No. 66 in Bb, No. 67 in F, No. 68 in Bb, No. 69 in C (Laudon) (c.1778); No. 70 in D (1779); No. 71 in Bb, (c.1779--80); No. 72 in D (c.1763--5); No. 73 in D (La Chasse) (1780--1); No. 74 in Eb (1780); No. 75 in D (1779); No. 76 in Eb, No. 77 in Bb, No. 78 in C minor (1782); No. 79 in F, No. 80 in D minor, No. 81 in G (1783--4); No. 82 in C (Bear) (1786); No. 83 in G minor (La Poule) (1785); No. 84 in Eb (1786); No. 85 in Bb (La Reine) (1785); No. 86 in D (jsm1786); No. 87 in A (1785); No. 88 in G, No. 89 in F (c. 1787); No. 90 in C, No. 91 in Eb (1788); No. 92 in G (Oxford) (1789); No. 93 in D, No. 94 in G (Surprise), No. 95 in C minor, No. 96 in D (Miracle) (1791, London); No. 97 in C (1792, London); No. 98 in Bb (c.1792, London); No. 99 in Eb (1793, Austria); No. 100 in G (Military), No. 101 in D (Clock), No. 102 in Bb (1794, London); No. 103 in Eb (Paukenwirbel, Drum Roll), No. 104 in D (London) (1795, London).

concertos: Vc. in C (c.1765), in D (1783); Kklavier in D (c.1784), Klavier and str. in G; hn. No. 1 in D (1762), No. 2 in D (c.1764); 2 hn. and str. in Eb; for lira organizzata No. 1 in C, No. 2 in G, No. 3 in G, No. 4 in F, No. 5 in F (c.1786); organ conc. (1756); for tpt. in Eb (1796); for vn. No. 1 in A, No. 2 in C, No. 3 in G (c.1765); for vn., pf., and str. in F (1766); Sinfonia Concertante in Bb for ob., bn., vn., vc. (1792).

string quartets: Op. 1 (6 qts., 1760); Op. 2, nos. 7--12 (1755--60); Op. 9 (6 qts., 1771); Op. 17, nos. 25--30 (1771); Op. 20, nos. 31--6 (1772); Op. 33, nos. 37--42 (1781); Op. 42, no. 43 (1758); Op. 50, nos. 44--9 (c.1787); Op. 51, nos. 50--6 (1785, 7 Last Words from the Cross); Op. 54, nos. 57--9 (c.1788); Op. 55, nos. 60--2 (c.1788); Op. 64, nos. 63--8 (c.1790); Op. 71, nos. 69--71 (1793); Op. 74, nos. 72--4 (1793); Op. 76, nos. 75--80 (c.1797); Op. 77, nos. 81--2 (c.1799); Op. 103, No. 83 (1802--3).

keyboard: 60 sonatas (c. 1761--94), Variations in F minor (1793).

chamber music: 32 pf. trios; 6 sonatas for klavier and vn.; fl. qts; lute qt; divertimentos for str. trio; str. trios; 126 harvton trios; 32 pieces for mechanical clocks; and Notturnos for lira organizzata.

solo cantatas: Arianna a Naxos for mez. (1789); Berenice che fai (1795).

cantic: Qts. and trios (1796 and 1799); Alfred---Chorus of the Danes (1796); 12 Canzonettas to Eng. words for solo v. and pf. (1794--5) incl. My mother bids me bind my hair, Spirit's Song, Piercing Eyes, She never told her love; 450 arrs. of Brit. folk-songs (1791--1805).

Haydn, Johann Michael (b Rohrau, 1737; d Salzburg, 1806). Austrian-born composer, brother of Franz Joseph Haydn, Chorister, St Stephen's, Vienna, 1745--55, also deputy organist. Court mus. and Konzertmeister to Archbishops of Salzburg 1763 to end of his life. Wrote 40 sym., vn. concs., hn. concs., tpt. conc., hpd.-and-va. conc., fl. concs., str. quartets, operas, masses, and vast amount of other church mus. Weber and Diabelli were among his pupils. His Requiem in C minor was perf. at his brother's funeral.

Haydn' Quartets. Name customarily given to set of 6 str. qts. by Mozart (No. 14 in G, K387(1782), No. 15 in D minor, K421 (1783), No. 16 in Eb, K428 (1783), No. 17 in Bb, Hunt, K458 (1784), No. 18 in A, K464 (1785), No. 19 in C, Dissonanzen, K465 (1785)),
because he ded. them to Haydn, who played 1st vn. in perfs. at Mozart's house. (Mozart played the va.).


Haym, Nicola (Francesco) (b Rome, 1678; d London, 1729). It. cellist, composer, and librettist, of Ger. parentage, who took leading role in establishing It. opera in London. Played violone in private orch. in Rome under Corelli 1694-1700. From 1701 to 1711 was in London as chamber musician to Duke of Bedford. Played cello in orch. when Clayton's Arsinoe was first all-sung opera in It. style to be given at Drury Lane. Wrote lib. for Handel's Teseo (1713) and Radamisto (1720) and between 1723 and 1728 wrote 8 more libs. for him, viz. Ottone, Flavio (1723), Giulio Cesare, Tamerlano (1724), Rodelinda (1725), ? Admeto (1727), Siroe, Tolomeo (1728). From 1718 was string bass player in service of Duke of Chandos at Cannons, playing in Handel oratorios. Comp. oratorios, anthems, etc.

Head, Michael (Dewar) (b Eastbourne, 1900; d Cape Town, 1976). Eng. composer, singer, and pianist. Prof. of pf. RAM, from 1927. Comps. incl. cantata, light operas, works for ob., and many songs (in which he acc. himself).


Head Voice. Method of vocal tone prod. in high register, so called because singer experiences sensation of v. vibrating in the head.

Hear my Prayer (Hör mein Bitten). Hymn by Mendelssohn for sop. solo, choir, and org. (also orch.) comp. 1844 for Bartholomew's concerts in Crosby Hall, London, where f.p. 1845.

Heart of Oak (not 'Hearts of Oak'). This bold patriotic song comes from a pantomime, Harlequin's Invasion, written by Garrick in 1759, the mus. being supplied by Boyce. It is a topical song, alluding to 'this wonderful year' (the victories of Minden, Quiberon Bay, and Quebec).


Heather. See Heyther, William.

Hebden, John (fl. 1740-50). Eng. cellist, bassoonist, and composer. Prin. cellist in London th. orchs. Comp. 6 concerti grossi for str. which were ed. R. Wood in 1980 and revived, after 200 years of neglect, by the Scottish ens. Cantilena. Also wrote 6 solos for fl. and continuo.

Hebrides, The (Mendelssohn). See Fingal's Cave.
Hecht, Eduard (b Durkheim, 1832; d Manchester, 1887). Ger. composer, cond., and teacher. Went to Paris 1851; settled Manchester 1854, becoming chorus-master of Hallé Choir and ass. cond. of Hallé's concerts. Cond. of several Manchester choral socs. Lecturer, Owens Coll. (now Univ.) from 1875. Comp. sym., cantatas, str. qts., songs.


Heckelclarina. Rare type of cl. invented by Ger. firm of Heckel expressly for shepherd's pipe part in Act 3 of Wagner's Tristan und Isolde (cor anglais is usually preferred).

Heckelphone. Bass ob. (octave lower than ob.) made by Ger. firm of Heckel in 1904. Used by R. Strauss in Salome and Elektra and by Delius, as 'bass oboe' in Dance Rhapsody No. 1, Fennimore and Gerda, Songs of Sunset, Arabesk, and Requiem.


Heel. That end of the bow of a str. instr. at which it is held, as distinguished from the other end, which is called 'point'.


Heifetz, Jascha (b Vilna, Lithuania, 1901). Russ.-born violinist (Amer. citizen from 1925). Lessons at 3 from father, public début in Vilna at 5. Entered St Petersbg Cons. at 8 as pupil of Auer. While still student played concs. with Berlin P.O. under Nikisch, and in Vienna and Leipzig. Family went to USA 1917, where Heifetz made début in that year. Thereafter worldwide reputation as among very greatest violinists. Commissioned Walton conc., 1939. In later years played principally in chamber mus.

Heiligmesse (Holy Mass). Popular name, derived from the special treatment of the words 'Holy, holy' in the Sanctus, for Haydn's 8th Mass in Bb, 1796.

Heiliger, Anton (b Vienna, 1923; d Vienna, 1979). Austrian composer, organist, and harpsichordist. Prof. of org., Vienna Acad. 1945. Composer of chamber sym., 5 masses, radio ballad Fran;Alcois Villon, etc.


Amsterdam). In the 5th of the 6 sections, the 'Hero's Works of Peace', Strauss quotes from several of his own comps.

**Heldentenor** (Ger., 'heroic tenor'). Ten. with powerful v. of wide range capable of such parts as Huon in Weber's *Oberon*, Bacchus in Strauss's *Ariadne auf Naxos*, and most of the Wagner ten. parts.


**Helfertion.** Elec. instr. developed in Frankfurt in 1936 by Bruno Helberger and Peter Lertes. Similar to theremin, but with aguide kbd. and pedals to regulate vol. and tone-quality. Range of nearly 6 octaves, capable of 4-part harmony, and able to simulate human v. andsome instrs. Played by pressure on 4 leather bands stretched across front, which sets up a current.

**Hellflöte** (Ger.). Clear flute (an org. stop).

**Helm, Everett** (*b* Minneapolis, 1913). Amer. composer and writer. Studied at Harvard Univ. with W. Piston and H. Leichtentritt. Later had comp. lessons from Malipiero (1936--7) and Vaughan Williams (1937--8). In 1941 worked with Milhaud at Mills Coll. Holder of various teaching posts. Active as mus. critic from 1948. Works incl. opera, sym. for str., 2 pf. concs., 2 str.qts., 2 pf. sonatas, db. conc., etc.

**Helmholtz, Hermann** (Ludwig Ferdinand) [f y 65,3] von (*b* Potsdam, 1821; *d* Charlottenburg, 1894). Ger. authority on acoustics (also medical man andprof. of physiology at various univs.). Most famous work is *Sensations of Tone* (1863, Eng. trans. by A. J. Ellis, 1875).


Hemiola or Hemiolia. This rhythmic device consists of superimposing 2 notes in the time of 3, or 3 in the time of 2, e.g.: [ol40] [xnA rhythmic device much used in cadential progressions by composers up to and including the baroque period.

Hemidemisemiquaver (;ye). The 64th note (i.e. 1/64th of a semibreve in value).


Henry VIII (b Greenwich, 1491; d Windsor, 1547). Eng. king (from 1509). Talented musician and composer. Attrib. to him are 17 songs, several pieces for viols, masses, and motets. The anthem *O Lord, the Maker of All Things*, however, is not by Henry, as was long supposed, but by W. Mundy.
Henry VIII (1) Opera in 4 acts by Saint-Saëns to lib. by Détroyat and Silvestre. Prod. Paris 1883, CG 1898. (2) Incidental mus. to Shakespeare's play by Sullivan, 1878, and by German, 1892.

Henry Watson Music Library. Prin. mus. library in Manchester, part of the corporation's Central Reference Library. Basis was coll. of 5,000 books and many more scores handed over in 1899 by Henry Watson (b Burnley, 1846; d Salford, 1911), organist, cond., and teacher at RCM, to Manchester Corporation and since greatly expanded.


Henselt, Adolf von (b Schwabach, Bavaria, 1814; d Warmbrunn, Silesia, 1889). Ger. pianist and composer. Pupil of Hummel (pf.) at Weimar and of Sechter (comp.) at Vienna. Went to St Petersburg 1838, becoming court pianist and teacher of Royal family. No tours after 1838 yet acclaimed as one of greatest pianists. Comp. pf. conc., 2 sets of 12 Studies, pf. pieces, etc.

Hen, The (Haydn). See Poule, La.

Hen Wlad fy Nhadau. See Land of my Fathers.

Henze, Hans Werner (b Gütersloh, Westphalia, 1926). Ger. composer and cond. Studied at Brunswick State Mus. Sch. 1942--4, Heidelberg 1946. Studied privately with Fortner, 1946--8. Studied Schoenberg's 12-note system with Leibowitz at Darmstadt 1948. Mus. dir. Hessian State Opera's ballet, Wiesbaden, 1950. Settled in Italy 1953. Politically Henze moved in the 1960s to the extreme Left and many of his works after that date reflect revolutionary ideals and dogmas. Henze's mus. style is bewilderingly diverse, reflecting his fertile imaginative gifts and his refusal to be 'tied down' by formulae. As much a Fr. or It. composer as a Ger. one, he can adopt at will Schoenbergian, Stravinskyan, or aleatory styles. Sensuous lyricism, rich and delicate tone-colours, and easy mastery of choral writing are among the prin. features of his work. Prin. works:

operas and music theatre: Das Wundertheater (1-act, after Cervantes, for actors and orch., 1948; new version for singers 1964); Boulevard Solitude (1951); König Hirsch (1952--5; reduced version as Il Re Cervo, 1962); Der Prinz von Homburg (after Kleist) (1958); Elegy for Young Lovers (1959--61); Der junge Lord (1964); Das endeene Welt (1964, stage version of radio opera, 1953); Ein Landarzt (1964, stage version of radio opera, 1951); The Bassarids (1965); Moralities (3 scenic cantatas to Auden text, 1967); Der langwierige Weg in die Wohnung der Natascha Ungeheuer (The Tedious Way to the Place of Natasha Ungeheuer) (1971); La Cubana (vaudeville, 1973); We Come to the River (1974--6); Don Chisciotte della Mancia (version of Paisiello, 1976); Pollicino (children's opera, 1979); Il Ritorno di Ulisse in Patria (realization of Monteverdi, 1980--2); The English Cat (lib. by E. Bond) (1983).

radio operas: Ein Landarzt (Kafka) (1951); Das Ende einer Welt (1953).

chamber ballets: Jack Pudding (1949, Suite 1949); Die schlafende Prinzessin (arr. of Tchaikovsky for small orch. 1951); Labyrinth (1951, choreog. fantasy for orch. 1950); Der Idiot (1952); Des Kaisers Nachtigall (after Andersen, 1959, Suite 1959).

incidental music: Der tolle Tag (Beaumarchais) (1951); Les Caprices de Marianne (Musset/Ponnelle) (1962); Der Frieden ( Aristophanes/Hacks) (1964).

orch: Sym.: No. 1 (for chamber orch. 1947, rev. 1963), No. 2 (1949), No. 3 (1949--50), No. 4 (1955), No. 5 (1962), No. 6, for 2 chamber orch. (1969). No. 7 (1982--4); Symphonic Interludes from Boulevard Solitude (1953); Quattro Poemi (1955); Antifone (1960); Los Caprichos (1963); Symphonic Interludes from Der junge Lord (1964); Symphonic Studies (1955--64); The Hunt of the Maenads (from The Bassarids) (1965); Telemanniana (1967); Heliogabalus Imperator (1971--2); Tristan, preludes for pf., orch., tape (1973); Ragtimes and Habas; atrneras, brass band (1975); Suite from Pollicino (1979); 2 Dramatic Scenes from Orpheus (1979); Barcarola (1983).

chamber orch: Sinfonie (1947, rev. for full orch. as Sym. No. 1, 1963); Symphonic Variations (1950); Sonata for Strings (1957--9); 3 Dithyrambs (1958); 4 Fantasies (3movts. from Chamber Music 1958 with new Adagio), 8 instr. (1963); In memoriam: Die weisse Rose (1965); Fantasien für Streicher (1966, from film mus. Der junge Törless);


voice and instr: Ein Landarzt, monodrama, bar., orch. (1951--64, see also

radio opera): Whispers from Heavenly Death (Whitman), high v., 8 instr. (or pf.) (1948); The Reproach (Der Vorwurf) (Werfel), aria for bar., tpt., str. (1948); Apollo and Hyacinth, alto, 9 instr. (1949); 5 Neopolitan Songs, mez. or bar., chamber orch. (1956); Nocturnes and Arias, sop., orch. (1957); Chamber Music 1958 (Hölderlin), ten., guitar, 8 instr. (1958); 3 Hölderlin Fragments, v., guitar (1958); Arioso (Tasso), sop., vn., and orch. (or pf. 4 hands) (1963); Being Beauteous (Rimbaud), coloratura sop., hp., 4 vc. (1963); Essayon Pigs, bar., chamber orch. (1968); El Cimarrón, bar., fl., guitar, perc. (1969--70); Voices (22 songs), mez., ten., 15 instr. (1973); The King of Harlem, mez., instr. ens. (1979); 3 Auden Poems, v., pf. (1982--3).


chamber music: Str. Qts.: No. 1 (1947), No. 2 (1952), No. 3 (1975--6), No. 4 (1976), No. 5 (1976); vn. sonata (1946); sonatina, fl., pf. (1947); Chamber Sonata, pf., vn., vc. (1948, rev. 1963); Serenade, vc. (1949); Quintet, fl., ob., cl., hn., bn. (1952); 3 Tentos (from Chamber Music 1958); guitar (1958); Der junge Törless, fantasia (after work for str. orch.), str. sextet (1966, trans. of Fantasia für Streicher); Memorias de El Cimarrón, guitar (1970); Carillon,

keyboard: Variations, pf. (1949); pf. sonata (1959); Lucy Escott Variations, pf. or hpd. (1963); 6 Absences, hpd. (1961); Divertimenti, 2 pf. (1964); Toccata senza Fuga from Orpheus, org. (1979); Euridice, hpd. (1981).

Heptatonic. Scale or mode based on seven pitches to the octave.

Herabstrich (Ger.). Down-bow, in vn. and va. playing. [fy65,3]Heraufstrich is up-bow.


opera: *Wuthering Heights* (1940--52).

**orch:** Sym. No. 1 (1940); vn. conc. (1937); *For the Fallen* (1943); Suite, The *Devil and Daniel Webster* (1941); *Welles Raises Kane* (1942); *Sinfonietta*, str. (1935).

**choral:** *Moby Dick*, cantata for 2 ten., 2 basses, ch. and orch. (1936--8); *Johnny Appleseed* (1940).

**chamber music:** *Echoes* for str. qt. (1932); *Aubade* (1933).

**films:** Citizen Kane, The Devil and Daniel Webster, The Snows of Kilimanjaro, The Magnificent Ambersons, Jane Eyre, Marnie, Psycho, Jason and the Argonauts, Beneath the Twelve-Mile Reef, Fahrenheit 451.

Herstrich (Ger.). A bow movement towards the player, *i.e.* the down stroke in vc. and db. playing. See also Hinstrich.

Hertel, Johann Wilhelm (*b* Eisenach, 1727; *d* Schwerin, 1789). Ger. violinist and composer. Studied with F. Benda. Kapellmeister at Schwerin from 1754. Wrote 36 sym., several conc., pf. sonatas, etc.


Herunterstimmen (Ger.). 'To tune down' a str. to (*nach*) a specified note.

Herunterstrich (Ger.). Down-bow in vn. and va. playing.


Hes (Ger.). The note Bb. (Usually, however, the Germans call this note B; see H above.)

Heseltine, Philip. See Warlock, Peter.

founded and dir. series of lunchtime recitals at Nat. Gallery, London, which played

Hess, Willy (b Mannheim, 1859; d Berlin, 1939). Ger. violinist. Lived in USA 1865--72,
making début with Theodore Thomas Orch. Studied in Berlin with Joachim 1876--8.
Leader, opera orch., Frankfurt, 1878--86. Prof. of vn., Rotterdam Cons. 1886--8. Leader,
Hallé Orch. 1888--95; prof. of vn. RMCM 1893--5, Cologne Cons. 1895--1903 (also leader
of Cologne Gürzenich Concerts and Qt.), RAM 1903--4. Leader, Boston S.O. 1904--10.
Prof. of vn. Berlin Hochschule 1910--28 and leader of Hali;Akr Qt., Darmstadt 1931--3.

Heuberger, Richard (Franz Joseph) (b Graz, 1850; d Vienna, 1914). Austrian composer,
critic in Munich and Vienna 1881--1901. Prof., Vienna Cons. from 1902; ed. of various
periodicals. Comp. 3 operas, sym., cantata, partsongs, and 6 operettas incl. Der Opernball
(The Opera Ball, 1898), Heure espagnole, L' (The Spanish Hour). Opera (comédie musicale) in 1 act by Ravel to lib.
1919, Chicago 1920.

Heward, Leslie (Hays) (b Liversedge, 1897; d Birmingham, 1943). Eng. cond. and composer.
Chorister, Manchester Cath., 1910, ass. organist 1914. Studied RCM 1917. Mus. dir.,

Hexachord. A group of 6 consecutive notes regarded as a unit for purposes of singing at
sight---somewhat as the octave is in `movable-doh' systems. It was introduced (or perfected)
by Guido d'Arezzo in the 11th cent. and was still widely current up to the 17th. There were 3
different Hexachords, the Hard one beginning on G, the Natural one beginning on C, and
the Soft one beginning on F. It will be realized that these overlapped in their range, and that
a singer reading a piece of mus. might haveto pass from one to another if its compass
extended beyond one of those sets of 6 notes. The names of the notes were taken from the
opening syllables of 6 lines of a Lat. hymn, which syllables happened to ascend a degree
with each succeeding line. These names were Ut, Re, Mi, Fa, Sol, and La. Letter names were
also then in use for the notes, but these were absolute names, as they are still, whereas the
hexachordal names were relative to the group in use at the moment, as their successors the
modern Tonic sol-fa names are relative to the key in use at the moment: the Sol-fa system
(on its pitch side) may, indeed, be looked upon as a modernization of the hexachordal
system, which served well in the period of simple modal mus. (see Modes) but was
incapable of application to the increasing complexities of a key system. To the Hexachords
Guido added the device of The Guidonian Hand. In the 20th cent. the term is applied to a
coll. of 6 pitch classes considered eithersimultaneously or as a succession, esp. in reference
to segments of 12-note rows. Unconnected with medieval term.

Hexameron (Six Days). 6 variations for pf. on march from Bellini's I Puritani, each written
by a different composer-pianist --- Liszt, Thalberg, Pixis, Herz, Czerny, and Chopin --- with
introduction, connecting links, and finale by Liszt. F.p. Paris charity concert 1837, the
composers sitting at a pf. apiece and each playing his own variation. Liszt later added orch.
acc. and played whole series at recitals.

Hexatonic. Mode or scale based on system of six different pitches to the octave, as in
Whole-tone scale.


Hidden Fifths (or Octaves). The progression in similar motion of 2 parts to perfect 5th (or octave) from such an interval in the same 2 parts in the previous chord, so that a pedant might find a 5th (or octave) in intermediate hiding (e.g. C-G in ten. and sop. proceeding to A-E in next chord).

Hildegard of Bingen (b Bemersheim, 1098; d Rupertsberg, 1179). Ger. abbess, mystic, and writer. Took veil at 15. Became superior at Benedictine monastery of Disibodenberg 1136. C. 1147 founded monastery on the Rupertsberg, near Bingen, Rhine Valley. Wrote lyrical poetry from 1140, setting it to her own mus., much of it of strong individuality and complexity. She collected it together in 1150s under title Symphonia armonie celestium revelationum. Her morality play, Ordo Virtutum, a kind of pre-opera, representing the struggle for the soul between 16 virtues and the devil, contains 82 melodies. Edn. of her mus., ed. by J. Gmelch, pubd. Düsseldorf 1913.


Hillbilly Songs. The traditional songs (largely of European origin) of the primitive peoples of the mountain regions (e.g. Appalachians) of the S.-E. parts of the USA. 

Hiller, Ferdinand (b Frankfurt, 1811; d Cologne, 1885). Ger. pianist, cond., and composer. Pupil of Hummel, with whom he visited Beethoven on his deathbed, 1827. Lived in Paris 1828--35; 1st to play Beethoven's 5th pf. conc. in Paris. Held cond. posts in Frankfurt,
Hiller (Hüller), Johann Adam (b Wendisch-Ossig, 1728; d Leipzig, 1804). Ger. composer. Studied in Dresden and Leipzig. Settled in Leipzig 1758, becoming cond. of several organizations. Regarded as founder of the Singspiel, which he based on the Ger. Lied. First of these was Der Teufel ist los (The Devil is at large), 1766, followed by 11 others. Also wrote church mus.

Hiller, Lejaren (b NY, 1924). Amer. composer. Had lessons at Princeton Univ. from Sessions and Babbitt. Worked as research chemist; experimented in composition with computers, collaborating with Leonard Isaacson with whom in 1957 he produced Iliac Suite (named after the computer). This was first computer-composition. Dir., experimental mus. studio, Illinois Univ. 1958–68; prof of comp., State Univ. of NY, Buffalo, from 1968. Works incl. pf conc. (1949); Computer Cantata (1963); 7 Electronic Studies (1963); Rage over the Lost Beethoven (1972); many works for stage, films, and television.


Himmel, Friedrich Heinrich (b Treuenbrietzen, 1765; d Berlin, 1814). Ger. composer. Studied Dresden and in It. Court Kapellmeister, Berlin, 1795. Visited Russia, England, and Austria. Wrote operas and operettas (Ger. and It.), sym., pf conc., and church mus. incl. anthem Incline Thine Ear.

Hindemith, Paul (b Hanau, 1895; d Frankfurt, 1963). Ger.-born composer, cond., violist, and teacher. Studied comp. at Hoch Cons., Frankfurt, 1913–17, under Arnold Mendelssohn and Bernhard Sekles, and vn., va., and cond. under F. Bassermann. Became 1st violinst in Frankfurt Opera orch. 1915 and Rebner Qt. Served in Ger. Army 1917–19, but continued to compose and to play in str. qt. Returned to opera orch. Left Rebner Qt. 1921. Two 1-act operas, Mörder, Hoffnung der Frauen and Das Nusch-Nuschi were cond. by Fritz Busch, Stuttgart 1921 and by Ludwig Rottenberg (whose daughter, Gertrud, Hindemith married in 1924) in Frankfurt 1922 (with a 3rd opera Sancta Susanna). These works, later disowned as prentice pieces, had a succès de scandale. His 2nd str. qt. was perf. Donaueschingen 1921, by qt., with Hindemith as violist, led by Licco Amar. This led to the permanent est. of the Amar Qt., which played only modern works. Hindemith left the Frankfurt Opera orch. in 1923, concentrating on his work with the Amar Qt. and as a member of the selection committee for Donaueschingen fests. In 1927 Hindemith became teacher of comp. at Berlin Hochschule für Musik. Among his pupils were Franz Reizenstein, Walter Leigh, and Arnold Cooke. Also working in Berlin were 2 conds. who had championed Hindemith's mus., Furtwängler at the Phil. and Klemperer at the Kroll Opera. In 1929, because of pressure of work, Hindemith disbanded the Amar Qt. His satirical opera Neues vom Tage (News of the Day) was prod. in Berlin under Klemperer in summer 1929 (the 1st opera to incl. a sop. singing in her bath); and his cantata Lehrstück, to a text by Brecht, created a scandal at the 1929 Baden-Baden Festival. In Oct. 1929 Hindemith made his 1st visit to London, where he was soloist in the f.p. of Walton's va. conc., having met Walton at Salzburg in 1923. In 1933, the year Hitler came to power, Hindemith began work on an opera on the subject of the painter Matthias Grünewald, a medieval artist with a social conscience. He arr. 3 interludes as a suite, which he called the Mathis der Maler (Matthias the Painter) Sym.
These were performed by the Berlin P.O. under Furtwängler in Mar. 1934 and were an immediate success. But official criticism of his mus. now began to be voiced publicly. (Hitler had once been shocked by the sop.-in-the-bath scene in Neues vom Tage.) Furtwängler wrote an article in Nov. 1934 defending Hindemith and opposing his "political denunciation". As a result of the ensuing controversy, the Nazis forbade prod. of the Mathis opera. In 1935 Hindemith accepted an invitation from Turkey to est. a mus. sch. On his return from Ankara, he found the régime friendlier towards him and a Frankfurt première for Mathis seemed possible. But in 1936, after 'demonstrative' applause for Kullenkampff's playing of the new vn. sonata, Goebbels banned all further perfs. of Hindemith's mus. After a further spell in Turkey in 1937, Hindemith resigned from the Berlin Hochschule and sailed for NY. In May 1938 Mathis der Maler was staged in Zürich, but mention of the event was forbidden in Ger. newspapers. In Feb. 1940 he again sailed for the USA, this time to stay indefinitely. He was appointed visiting prof. of the theory of mus. at Yale Univ., and also was head of advanced comp. at the Berkshire summer fest. at Tanglewood, where his pupils in 1940 incl. Lukas Foss and Leonard Bernstein. In 1945 he became an Amer. citizen. He returned to Europe in 1947, visiting Italy, Holland, Belgium, Eng., Ger., Austria, and Switzerland where he renewed friendship with Furtwängler. In 1949--50 he spent a year at Harvard Univ. as Norton Prof., giving the Charles Eliot Norton lectures, later pubd. as A Composer's World. In 1951 he accepted a teaching post at Zürich Univ., dividing his time with his duties at Yale, but in 1953 resigned from Yale and returned to Europe, conducting Beethoven's 9th Sym. at the 1953 Bayreuth Fest. Hindemith is invariably associated with the term Gebrachtsmusik (utility mus.) but this is a misleading and drab name for his attitude to his art, which was that audiences should participate as well as listen. In his Berlin teaching days, therefore, he comp. works which could be used for teaching and would also provide material for amateurs. His title for this type of work was Sing-und Spielmusik (Music to Sing and Play). Examples are his children's opera Wir bauen eine Stadt (Let's Build a Town--echoed years later by Britten in Let's Make an Opera)--and Plöner Musiktag (A Day of Music in Plön), which is a series of instr. and choral pieces written for schoolchildren in Schleswig-Holstein. Like his friend Walton, Hindemith began as an enfant terrible and ended by being regarded by the avant-garde as an ultra-conservative. He rejected the extremist methods of the avant-garde (but this did not prevent him from writing for an early elec. instr., the trautonium). His early works show the influences of Strauss and Reger, succeeded by Stravinsky and Bartók. As his style developed, his rhythmic drive and partiality for contrapuntal textures grewmore evident, coupled with a reticent lyricism. This lyricism grew more evident at the time of Mathis der Maler, while his harmonic idiom was based on well-controlled dissonant tensions. Tonality was the firm basis of all his comps. The severe reaction against his mus., which eventually slackened, was as unjust as it was unthinking. The best of his mus. occupies an important place in the history of 20th-cent. comp. Prin. works:

**operas:** Mörder, Hoffnung der Frauen (Murder, the Hope of Women), 1-act, text by Kokoschka, Op. 12 (1919); Das Nusch-Nusch, 1-act, text by Blei, Op. 20 (1920); Sancta Susanna, 1-act, text by Stramm, Op. 21 (1921); Cardillac, Op. 39 (1926, new version 1952); Hin und Zurück, Op. 45a (1927); Neues vom Tage (1928--9, new version 1953); Mathis der Maler (1933--5); Die Harmonie der Welt (The Harmony of the World), (1956--7); The Long Christmas Dinner (Das lange Weihnachtsmahl) (1960). Also realization of Monteverdi's Orfeo (1943).

**theatre pieces:** Tuttifäntchen, mus. for children's Christmas play (1922); Lehrstück (Lesson on Consent), cantata to text by Brecht (1929); Wir bauen eine Stadt, children's opera (1930).

**ballets:** Der Dämon, Op. 28 (1922); Nobilissima Visione (1938); Hérodiade (1944).

**chorus and orch:** Das Unaufhörliche (The Perpetual), oratorio for sop., ten., bar., and bass, ch. and orch., text by G. Benn (1931); Requiem When Lilacs Last in the Dooryard Bloom'd (text by Whitman) for mez., bar., ch., and orch. (1946); Ite, angeli veloces (Go, flights of angels), cantata to text by Claudel in 3 parts: I, Triumphgesang Davids, for alto, ten., ch., orch., wind band, and spectators (1955), II, Custos quid de nocte, for ten., ch., and

**orch:** *Lustige Sinfonietta*, Op. 4 (1916); *Dance Suite*, *Das Nusch-Nuschi*, Op. 20 (1921); *Concerto for Orchestra*, Op. 38 (1925); *Concert Music* for pf., brass, and harps, Op 49 (1930); *Concert music* for str. and brass, Op. 50 (1930); *Philharmonic Concerto* (1932); Sym., *Mathis der Maler* (1934); *Symphonic Dances* (1937); *Suite Nobilissima Visone* (1938); *The Four Temperaments*, theme and vars. for str. and solo pf. (1940, perf. as ballet 1944); Sym. in Eb (1940); *Symphonic Metamorphosis of Themes by Carl Maria von Weber* (1940–3); *Symphonia Serena* (1946); *Sinfonietta* in E (1949–50); Sym. in Bb for concert band (1951); Sym. Die *Harmonie der Welt* (1951); *Pittsburgh Symphony* (1958); *March* (1960).

**kammermusik series:** No. 1 for small orch. Op.24 (1922); *Kleine Kammermusik* for wind quintet Op. 24 No. 2 (1922); No. 2 (pf. conc. with 12 instr.) Op. 36 No. 1 (1924), No. 3 (vc. conc. with 10 instr.) Op. 36 No. 2 (1925), No. 4 (vn. conc.) Op. 36 No. 3 (1925), No. 5 (va. conc.) Op. 36 No. 4 (1927), No. 6 (va. d'amore conc.) Op. 46 No. 1 (1927), No. 7 (organ conc.) Op. 46 No. 2 (1927).

**concertos** (besides those above): *Concert Music* for va. and large chamber orch., Op. 48 (1930); *Concert Piece* for trautonium and str. (unpubd.) (1931); Die *Schwanendreher*, for va. and small orch., based on folk-songs (1935); *Traumermusik* for va. and str. (1936); Vn. Conc. (1939); Vc. Conc. (1940); Pf. Conc. (1945); Cl. Conc. (1947); Hn. Conc. (1949); Conc. for woodwinds, harp, and orch. (1949); Conc. for tpt., bn., and str. (1949); Organ Conc. (1962).


**piano:** *Tanzstücke*, Op. 19 (1920); *Suite* 1922 (1922); *Klaviermusik*, Op. 37 (part I 1925, Part II 1926); Mus. for film *Vormittagsspuk* for player-pf. (unpubd.) (1928); pf. sonata No. 1 in A, No. 2 in G, No. 3 in Bb (1936); sonata (4 hands) (1938); sonata for 2 pf. (1942); *Ludus Tonalis* (1942).

**organ:** Organ sonatas Nos. 1 and 2 (1937), No. 3 (1940).

**vocal:** 8 Lieder for sop. and pf., Op 18 (1920); 6 *Songs on Old Texts*, unacc. ch., Op. 33 (1923); 4 3-part choruses for boys (1930); 2 *Hölderlin Songs* (1933); 4 *Hölderlin Songs* (1935); 5 *Songs on Old Texts*, unacc. ch. (rev. version to Eng. texts of 6 Songs, 1923, Nos. 1, 2, 3, and 6, with new song *Wahre Liebe*, 1937); 3 Choruses for male vv., 6 *Chansons* for ch., *Variations on an Old Dance Song* for male vv. (1939); *La Belle Dame Sans Merci* for v. and pf., 7 Songs to Eng. texts (1942); *Sing on There in the Swamp*, v. and pf. (1943); *To music* (1944); *Apparitbit repentina dies*, ch. and brass (1947); 2 Songs to words by Oscar Cox for v. and pf. (1955); 12 *Madrigals* for ch. (1958); Mass for unacc. ch. (1963). 13 *Motets* for sop. or ten. and pf. (comp. in following order: No. 8 (1940–41), No. 13 (1943), Nos. 2 and 11 (1944), Nos. 5 and 7 (1958), Nos. 3, 4, 6, 9, 10 (1959), Nos. 1 and 12 (1960).


Hindemith, Variations on a Theme of. Orch. work by Walton comp. 1962--3 to commission by Royal Phil. Soc. for its 150th anniversary concert. Theme is from 2nd movement of Hindemith's vc. conc. (1940) and 7th var. quotes 4 bars from Mathis der Maler. F.p. London 1963, cond. composer.


Hinstrich (Ger., 'away-stroke'). The up-bow on vc. and db. (see also Herstrich).


Hirt (Ger.). 'Herd', 'Herdsman'. Hirtenlied, 'Herdsman's Song', etc.


His (Ger.). The note B#. Hisis, the (probably theoretical) note B##.


Hob. Abbreviated prefix to nos. in the Hoboken catalogue of Haydn's works.

Hoboe (Hoboy). Name sometimes given to the oboe.


Hochzeitsmarsch (Ger.). Wedding March.

Hocket (‘hiccough’; Lat. hoquetus, Fr. hoquet, It. ochetto). Device in medieval vocal mus. whereby rests were inserted into vocal parts, even in the middle of words, to intensify expressive effect.


orch: Sym., No. 1 (1955), No. 2 (1962), No. 3 (1968), No. 4 (1969), No. 5 (1973), No. 6 (1984); Fugal Overture (1953); Nocturne (1953); Serenade for Strings (1958); 4 Welsh Dances (1958); Folk-Song Suite (1962); Ovs., Jack Straw (1964), Pantomime (1966); Variants (1966); Night Mus. (1967); Sinfoniettas, No. 1 (1968), No. 2 (1969), No. 3 (1970), No. 4 (1971); Concerto Grosso No. 1 (1965), No. 2 (1966); Fioriture (1968); Divertimento (1969); Investiture Dances (1969); The Sun, the Great Luminary of the Universe (1970);
Aubade (1972); The Hawk is set free (1972); The Floore of Heav'n (1973); Landscapes (1975); Lanterne des Morts (1981).


chamber music: Str. qt. (1966); pf. quintet (1972); septet (1956); sextet (1960); divertimento for ob., cl., hn., bn. (1963); vn. sonatas, No. 1 (1969), No. 2 (1970), No. 3 (1971), No. 4 (1976); harp sonata (1964); cl. sonata (1967); vc. sonata No. 1 (1970), No. 2 (1977); hn. sonata (1971); suite for harp (1967); pf. trio (1981).

piano: Sonatas, No. 1 (1959), No. 2 (1962), No. 3 (1965), No 4 (1966), No. 5 (1968), No. 6 (1972).

songs: A Contemplation Upon Flowers, 3 songs for sop. and orch. (1976); Landscapes, 5 songs for high v. and pf. (1975); Roman Dream, scena for sop. and instr. ens. (1968); Ancestor Worship, songcycle (1972).


Hodie (Lat. 'On this day'). Christmas cantata for mez., ten., bar., boys' vv., ch., and orch. by Vaughan Williams, f.p. Worcester 1954. Orig. title This Day (Hodie), the composer preferring Hodie, which has been generally adopted. Text, selected by composer, incl. settings of words from Bible, Milton, Herbert, Hardy, Drummond, Coverdale, Ballet, and Ursula Vaughan Williams.


Hoffmann, Bruno (b Stuttgart, 1913). Ger. player of and composer for Glass armonica. Début London 1938 when he revived Mozart's quintet (K617). His name for the instr. is 'glass harp'.

Aubade (1972); The Hawk is set free (1972); The Floore of Heav'n (1973); Landscapes (1975); Lanterne des Morts (1981).
Hoffmann, E(rnst) T(heodor) A(madeus) (orig. Wilhelm, but adopted name Amadeus in homage to Mozart) (b Königsberg, 1776; d Berlin, 1822). Ger. writer, mus. critic, composer, and cond. Had mus. lessons while studying law. Was th. cond. from 1808 at Bamberg, Leipzig, and Dresden. Comp. 10 operas, incl. Undine (Berlin 1816), ballet, sym., mass, pf. sonatas, etc. Best known for his essays and tales, which have remarkable bizarre humour. His character, the Kapellmeister Kreisler, inspired Schumann's Kreisleriana. He himself is the hero of Offenbach's Les Contes d'Hoffmann.

Hoffmann, Karl (b Smichov, 1872; d Prague, 1936). Cz. violinist. Founded Bohemian Str. Qt. 1892. Prof. of vn., Prague Cons., from 1922.

Hoffmann, Leopold (b Vienna, 1738; d Vienna, 1793). Austrian composer. Kapellmeister, St Stephen's Cath., Vienna, from 1772 (Mozart assisted him in 1791). Wrote sym., concs., church mus., etc.


Hofhaimer, Paul (b Radstadt, 1459; d Salzburg, 1537). Austrian organist and composer. Organist Imperial Chapel Innsbrück, 1480--1519., Salzburg Cath. from 1526. Wrote much org. mus., of which little survives, and several 4-part songs.

Hofmann, Josef (Józef Kazimierz) (b Podgorze, Kraków, 1876; d Los Angeles, 1957). Polish-born pianist and composer (Amer. citizen from 1926). Son of a pianist-conductor and opera singer, showed prodigious talent and made début as pianist at 6, appearing as soloist with Berlin P.O. at 9. Toured Europe, made NY début at 11. Amer. tour halted midway by action of soc. for prevention of cruelty to children, enforcing unwilling retirement until he was 18. Returned to Europe to study with Moszkowski and Anton Rubinstein. Returned to platform 1894, followed by regular world tours. Settled principally in USA from 1898. Dir. of Curtis Institute, Philadelphia, 1926--38. One of greatest players of Chopin, Liszt, and romantics. Comp. sym., 5 pf. concs., pf. sonatas, and many pf. pieces. Sometimes used pseudonym 'Michel Dvorsky'.


Hofmannsthal, Hugo von (b Vienna, 1874; d Rodaun, nr. Vienna, 1929). Austrian author, poet, and playwright. With Max Reinhardt, founded Salzburg Fest. in 1920. Librettist for several works of Richard Strauss: the operas Elektra (1906--8), Der Rosenkavalier (1911--10), Ariadne auf Naxos (1912, 2nd version 1916), Die Frau ohne Schatten (1914--18), Die ägyptische Helena (1924--7), and Arabella (1928--32), the ballet Josephslegende (1913--14), Der Burger als Edelmann (Le Bourgeois Gentilhomme) (1912 and 1917); ed. with
Strauss of Beethoven's ballet *Die Geschöpfe des Prometheus*; cantata *Tüchtigen stellt das schnelle Glück* (1914). Also librettist for Wellesz's *Alkestis* (1924).

**Hofopera** (Ger., 'Court opera'). Title given up to 1918 to the Court or Royal opera houses in many Ger. and Austrian cities, e.g. Vienna Hofopera, which became *Staatsoper* (State Opera) in 1919.


**Hohlflöte** (Ger., 'hollow flute', i.e. hollow-sounding fl.). Metal or wooden org. stop of 8' length and pitch.


**Holborne, William** (*d* after 1602). Brother of Anthony. 6 of his airs are incl. in *The Citharn Schoole*.

**Holbrooke, Joseph** (Josef Charles) (*b* Croydon, 1878; *d* London, 1958). Eng. composer and pianist. Mus.-hall pianist at age of 12. Studied RAM 1893--6 under Corder (comp.) and F. Westlake (pf.) Pianist-cond. for travelling pantomime 1899. After perf. of his tone-poem *The Raven* (1900) his works were much in demand at Eng. fests., but did not hold their place and are rarely heard. Comp. trilogy of Celtic operas 1911--15. Controversial writer (e.g. *Contemporary British Composers* 1925) and frequent polemicist against 'Establishment'. Prin. works:

**operas**: *Pierrot* and *Pierrette* (1909); trilogy, *The Cauldron of Anwen* comprising *The Children of Don* (1911), *Dylan* (1914), and *Bronwen* (1915).

**orch**: Symphonic poems, *The Raven* (1900), *Ulalume* (1904), *Queen Mab* (1904), *Byron*, with ch. (1906), *Apollo and the Seaman*, with ch. (1908), *Variations on Three Blind Mice*, vn. conc. Also much chamber mus., pf. pieces, songs, part-songs, etc.


**Hölderlin-Fragmente, Sechs** (Six Hölderlin Fragments). Setting by Britten, Op. 61, for v. and pf. of 6 poems by German poet Hölderlin. Comp. 1958.

**Holidays Symphony** (Ives). See *New England Holidays*.

s) smand ens: 3 Poems of William Empson, mez. and ens. (1964--5); Music for Eliot's 'Sweeney Agonistes', 3 or 4 speakers and 5 players (1965); In Chymick Art, cantata, sop., bar., 9 players (1965--6); Melodrama, 3 poems of S. Plath, speaker., male ch., ens. (1967); Divertimento No. 3 (Nursery Rhymes), sop., wind quintet (1977); Conundrums (Divertimento No. 4), sop., wind quintet (1977, 1979); Moments of Vision, speaker, vn., vc., pf., perc. (1984).

unacc. chorus: The Consolation of Music (1967--71--77); 5 Madrigals (1973); Hymn for Voices, (1977); He-She-Together[nm (1978).

song-cycles and songs: 4 Housman Fragments, sop., pf. (1965--6); 4 Poems of Stevie Smith, unacc. sop. (1968--9); Banal Sojourn, 7 Stevens poems, high v. and pf. (1971); Georgian Songs, 10 songs, bar. and pf. (1972); 5 Little Songsabout Death (S. Smith), unacc. sop. (1972--3); Lights Out, 4 songs for bar. and pf. (1974); In the Thirtieth Year, 5 songs for ten. and pf. (1974); Author of Light, 4 songs for cont. and pf. (1974); The Leaves Cry, 2 songs for sop. and pf. (1974); This is Just to Say, ten., pf. (1977); The Blue Doom of Summer, v.and harp (1977); Willow Cycle, ten., harp (1977); From High Windows, 6 poems by P. Larkin, for bar. and pf. (1977); Killing Time, unacc. sop. (1978); The Noon's Repose, 3 songs for ten. and harp (1978--9); Wherever We MayBe, 5 songs by R. Graves, for sop. and pf. (1980--1); The Lovers' Well, bass-bar. and pf. (1981); Women in War, revue for 4 female vv. and pf. (1982).

chamber music: 3 Slithy Toves, 2 cl. (1978); sonata for vn. solo (1981); Suite for Saxophone (1982).


Hollywood Bowl Natural open-air amphitheatre (65 acres) near Los Angeles, Calif., purchased in 1919 and in which since 1922 concerts of the Los Angeles P.O. are given annually for 9 weeks from July to September. Seats 25,000 and has remarkable acoustics.


Holst, Gustav (Theodore) (b Cheltenham, 1874; d London, 1934). Eng. composer of Swed. descent. Trained as a pianist, his father being a pf. teacher. In 1892 he became organist and choirmaster at Wyck Rissington, Glos. His operetta Lansdowne Castle was prod. in Cheltenham in 1893, after which his father sent him to the RCM to study comp. under
Stanford and the org. under Hoyte. At the same time he learned the tb., his pf.-playing being handicapped by chronic neuritis in the arm. In coll. holidays he played the tb. on seaside piers in the White Viennese Band. He left the RCM in 1898, having formed there a lifelong friendship with Vaughan Williams which extended to frank and detailed criticism of each other's comps. He worked as a trombonist in the Carl Rosa Opera 1898--1900 and Scottish Orch. from 1900 to 1903 and learned a smattering of Sanskrit in order to be able to trans. hymns from the Rig Veda which he wished to set to mus. His Cotswolds Symphony (unpubd.) was perf. in Bournemouth 1902 by Dan Godfrey and in 1905 his Mystic Trumpeter was perf. at the Queen's Hall. In 1903 he became mus. teacher at a Dulwich girls' sch., holding this post until 1920, and in 1905 he became dir. of mus. at St Paul's Girls' Sch., Hammersmith, retaining this appointment until his death. At this time, too, like Vaughan Williams he became deeply interested in Eng. folksong, and in 1907 became mus. dir. at Morley Coll., holding this post until 1924. At all the schs. where he taught he raised both standards and taste. In 1908 he went on holiday to Algeria (bicycling in the desert), the direct mus. result of which was an orch. suite Beni Mora. On return he comp. his chamber opera Savitri. In 1911 he cond. at Morley College the f. modern p. of Purcell's The Fairy Queen, and in 1912 began work on a large-scale orch. suite The Planets, sketching Mars just before World War I began in 1914. In that year he set Whitman's Dirge for 2 Veterans for male vv.,brass, and drums. At this time he went to live in Thaxted, Essex, where in 1916 he organized a Whitsuntide Fest., singing and performing mus. by Bach, Byrd, Purcell, and Palestrina. Later that year Savitri was prod. in London and in 1917 Holst began his choral work The Hymn of Jesus. He was unfit for war service, but in 1918 it was offered the post of YMCA mus. organizer among the troops in the Near East. As a parting present a wealthy friend, Balfour Gardiner, arranged a private perf. of The Planets in Queen's Hall, cond. Adrian Boult. The f. public p. was in 1919 and was Holst's first major public success. On return to Eng. later in 1919 he was appointed prof. of mus. at University Coll., Reading, and joined the teaching staff of the RCM. His comic opera The Perfect Fool was perf. at CG in 1923 while Holst was conducting at a fest. at the Univ. of Michigan at Ann Arbor. In 1924 he comp. his Choral Symphony on poems by Keats which was f.p. at the 1925 Leeds Fest., the same year that his 1-act Falstaff opera At the Boar's Head was staged by the BNOCC. The ill-health from which he had always suffered in some degree plagued him more after he fell from a platform while rehearsing at Reading in 1923 and comp. became an arduous burden. But in 1927 he wrote his tone-poem Egdon Heath (the title given by Thomas Hardy to a stretch of countryside in Dorset), to a commission from the NY S.O. This was followed in 1929 and 1930 by 12 Songs by Humbert Wolfe, the Double Conc., an opera The Wandering Scholar, the Choral Fantasia (perf. 1931 at the Gloucester 3 Choirs Fest.), and the prelude and scherzo, Hammersmith, for orch. These works gave promise of a new, richer, and more lyrical phase, as did the Brook Green Suite and Lyric Movement of 1933. But in 1934, after an operation, Holst died in the plenitude of his powers. His mus., while owing something to folk-song influence and to the madrigalian tradition of Byrd and Weelkes, is intensely orig. and has a visionary quality similar to that found in Vaughan Williams but expressed with more austerity and greater natural technical facility. His Planets suite, now a popular orch.showpiece, is markedly eclectic, but its finest movements, Mars, Venus, Saturn, and Neptune, show varied aspects of Holst's style. His genius as a teacher and his feeling for the community spirit engendered by mus. also contributed to the outstanding part he played in Eng. mus.-making in the first 2 decades of the 20th-cent. Prin. works:


**orch**: Suite de Ballet in Eb, Op. 10 (1899); A Somerset Rhapsody, Op. 21b (1906--7); 2 Songs Without Words, Op. 22 (1906); Beni Mora, Oriental Suite in E minor, Op. 29 No. 1 (1910, rev. 1912); Suite No. 1 in Eb, Op. 28a, for military band (1909), Suite No. 2 in F, Op. 28b (1911); Invocation, vc. and orch. (1911); St. Paul's Suite, Op. 29 No. 2, for str. (1912--13); Japanese Suite, Op. 33 (1915); Suite, The Planets, Op. 32 (1914--16); Ballet mus. from
for v. and pf. (poem by Herbert S. Brown)

 Dirge
 wind quintet (ch., str., and org. (1908--10), Op. 26 No. 1, for ch. and orch. (1908--10), Op. 26 No. 2 (3 Hymns) for female vv. and orch. (1909), Op. 26 No. 3 (4 Hymns) for female vv. and harp (1910), Op. 26 No. 4 (4 Hymns) for male vv. and orch. (1912); Hecuba's Lament, Op. 31 No. 1, for cont., female ch., and orch. (1911); The Cloud Messenger, Op. 30, ode for ch. and orch. (1910, rev. 1912); 2 Psalms for ch., str., and org. (1912); Hymn to Dionysus, Op. 31 No. 2, for female ch. and orch. (1913); Dirge for 2 Veterans, for male vv., brass, and perc. (1914); This have I done for my true love, Op. 34, for unacc. ch. (1916); 6 Choral Folksongs, Op. 36, for unacc. ch. (1916); 3 Festival Choruses, with orch. (1916); The Hymn of Jesus, Op. 37, for 2 ch., semi-ch., and orch. (1917); Ode to Death, Op. 38, for ch. and orch. (1919); I vow to thee, my country, unison song with orch. (to central melody from Jupiter, No. 4 of The Planets) (1921); First Choral Symphony, Op. 41, for sop., ch., and orch. (1923--4); 2 Motets, Op. 43, for unacc. ch. (1924--5); 7 Part-Songs, Op. 44, (to poems by Bridges) for female vv. and str. (1925--6);--No. 7 is Assemble, all ye maidens; The Golden Goose, Op. 45 No. 1, choral ballet with orch. (1926); The Morning of the Year, Op. 45 No. 2, choral ballet with orch. (1926--7); Choral Fantasia, Op. 51, for sop., ch., org., brass, and str. (1930); 12 Welsh Folksongs for unacc. ch. (1930--1); 6 Choruses, Op. 53 (to words trans. from Lat. by Helen Waddell) for male vv. and str. (or org., or pf.) (1931--2); 6 canons, (to words trans. from Lat. by H. Waddell) for equal unacc. vv. (1932).

 solo songs: 4 Songs, Op. 4, for v. and pf. (1896--8); 6 songs, Op. 15, for bar. and pf. (1902--3); 6 Songs, Op. 16, for sop. and pf. (1903--4); 9 Hymns from the Rig Veda, Op. 24, for v. and pf. (1907--8); 4 Songs, Op. 35, for v. and vn. (1916--17); 12 Songs by Humbert Wolfe, Op. 48, for v. and pf. (1929); 2 Canons (to words trans. from Lat. by H. Waddell) for 2 equal vv. and pf. (1932).

 chamber music: 6 Instrumental pieces (variously for 2 vn., vn. (or vc.), and pf.) (1902--3); wind quintet (1903); Terzetto for fl., ob., and va. (1925).

 piano: 2 Pieces (1901); Toccata (1924); Chrisemas Day in the Morning, Op. 46 No. 1 (1926); 2 Folksong Fragments, Op. 46 No. 2 (1927); Nocturne (1930); Jig (1932).


Holzblasinstrumente (Ger., `wood-blown instruments'). The woodwind.

Holzflöte (Ger.). `Wooden flute' (org. stop).

Holztrompete (Ger.). (1) Wooden tpt., or Alphorn; Swiss folk instr. for playing simple tunes. (2) Wooden instr. with bell of cor anglais, one valve, and cup mouthpiece invented to play shepherd's tune in Act 3 of Wagner's Tristan und Isolde (nevertheless, a cor anglais is usually employed for this passage).

Homage March. See Huldigungsmarsch.


Home, Sweet Home. Melody by Henry Bishop, comp. 1821 for album of nat. airs, described as 'Sicilian'. In 1823, with words by J. H. Payne (1791--1852), incorporated in Bishop's opera Clari. Tune occurs, altered, in Donizetti's AnnaBolena, leading to action by Bishop for 'piracy and breach of copyright'.

Homme Armé, L' (The Armed Man). Old Fr. folk-song used by Dufay, Palestrina, and more than 20 other composers in 15th, 16th, and 17th cents. as a cantus firmus in their Masses, which then became known by this title. Maxwell Davies, in the 20th cent., wrote Missa super 'L'HommeArmé' for speaker and ens. (1968).

Homophone. 2 harp str. tuned to produce the same note.

Homophony (Gk., 'Same-sounding'). Term applied to mus. in which the parts or vv. move in step with one another, instead of exhibiting individual rhythmic independence and interest, as in Polyphony. Many modern hymn-tunes are homophonic, whereas Bach's settings of Ger. chorales and many Handelian choruses are polyphonic.

Honegger, Arthur (b Le Havre, 1892; d Paris, 1955). Swiss composer. Studied Zürich Cons. 1909--11, Paris Cons. 1911 (comp. with Widor, orchestration with d'Indy). Member of group of Fr. composers known as Les Six from 1920. His Le Roi David won him wider fame in 1921, but this was eclipsed in 1924 by f.p. of his representation of a locomotive in Pacific 231. From these works he moved nearer to a neo-romantic style with overtones of baroque influence from his admiration for Bach. His mus. remained tonal and often has strong emotional impact, as in his dramatic oratorio, based on a Claudel 'mystery play', Jeanne d'Arc au bûcher. His syms. were championed by the cond. Charles Munch. He visited the USA several times and despite ill-health taught in his last years at the École Normale in Paris. Prin. works:

theatre: [fy75,1]Le Roi David, dramatic psalm (1921); Judith, biblical opera (1925); Antigone (1927); Amphion, ballet-melodrama, speaker, bar., 4 female vv., ch., orch. (1929); Jeanne d'Arc au bûcher, stage oratorio (1934--5); L'Aiglon, 5-act opera with Ibert (1935); Charles le téméraire (1943--4).

Hopkinson, Francis (b Philadelphia, 1737; d Philadelphia, 1791). Amer. composer, harpsichordist, poet, and politician (one of signatories of Declaration of Independence,
1776). Wrote 1st surviving piece of mus. by an American, the song *My days have been so wondrous free* (1759). Hpd. pieces, pub. 1788, dedicated to George Washington.

**Hoquet.** Same as *Hocket.*


**Horn.** (1) See *Horn Family.* (2) Org. stop like *Trumpet* but fuller and smoother in tone.


**Horn diapason.** 8' org. stop of str.-like tone ('Horn' being a misnomer).

**Horn Family.** Brass instr. The modern hn. is an intricately coiled tube of over 11'; it is of ;FB" bore at one end but widens gradually until it terminates in a large bell of 11"--14" diameter: the mouth-piece is funnel-shaped. All these details differentiate it from the *Trumpet.* The principle on which the notes are obtained is that of all brass instr. There are 2 main forms of the hn.: the Natural Horn and the Valve Horn. The Natural Horn is restricted, at any given moment, to one pitch of the harmonic series; the Valve Horn can at will be switched from the harmonic series at one pitch to that of another, so making any note of the chromatic scale instantaneously available. Its technique is more difficult to acquire than that of any other instr. in the orch. The basset-horn and cor anglais are not horns but reed instruments. See French horn.


**Hornpipe.** The word has 2 meanings: (1) An obsolete instr., consisting of a wooden pipe with a reed mouthpiece (a single 'beating' reed), and, at the other end, a hn. as 'bell'. Common in the Celtic parts of Brit. (2) A dance once popular in the Brit. Isles only, to which that instr. was orig. the usual acc. Properly a solo dance; earlier examples of the mus. are in simple triple time, but by the end of the 18th cent. this had changed to simple duple. This dance was later chiefly kept up by sailors. Purcell, Handel, and others wrote hornpipes.
Horn Signal. Nickname for Haydn's Sym. in D major, 1765, No. 31 in Breitkopf edn. (Hob. I: 31). So called because of calls written for 4 horns in slow movement.


Hotteterre, Jacques (-Martin) ('le Romain') (b Paris, 1674; d Paris, 1763). Fr. flautist, bassoonist, and instr. maker, best known of Fr. family of woodwind instr. makers, composers, and performers active in 17th and 18th cents. Called himself 'le Romain' probably because of visit to It. in his youth. By 1708 was bassoonist in Grands Hautbois and flautist in 'chamber of the king'. Much sought-after as teacher. The flutes he made are magnificent instrs. Wrote Principes de la flûte traversière (1707, Eng. trans. 1968), L'art de préâuder sur la flûte traversière (1719), and Méthode pour la musette (1737). Pubd. 2 books of suites for fl. and bass (1708, 1715).

Housatonic at Stockbridge, The. 3rd movement of Ives's Three Places in New England for orch., sometimes played separately.
House of the Dead, From The (Z Mrtvého Domu). Opera in 3 acts by Janáček to his own lib. based on Dostoyevsky's novel (1862) about his experiences in prison. Comp. 1927--8. Prod. Brno 1930, Edinburgh 1964, London 1965. Part of orch. prelude was taken by Janáček from unfinished vn. conc. (1927--8) to be called Pilgrimage of the Soul (Putování dusíčky). Problem arises over final 17 bars of this opera inserted by O. Zitek, B. Bakala, and O. Chlubna at the f.p. (1930) which is choral and optimistic; Janáček's orig. ending was more realistic, with an orch. epilogue of 27 bars, and this has been restored in perfs. cond. by Mackerras and Armstrong.


Hovhaness, Alan (b Somerville, Mass., 1911). Amer. composer, cond., and organist of Armenian and Scot. descent. Studied New England Cons. and at Tanglewood with Martin; Anu. Worked in Boston 1940--7, taught at Boston Cons. 1948--52, then settled in NY. Prolific composer, deeply interested in Eastern mus. style, which embraces aleatory procedures as in Lousadzak (Coming of Light) 1944, combines Western elements with modal harmony, Eastern rhythms, and the exotica of Chinese and Balinese instrs. Works incl. 52 syms., operas, Mysterious Mountain for orch., Fantasy on Japanese Woodprints for xylophone and orch. (1965), And God Created Great Whales (1970) for humpbacked whale solo (on tape) and orch., choral works, chamber mus., etc.


**orch:** *Merry-Eve* and *Puck's Minuet* (1917--20); *Procession* (1922); *Pastoral Rhapsody* (1923); pf. conc. (1924); *Elegy for Strings* (1937); vc. conc. (1937); *Concerto for Strings* (1938); *Pageantry Suite* (brass band, 1934); *Music for a Prince* (1948).


**voice and acc:** 4 *French Chansons*, v. and pf. (1918); *In Green Ways*, v. and pf. (1915, rev. with orch. 1928); *King David*, v. and pf. (1921); *Sine Nomine*, soloists, organ, and orch. (1922).

**chamber music:** Pf. Qt. in A minor (1916); *Phantasy Quartet* (1917); *Rhapsodic* *Quintet*, cl. and str. (1919); *In Gloucestershire* (str. qt.) (1924); cl. sonata (1946).

**organ:** 3 Rhapsodies (1917); 2 organ sonatas, *De Profundis* (1960); *Fugue, Chorale, and Epilogue: Sarabande for the Morning of Easter*.

**clavichord:** *Lambert's Clavichord*, 12 pieces (1926--7); *Howells's Clavichord*, 20 pieces (1955--61). ^Also about 65 songs incl. several settings of De la Mare, of which *King David* (1921) is a favourite.


Hrotta. Another name for the *Crwth*.


Huber, Hans \(b\) Epennburg, 1852; \(d\) Locarno, 1921. Swiss composer. Studied Leipzig Cons. 1870--4. Taught Basle Mus. Sch. 1889--1918 (dir. from 1896). Wrote 9 sym. (incl. William Tell and *Böcklin*), 4 pf. concs., vn. conc., 2 pf. quintets, 5 pf. trios, 9 vn. sonatas, 5 operas, oratorio, cantatas, etc.


Hucbald (b c.840; d Saint-Amand, Tournai, 930). Fr. monk, remembered for his treatise De harmonia institutione (? c.880) which describes the gamut and themodes.

Huddersfield Choral Society. Amateur choir founded in Huddersfield, Yorkshire, in 1836. Regular concerts given since 1881. During 1930s had 400 members, but has since been reduced to 230. Has sung at most Brit. fests. and made many recordings. Its Messiah perf. is renowned. First overseas tour to Netherlands, 1928. Vienna Mus. Fest. 1958, Boston, Mass. 1965. Has also visited Berlin, Brussels, and Lisbon. At one time had its own orch. but now sings with independent orches. Sir Henry Coward and Sir Malcolm Sargent were conductors for over 30 years each. Other cons. have incl. John Pritchard (1973--80) and Owain Arwel Hughes. Its chorus-masters have incl. Herbert Bardgett, Eric Chadwick, and Douglas Robinson. For centenary in 1965 Vaughan Williams wrote Dona Nobis Pacem.


Huldigungsmarsch (Ger., 'Homage March'). (1) By Wagner, 1864, in honour of his patron, King Ludwig II of Bavaria. Orig. for military band. Orch. version, partly scored by Raff, f.p. at laying of foundationstone at Bayreuth, 1872. (2) By Liszt, in honour of Grand Duke of
Saxe-Weimar. For pf., 1853, scored by Raff 1853; rev. and re-scored by Liszt 1857. (3) By Grieg, Op. 56, No. 3, in the Sigurd Jorsafar mus., also known as 'Triumphant March'.


Hume, Tobias (b ?c.1569; d London, 1645). Eng. composer and army officer. His First Part of Ayres for lyra-viol was pub. 1605, with fanciful titles such as 'Tickle me quickly' and the instruction, thought to bethe first recorded use of col legno, to 'drum this with the back of the bow'. In 1607 his Captaine Humes Poeticall Musicke constituted the largest pubd. repertory of solo lyra-viol music to that date.


Humoresque (Fr.), Humoreske (Ger.). Title given by some composers to a lively and capricious (sometimes a little sad) instr. comp. Famous examples are by Dvořák (particularly No. 7 of his 8 Humoresques for pf., Op. 101, 1894), and Schumann, for pf., Op. 20, 1839. Mahler orig. conceived his 4th Sym. as a 'symphonic Humoresque'.

Humperdinck, Engelbert (b Siegburg, 1854; d Neustrelitz, 1921). Ger. composer. Studied Cologne Cons. 1872--6 under F. Hiller and later at Munich. Met Wagner in It. 1879 and was invited to assist in preparation for prod. of Parsifal at Bayreuth. Taught theory, Barcelona Cons., 1885--6. Prof. of harmony, Hoch Cons., Frankfurt, 1890--6, also acting as mus. critic for Frankfurter Zeitung. His opera Hänsel und Gretel, which effectively uses a Wagnerian idiom for a fairytale, was a success at Weimar, 1893, and subsequently elsewhere ever since. His other operas failed to emulate its success. Dir., Berlin Akademische Meisterschule for comp. from 1900. Prin. works:

operas: Hänsel und Gretel (1893); Dornröschchen (1902); Die Heirat wider Willen (1905); Königskinder (1910); Die Marketenderin (1914); Gaudeamus (1919).

incidental music: Merchant of Venice (1905); The Winter's Tale and The Tempest (1906); As You Like it (1907); Lysistrata (1908); The Miracle (1911); The Blue Bird (1912).
songs: Kinderlieder.

Humphrey, Pelham. See Humfrey, Pelham.

Hungarian Dances (Ungarische Tänze). 21 pf. duets by Brahms pubd. in 4 vols. between 1852 and 1869. 3 were orch. by him, and he arr. some for pf. solo (Nos. 1--10).

Hungarian Rhapsodies. 19 comps. for pf. by Liszt, comp. 1846--85. Of these 12 were orch., some by Franz Döppler. The Hungarian Fantasia for pf. and orch. is based on No. 14. There are discrepancies between the numbering of pf. and orch. versions.


Hunt Quartet. Nickname for Mozart's Str. Qt. No. 17 in Bb (K458, 1784), ded. to Haydn, and so called because of the 1st subject of 1st movement.


Hunt, Thomas (fl. early 17th cent.). Eng. composer of church mus., etc. Contributed madrigal Hark, did you ever hear so sweet a singing? to The Triumphs of Oriana (1601).


Hüpfend (Ger., 'hopping'). In str. playing, 'with springing bow', i.e. spiccato.


Hurdy-gurdy (organistrum, symphonia, chifonie, organica lyra, vielle à roue 'wheel fiddle'). A portable medieval str. instr., shaped like a viol, dating (in Europe) from early 12th cent. 1st str. instr. to which kbd. principle was applied. The instr. is hung round the player's neck or strapped to the body at an angle which lets the keys fall back under their own weight. Bowing action replaced by wheel cranked by a handle. Outer rim of wheel, coated with resin, makes all str. resonate at once, providing a continuous drone like a bagpipe. Fingering is also mechanized, the same str. being stopped at different points to produce required scale. Orig. required 2 players, but during 13th cent. improvements enabled solo perf., thus transforming its use from a cumbersome instr. to one capable of providing dance mus. By 14th cent. there were 6 str. and a kbd. compass of 2 chromatic octaves. Application of the term to any instr. worked by turn of a handle, e.g. barrel-org., street pf., is incorrect. See Lira organizzata. Hurford, Peter (John) (b Minehead, 1930). Eng. organist and composer. Studied RCM and Cambridge Univ. 1948--52. Début, London (Festival Hall) 1957. Master of the Mus., St Albans, from 1958. Comps. incl. church mus. and org. suites. O.B.E. 1984.


Hurtig (Ger.). Allegro, i.e. nimble, quick.


orch: 3 Frescoes (1947); pf. concertino (1949); Sym. No. 1 (1953); Portrait for str. (1953); 4 Easy Pieces for str. (1955); Fantasies (1956); Poem for va. and orch. (1959); Mosaïques; Elegy and Rondo for alto sax. and orch. (1961); Serenade for wind quintet and str. (1963); Conc. for brass quintet and str. (1965); Music for percussion (1966); Conc. for alto sax. and band (1967); Music for Prague (1968); The Steadfast Tin Soldier, speaker, orch. (1974).

chamber music: Str. Qts. No. 1 (1949), No. 2 (1953), No. 3 (1968); vn. sonatina (1945); Evocations of Slovakia for cl., va., and vn. (1951); wind trio (1966); pf. sonata (1949); vn. sonata (1972--3).


Huygens, Constantijn (b The Hague, 1596; d The Hague, 1687). Dutch composer and perf. on a variety of instr., incl. viol, lute, org., theorbo, and guitar. Visited London 1618 and twice thereafter. Comp. nearly 900 instr. and vocal pieces.


Hydraulis, Ancient instr., also known as water org., said to have been invented by Gr. Ktesibios c.
250 BC Resembled small modern org. Kbd. operated by series of levers, each with a return mechanism, pressed down by fingers to obtain required notes. Water was used to stabilize wind pressure. In 4th cent.
ad hydraulic mechanism was replaced by bellows, enabling much louder tone. See also Organ.

Hymn. Song of praise to the deity or a saint. Particularly assoc. with Anglican church where words and melodies of hymns are especially popular for congregational singing. Books of hymns and hymn-tunes of special significance are *Hymns Ancient and Modern* (1861 and many subsequent edns.), *The Yattendon Hymnal* (Bridges, 1899), *The English Hymnal* (1906, rev. 1933, mus. ed. Vaughan Williams, in which some folk tunes were adapted as hymn-tunes), and *Songs of Praise* (1925, rev. 1931, mus. ed. Vaughan Williams and Martin Shaw). In Eng. hymn-books, tunes are given an identifying title such as a Latin translation, or the name of a town or village, e.g. Down Ampney ( Vaughan Williams's birthplace) is title of his *Come down, O love divine*.

*Hymnen* (Anthems). Comp. by Stockhausen which exists in 3 versions, incl. one for elec. instr. and *musique concrète*, and one with added soloists, (both 1966--7). A shorter version with orch. was made in 1969. The anthems are nat. anthems.


Hymnus Paradisi (Hymn of Paradise). Requiem by Howells for sop. and ten. soloists, ch., and orch. to texts selected by him from Latin Mass for the Dead, Psalm 23, Psalm 121, the Burial Service, and the Salisbury Diurnal (trans. G. H. Palmer). Comp. 1938 in memory of his son, but not released for perf. until 1950 (Gloucester Fest.). Some of the themes in *Hymnus Paradisi* were first employed in Howells's *Requiem* for unacc. ch., comp. in 1936. The *Requiem* was reassembled from MS. and perf. in 1980.

I

I (It.). The (masc. plural).

Scents); 3. *Le Matin d'un jour de fête* (Morning of festival day). This evocation of Sp. was written by a composer who went to Sp. for one day in his life—to see a bullfight.

Iberia. 4 books (1906--09) containing 12 pf. pieces by Albéniz, several being orch. by Arbós.


*operas*: *Angélique* (1926); *Le Roi d'Yvetot* (1928); *Gonzague* (1930); *L'Aiglon* (with Honegger, 1935).

*ballets*: *L'Eventail de Jeanne* (with 9 other composers, 1927); *Le Chevalier errant* (1935).

*orch*: *Escales* (1922); *Divertissement* (1930, adaptation from mus. for Lebiche's play *Un Chapeau de paille d'Italie* (The Italian Straw Hat)); fl. conc. (1934); concertino da camera for alto sax. (1935); *Louisville Concerto* (1953); Sym. No. 2 ('Bostoniana') (1955--61).

*chamber music*: *Capriccio* for 10 instr. (1938); Str. qt. (1937--42); Trio for vn., vc., harp (1942).

*voice and piano*: *Le Petit Âne blanc* (The Little White Donkey) (1940, from Histoire No. 2 for pf., 1922).


Idée fixe (Fr.). Fixed idea. Term used by Berlioz, in his *Symphonie fantastique* and elsewhere, for what is in essence a *leitmotiv* or *motto-theme*. Berlioz borrowed the term from medicine, where it means 'a delusion that impels towards some ab-normal action'.

Idiophone. Term for mus. instr. which produce sound from their own substance, e.g. castanets, cymbals, bells, etc. Can be struck, plucked, blown, or vibrated by friction. One of 4 classifications of instr. devised by C. Sachs and E. M. von Hornbostel and pubd. in *Zeitschrift für Ethnologie*, 1914. Other categories are aerophones, chordophones, and membranophones, with electrophones recently added.

Idomeneo, Re di Creta, ossia Ilia ed Idamante (Idomeneus, King of Crete, or Ilia and Idamante). Opera seria in 3 acts by Mozart (K366) (comp. 1780--1) to It. lib. by G.B. VareSCO, after Danchet's lib. for Campra's *Idoméene* (1712) and the ancient legend. For Vienna private perf. in 1786 Mozart made additions to the score incl. new sop. aria *Non temer, amato bene* (K490), now sung in many modern perf.s. Prod. Munich 1781, Karlsruhe 1917, Dresden 1925, Glasgow 1934, Tanglewood 1947, Glyndebourne 1951, NY 1951, London 1962 (1st CG prod. 1978). For revival at Vienna, 1931, R. Strauss ed. (liberally) the score and added mus. of his own, with text rewritten by L. Wallerstein, and Wolf-Ferrari ed. the work for Munich, 1931. Many textual and other special musicological problems attend this opera. For details, see W. Mann's *The Operas of Mozart* (1977).

Idyll. In literature a description (prose or verse) of happy rural life, and so sometimes applied to a mus. comp. of peaceful pastoral character (e.g. Wagner's *Siegfried Idyll*).


Il (It.). The (masc. sing.).

Île joyeuse, L’ (The Island of Joy). Pf. piece by Debussy comp. 1904 and inspired by one of Watteau's 2 pictures, *L'Embarquement pour Cythère*, which delicately depicted early 18th-cent. scene of party about to embark for the island sacred to Venus.


Images (Pictures). Title given by Debussy to 2 works: (1) *Images* for orch. (*Gigues*, 1909--12, orch. Caplet; *Ibéria*, 1905--8, and *Rondes de Printemps*, 1905--9). First perf. as triptych, Paris 1913 cond. Pierné. (2) 2 sets for solo pf., set 1 (1905) containing *Reflets dans l'eau*, *Hommage à Rameau*, *Mouvement*; set 2 (1907) containing *Cloches à travers les feuilles*, *Et la lune descend sur le temple qui fut*, and *Poissons d'or*.

Imaginary Landscape. Title of 5 perc. works by Cage in which he also developed his interest in unusual and elec. sounds. No. 1 (1939) is for two variable speed gramophone turntables, frequency recordings, muted pf., and cymbal; No. 2 (*March*) is for perc. quintet (1942); No. 3 (1942) for perc. sextet; No. 4 (*March No. 2*) for 12 radios, 24 players, and cond. (1951); No. 5 (1952) is a score for making a recording on tape using any 42 gramophone records.


Imitation. Compositional device in part-writing involving repetition by one v. of more or less the phrase previously stated by another v. In *Canon* and *Fugue*, imitation is according to a strict regulated pattern.

Imitazione, Aria d’. See Aria.


Imperfect Cadence. See Cadence.

'Imperfect' Time. See Common Time.

Imperial Mass. Another name for Haydn's *Nelson Mass*.


Impressionism. Term used in graphic art from 1874 to describe the work of Monet, Degas, Whistler, Renoir, etc., whose paintings avoid sharp contours but convey an 'impression' of the scene painted by means of blurred outlines and minute small detail. It was applied by musicians to the mus. of Debussy and his imitators because they interpret their subjects (e.g. *LaMer*) in a similar impressionistic manner, conveying the moods and emotions aroused by the subject rather than a detailed tone-picture. To describe Debussy's harmony and orchestration as impressionist in the sense of vague or ill-defined is to do them a severe injustice. Some of the technical features of musical impressionism included new chord combinations, often ambiguous as to tonality, chords of the 9th, 11th, and 13th being used instead of triads and chords of the 7th; *appoggiatura* used as part of the chord, with full chord included; parallel movement in a group of chords of triads, 7ths, and 9ths, etc.; whole-tone chords; exoticscales; use of the modes; and extreme chromaticism.

Impromptu (Fr.). Literally 'improvised' or 'on the spur of the moment', but in 19th cent., name given to short piece of instr. mus., often in song-like form, e.g. those by Schubert, Chopin, and Schumann. In 20th cent., term has been used by Britten for rev. 3rd movement of his pf. conc.

Improvisation (or extemporization). A perf. according to the inventive whim of the moment, i.e. without a written or printed score, and not from memory. It has been an important element in mus. through the centuries, viz. (1) from the 12th to the 17th cents., in vocal descant when a part was improvised by one singer to a notated part sung by another. (2) in 17th and 18th cents. in the 'divisions' of viol players, i.e. the improvised decoration of the notes of a tune by shorter notes. Also the kbd. player's improvisation of the figured bass. (3) In the 18th cent. the filling-in of the preludes to kbd. suites which Handel and others often indicated merely as a series of chords from which the perf. was to develop his material. (4) From 18th cent., the *cadenza* in concs. (sometimes written out, but often left to the virtuoso to invent). (5) In 18th and early 19th cents., the kbd. perf.s. by which Bach, Mozart, Beethoven, Hummel, Clementi, and others enthralled their audiences by brilliant displays of improvisation. (6) The same (5) by organists such as Bruckner and Widor, this practice still being fairly common among organists. (7) In jazz, improvisation by solo instrumentalists is part of the idiom's attraction. (8) Aleatory or indeterminate features of 20th-cent. works are of an improvisatory nature. (9) The term is sometimes used as the title of a notated work which is intended to convey an impression of improvisation.

In Alt (It.). Notes are *in alt* which are in the octave immediately above the top line of the treble stave; the next octave is *in altissimo*.


Incantando (It.). Warming-up, i.e. getting faster and louder.

Incidental Music. Mus. written for atmospheric effect or to accompany the action in a play. It was provided 'incidentally' as far back as Gr. drama. Purcell wrote much incidental mus. for the th. of his day, and there are dozens of superb examples since the early 19th cent., e.g. Beethoven's for Goethe's *Egmont*, Mendelssohn's for Shakespeare's *A Midsummer Night's
*Dream*, Grieg's for Ibsen's *Peer Gynt*, Bizet's for Daudet's *L'Arlésienne*, Sibelius's for Maeterlinck's *Pelléas et Mélisande*, Walton's for Shakespeare's *Macbeth*, etc. Music for films and TV is also in a sense 'incidental music'.


**Indeterminacy.** Much the same as aleatory, but specially the principle by which a decision of the performer of a comp. replaces a decision of the composer.

**India, Sigismondo d'** (b Palermo, c. 1582; d ? Modena, before 1629). It. composer and singer. Said to be of noble birth and spent 1600--10 travelling in It., visiting several courts. Probably met Monteverdi in Mantua 1606. Dir. of chamber mus. to the Duke of Savoy in Turin, 1611--23, during which period most of his mus. was written. Moved to Modena 1623--4, then to Rome where in 1625 his sacred opera *Sant' Eustachio* was perf. in Cardinal Maurizio's palace. Returned to Modena 1626. Regarded as most important composer of secular vocal mus. in early 17th cent. It. after Monteverdi. Collections of his works were pubd. in Milan and Venice from 1609 to 1623. Blended styles of Marenzio, Wert, Gesualdo, and Monteverdi into a rich polyphonic style of his own, with daring harmonies and treatment of dissonance.


**Indianisches Tagebuch** (Indian Diary). Work by Busoni, Book I being for pf. solo and Book II for orch. Comp. 1915.

**Indian Queen, The.** Semi-opera in 5 acts by Purcell, with text by Dryden and R. Howard about rivalry between Mexicans and Peruvians. Prod. London 1695, the final masque in Act V being by Daniel Purcell.


**Indy, Vincent d'**. See *D'Indy, Vincent.*

Infinite Canon (Perpetual Canon). Canon in which each v., having reached the end, begins again, and so indefinitely.

Inflection. In plainsong, the general name given to such parts as are not in monotone, i.e. incl. the intonation, mediation, and ending, and excl. the recitation.


Inglott, William (b 1554; d Norwich, 1621). Eng. composer and organist. Organist, Norwich Cath. from 1608. Comp. a Te Deum, pieces for virginals, madrigals, etc.


In modo di (It.). In the manner of.

Innig (Ger.). Inmost, heartfelt. So the noun Innigkeit. Word frequently used by Eng. mus. critics to describe mystical or spiritual passages in the mus. of, for instance, Beethoven and Bruckner.

In nomine (In the name). A typeof contrapuntal instr. comp. by 16th-cent. Eng. comps., usually for consort of viols but sometimes for lute or kbd. based on a version of a piece of plainchant. First used by Taverner, when he comp. an instr. piece based on the theme to which he set the words 'In nomine Domini' in his Gloria Tibi Trinitas Mass. This set a fashion, and the name 'In nomine' was adopted for this type of piece.

Insanguine, Giacomo (b Monopoli, Bari, 1728; d Naples, 1795). It. composer, sometimes called Monopoli. Comp. several operas, incl. Didone abbandonata (1769), and church mus.

Institut de recherche et de co-ordination acoustique-musique. Laboratories and elec.studios, part of the Georges Pompidou Centre, Paris, inaugurated 1977 under directorship of Boulez, for experiment and research into modern compositional techniques. Known as I.R.C.A.M.

Instrumentation. Writing of mus. for particular instrs., especially referring to composer's knowledge of what is practicable on various instrs. Also used in sense of orchestration.

Instruments, Musical. Objects or devices for producing mus. sound by mechanical energy or electrical impulses. They can be classified as: (1) Str. (plucked or bowed). (2) Wind (played by blowing direct into the mouthpiece or through a reed). (3) Perc. (of determinate or indeterminate pitch). (4) Elec. Note that the pf., though it has str., is percussive in its mechanism, so is not easily classified. For the classifications of instr. by C. Sachs and E. M. von Hornbostel pubd. in 1914, see aerophones, chordophones, idiophones, and membranophones, with electrophones as additional category. For the Sachs-Hornbostel introduction to their classifications, see New Grove, Vol. 9, pp. 241--5.

Intavolatura (It.). Entablature. Term denoting 'scoring' used in Elizabethan period. Referred to arr. of madrigals for kbd. perf.


Intendant (Ger.). Superintendent. Administrative dir. (not necessarily artistic or mus. dir.) of a Ger. opera house or th.

Interlude. Piece of mus. played between other pieces, such as an org. passage played between verses of a hymn, or between the acts of a play, or between scenes in an opera (e.g. the Sea Interludes in Britten's Peter Grimes). Also used as a title of a mus. work without above connotations.

Intermezzo (Intermedio) (It.; Fr. Intermède). In the middle. This word has undergone several changes in application, viz., (1) Originally, in 16th-cent. It., a mus. entertainment interpolated between sections of more serious fare, such as songs or madrigals, or between the acts of a play. Earliest recorded was at Florence 1539. In France, the intermèdes were sometimes on a sumptuous scale and sometimes comprised ballet only. Those by Lully for Molière's plays preceded or followed the comedy in addition to separating its acts and in some cases had nothing to do with the plot, e.g. the Ballet des Nations which concluded Le bourgeois gentilhomme (1670). (2) With the development of opera seria, based invariably on mythological legends, the intermezzo became popular because of its contrasted, more
realistic, and topical, often comic, characters. At the beginning of the 18th cent., comic characters were admitted into opera seria in scenes near the end of an act, thus forming a separate plot, an intermezzo. Most popular of these intermezzi was Pergolesi's *La serva padrona* (The maid as mistress) (1733). From this form developed opera buffa. (3) By the 19th cent. the word had come to be applied in the same sense as interlude; and for a short orchestral piece inserted into an opera to denote a lapse of time, as in Mascagni's *Cavalleria Rusticana*, or summarizing events as in the 'Walk to the Paradise Garden' in Delius's *A Village Romeo and Juliet*. (4) A short movement in a sym., conc., or sonata, e.g. the slow movement of Schumann's pf. conc. (5) Short independent pf. pieces by Brahms, Schumann, etc.


**Internationale.** Socialist song composed by P. Degeyter (1848--1932) to words by Eugène Pottier, a Lisle woodworker. Was official anthem of Communist Russia until 1 Jan. 1944. Not the same as *The Red Flag*.


**International Musical Society.** Soc. devoted to musicological research, having about 20 nat. sections which combined for purposes of publication and conferences. Founded 1899 in Leipzig, terminated 1914 by World War I. Work carried on by *International* Musicological Society.


**International Society for Contemporary Music.** Soc. founded after fest. by young Viennese composers in Salzburg in 1922, under first presidency of E. J. Dent. Many nat. sections. Annual fest. held each year at a different place, at which the works of contemporary composers of all nationalities are given a hearing. Works to be played are chosen by int. jury. Known as I.S.C.M.

**Interpretation** in mus. is merely the act of perf., with the implication that in it the performer's judgement and personality have a share. Just as there is no means by which a dramatist can so write his play as to indicate to the actors precisely how they should speak his lines, so there is no means by which a composer can indicate to a performer the precise way in which his mus. is to be sung or played---so that no 2 performers will adopt the same slackenings and hastenings of speed (incl. *Rubato*), the same degree of emphasis on an accented note, and so forth. The matter is further complicated by composers' latitude in use of metronome markings as applied to a term such as *allegro* or *moderato* (e.g. varying in one work from $\text{ya} = 160$ to $\text{ya} = 100$ for *allegro*). Thus there is no 'right' or 'wrong' interpretation in the strict sense, but in matters of style and taste, a performer's interpretation may be felt by listeners to be out of sympathy with, or a distortion of, the composer's intentions.

**Interrupted Cadence.** Chord of the dominant followed by that of sub-mediant.

**Interval.** The 'distance' between 2 notes is called an 'interval', i.e. the difference in pitch between any 2 notes. The 'size' of any interval is expressed numerically, e.g. C to G is a 5th,
because if we proceed up the scale of C the 5th note in it is G. The somewhat hollow-sounding 4th, 5th, and octave of the scale are all called Perfect. They possess what we may perhaps call a 'purity' distinguishing them from other intervals. The other intervals, in the ascending major scale, are all called Major ('Major 2nd', 'Major 3rd', 'Major 6th', 'Major 7th'). If any Major interval be chromatically reduced by a semitone it becomes Minor; if any Perfect or Minor interval be so reduced it becomes Diminished; if any Perfect or Major interval be increased by a semitone it becomes Augmented. Enharmonic Intervals are those which differ from each other in name but not in many other way (so far as modern kbd. instruments are concerned). As an example take C to G# (an augmented 5th) and C to Ab (a minor 6th). Compound Intervals are those greater than an octave, e.g. C to the D an octave and a note higher, which may be spoken of either as a major 9th or as a compound major 2nd. Inversion of Intervals is the reversing of the relative position of the 2 notes defining them. It will be found that a 5th when inverted becomes a 4th, a 3rd becomes a 6th, and so on. It will also be found that perfect intervals remain perfect (C to G a perfect 5th; G to C a perfect 4th, etc.), while major ones become minor, minor become major, augmented become diminished, and diminished become augmented. Every interval is either Concordant or Discordant. The Concordant comprise all perfect intervals and all major and minor 3rds and 6ths; the Discordant comprise all augmented and diminished intervals and all 2nds and 7ths. It therefore follows that all Concordant intervals when inverted remain Concordant and all Discordant intervals remain Discordant. Musical examples of Intervals are as follows:[In1]


In the Steppes of Central Asia (V sredney Azii, In Central Asia). 'Orchestral picture' by Borodin, comp. 1880 to acc. tableau vivant at exhibition marking Alexander II's silver jubilee. Represents approach and passing of a caravan.

Intimate Letters (Listy d. Anuveřné). Sub-title of Janáček's Str. Qt. No. 2, comp. in 22 days 1928; so called because it is autobiographical in content, the letters concerned being those he wrote to Kamilla Stoesslová between 1917 and 1928 (he wanted to call it 'Love Letters'). F.p. Brno 1928; f.p. in England 1936 (broadcast).


Intonation. (1) The opening phrase of a plainsong melody, perhaps so called because it was often sung by the precentor alone, giving the pitch and (in the Psalms) the 'tone' of what was to follow. (2) The act of singing or playing in tune. Thus we speak of a singer or instrumentalist's 'intonation' as being good or bad.

Intoning. The singing upon one tone or note, as is done by the clergy in parts of the Roman, Anglican, and other liturgies.

Intrada. The It. equivalent of the Fr. Entrée. Used as name for a movement by 18th-cent. composers and also in 20th cent. (e.g. in Vaughan Williams's Concerto Grosso).

Introduction. The beginning of a piece of mus., sometimes but not necessarily thematically linked to what follows (as in Elgar's Introduction and Allegro for Strings). Many syms.,
especially among those by Haydn, Mozart, and Beethoven, have extensive slow introductions to the first movement.


Introit. Part of the Proper of the Mass. Initial chant, usually comprising antiphon with one verse and the Gloria patri. Also organ piece which replaces all or part of the sung Introit.

Invention. Name given by J. S. Bach to 15 of his shorter kbd. comps. in 2 parts or 'voices', incl. in his Klavierbüchlein, 1720. They are highly contrapuntal, being largely in the nature of imitation. Each works out some short melodic motif. Bach also left another 15 comps. in the same style, now known as his '3-part Inventions', to which he gave the title 'Symphonies'. The term was used before Bach's day for short vocal or instrumental pieces by Dowland, Janequin, and Negri, among others. It has occasionally been revived in the 20th cent., e.g. by Blacher and Berg.

Inventionshorn, Inventionstrompete (Ger.). Invention Horn, Invention Trumpet. The prefix 'Inventions' has been used to characterize several novelties. The Inventionshorn was the work of Charles Clagget (1740--c.1795) who united 2 instr., one in D and the other in Eb, in such a way that the player had both at command and could thus gain the advantage of the full chromatic scale. Clagget's work, patented 1788, was made possible by the invention, by the hn. player Hampel of Dresden, of curved sliding crooks called 'inventions', hence the name. The term Inventionstrompete seems to have been applied not only to the tpt. equivalent of the Inventionshorn but also to 2 earlier novelties, a short horn in F with crooks for every key down to Bb, and the 'Italian Trumpet' (coiled into horn shape).

Inversion. Literally, the turning upside down of a chord, interval, counterpoint, theme, or pedal point. A chord is said to be inverted when not in its 'root position'. For inversion of intervals, see Interval.

Inversion, Canon by. See Canon.

Inverted Cadence. See Cadence.

Inverted Mordent. See Mordent.

Inverted Pedal. See Harmony.

Inverted Turn. See Gruppetto.

Invertible Counterpoint. See Counterpoint.


Iolanta (Tchaikovsky). See *Yolanta*.


Ionian Mode. See *Modes*.


Ireland, John (Nicholson) (b Bowdon, Ches., 1879; d Washington, Sussex, 1962). Eng. composer and pianist. Studied RCM 1893--1901 (comp. with Stanford, pf. with Cliffe). Org., St Luke's, Chelsea, 1904--26. Prof. of comp. RCM 1923--39, pupils incl. Britten, Bush, Searle, and Arnell. He made his reputation with chamber mus. and with pieces for pf. solo in which his understanding of the instr. is paramount. His songs are in the best Eng. tradition and are typical of Ireland's style, which owes more to French influences than to English and has an individual restraint and austerity which is highly attractive. He did not compose syms. or large-scale choral works, but his orch. tone-poems and ovs. are colourfully scored and his pf. conc., with its racy jazz interludes, is among the best in the genre by an Eng. composer. Prin. works:

**orch:** *Trítons*, symphonic prelude (c.1905); *Bagatelle* (orig. for vn. and pf. 1911, arr. for orch. 1916); *Concertino Pastorale* for str. (1939); pf. conc. in Eb (1930); Epic March (1942); The *Forgotten Rite*, prelude (1913); *Legend* for pf. and orch. (1933); *A London Overture* (orig. for brass) (1936); Mai-Dun, symphonic rhapsody (1920--1); *The Overlanders*, suite arr. Mackerrras from film mus. (1946--7); *Satyricon*, ov. (1946); Downland Suite for str. (1932).

**chorus and orch:** *Vexilla Regis* (1898); *Greater Love Hath No Man*, motet (1912, orch. 1924); *These Things Shall Be*, cantata for bar. (or ten.), ch., and orch. (1936--7).
brass band: Downland Suite (1933); Comedy Overture (1934, orch. as A London Overture 1936); Maritime Overture (1944).

voices: Greater Love Hath No Man (sometimes called Many Waters cannot quench Love), motet for treble, bar., ch., and org. (1912, with orch. 1924); The Holy Boy, unacc. carol (orig. pf. prelude 1913–5, arr. for vv. 1941, for org. 1919, for v. and pf. 1938, for brass (by Robert E. Stepp) 1950, for str. 1941); Adam Lay Ybounden, unacc. carol (1956); Man in his labour rejoiceth, with pf. (1947); Island Praise, unacc. male vv. (1955).

chamber music: Sextet for cl., hn., str. qt. (1898); Str. qts.; No. 1 in D minor (1895), No. 2 in C minor (1897); Phantasy Trio in A minor (1908); Piano Trio in E (1917); Bagatelle for vn. and pf. (1911, arr. for orch. 1916); Vn. Sonata No.1 in D minor (1908–9, rev. 1917), No.2 in A minor (1915–17); Vc. Sonata in G minor (1923, arr. for va. by Tertis, 1941); Fantasy Sonata for cl. and pf. (1943); The Holy Boy (arr. for str. qt. 1941).

piano: Sonata in E minor (1918–20); sonatina (1926–7); Decorations (3 pieces incl. The Island Spell) (1921); 4 Preludes (No.3 is The Holy Boy) (1913–15); Rhapsody (1915); 3 London Pieces (No.1 is Chelsea Reach) (1917–20); Merry Andrew (1918); The Towing-Path (1918); Summer Evening (1919); 2 Pieces (For Remembrance and Amberley Wild Brooks) (1921); Equinox (1922); Prelude in E (1924); Ballade of London Nights (c.1929, pubd. 1968); Greenways (3 Lyric Pieces) (1937); Sarnia: An Island Sequence (3 pieces) (1940–1); 3 Pastels (1941).

songs and song-cycles: 5 Songs of a Wayfarer (c.1905–11); Sea Fever (1913); The Holy Boy (orig. pf. piece, 1913, arr. as song to poem by H.S. Brown 1938); I Have Twelve Oxen; If there were Dreams to sell (1916); The Land of Lost Content (6 Housman poems) (1920–1); 3 Hardy Songs (cont.) (1925); 5 Poems by Thomas Hardy (bar.) (1926); We'll To The Woods No More (3 Housman poems) (1926–7); 6 Songs Sacred and Profane (1929–31).


Irregular Cadence. See Cadence.

Irregular Rhythmic Groupings. (Duplets, Triplets, Quadruplets, etc.) Various combinations are possible other than those shown below, and it is hardly possible to list them or to lay down rules. When an irregular combination occurs the performer should observe the other notes of the measure, and he will quickly realize into what fraction of the measure the irregular grouping is to be fitted.


Isaac (Isaak), Heinrich (b Brabant, c.1450; d Florence, 1517). Flemish composer. From 1485 to 1493 in service of Lorenzo de' Medici at Florence as org., choirmaster, and teacher of his children. Court composer at Innsbruck 1497. Returned to Florence 1502 and also served at Ferrara. Comp. much church mus. and many secular songs. Wrote mus. for a religious drama by Lorenzo, many of whose poems he also set. Regarded as one of major figures of the Desprès era.


I.S.M. Incorporated Society of Musicians (Britain).


Isometric (from Gr. isos, equal). Having the same rhythm in every v. or part (i.e. proceeding in chords rather than in freely moving counter-point).

Isorhythm (from Gr. isos, equal). Term coined in 1904 by F. Ludwig to describe the principle found in medieval mus., c.1300--1450, whereby the same rhythmic pattern recurs in successive repetitions of the melody. It was usually applied to the ten. part of a motet which would consist of a short repeated rhythmic pattern; the melody in the ten. part was also often repeated but not in synchronization with the rhythmic repetition. Rhythmic repetition was known as talea, melodic as color. In the mus. of Machaut and de Vitry, the rhythmic pattern was not repeated in the same note values but in proportional diminution, e.g. original values were halved or reduced by a third. Nor did these composers confine isorhythm to the ten. parts but extended it to upper vv., especially in hocket. Eng. composers at the end of the 14th cent. developed isorhythm in all vv., so that it took two appearances of the talea to accommodate one of the color.
Isouard, Nicolò (b Malta, 1775; d Paris, 1818). Maltese composer, known sometimes as Nicola. Studied pf. in Paris, completing studies in Naples. 1st opera prod. Florence 1794. Returned to Paris 1799, becoming popular opera composer in rivalry to Boieldieu. Of over 35 operas prod. in 16 years, the best was Cendrillon (1810), but also set Il Barbiere di Siviglia (c.1796). Comp. sacred works, airs, and romances.

Israel in Egypt. Oratorio by Handel, to Biblical text probably compiled by him. Comp. 1738, f.p. London 1739. Famous for its superb double choruses. The ch. Egypt was glad was borrowed, unacknowledged, from a canzona by Kerll---indeed, up to a third of the music was taken from other composers.

Israel Philharmonic Orchestra. Formerly known as Palestine S.O., founded in 1936 by Huberman. Toscanini cond. first concert, December 1936. Since 1951 has made frequent tours. Chief cond’s. have incl. Jean Martinon, Paul Kletzki, and, since 1968, Zubin Mehta, but many guest cond's. Based in Tel Aviv.


Istel, Edgar (b Mainz, 1880; d Miami, 1948). Ger. composer and musicologist. Studied Munich Univ. (comp. with Thuille). Writer and teacher in Munich 1900--13; lecturer in Berlin 1913--19; worked in Sp. 1920--36, leaving there for Eng. and then (1938) USA. Comp. several operas and choral works; author of several books on Wagner, also on Cornelius, Paganini, comic opera, etc.

Istesso (It.). Same. Used in such connexions as L’istesso tempo, ‘The same speed’---usually meaning that, though the nominal value of the beat has changed, its actual time duration is to remain the same: for instance, the former beat may have been ;ya (say in 4 time) and the new one ;ya. (say in 6 time) and these are to have the same time value.


Istrumento d’acciaio (It.). Instrument of steel. Mozart's name for his glockenspiel in Die Zauberflöte.


Italian Caprice. Orch. work by Tchaikovsky, Op. 45, comp. 1880, often known by mixed It.-Fr. title Capriccio italien.

Italian Concerto. Instr. comp. by Bach for solo hpd. with 2 manuals, pubd. in 2nd section of Klavierübung, 1735. He seems to have used the term to draw attention to the facts that there are (a) passages of alternation and contrast, and (b) 3 movements, so resembling the It. concerto grosso.

Italian Girl in Algeria. The (Rossini). See Italiana in Algeri, L’.


Italian Sixth. See Augmented Intervals.

Italian Symphony. Title given by Mendelssohn to his Sym. No.4 in A major, Op. 90. Begun in It. 1830--1 and completed 1833 but not pubd. until 1847 (it was his 3rd sym. in order of comp.). F.p. London 1833.

Italienisches Liederbuch (Italian Songbook). 46 songs for v. and pf. by Wolf, all being settings of poems trans. from the It. by Paul von Heyse (1830--1914) and pubd. in 1860 under title Italienisches Liederbuch. Wolf's songs were comp. in 2 parts, Book I of 22 songs 1890--1, Book 2 of 24 songs in 1896. Some were later orch. by Wolf, others by Reger.


Ivan Susanin. Orig. title of Glinka's opera A Life for the Tsar by which it is now known in Communist and some other countries.

Ivan the Terrible (Rimsky-Korsakov). See Maid of Pskov, The.

Ives, Charles (Edward) (b Danbury, Conn., 1874; d NY, 1954). Amer. composer, one of the most extraordinary and individual figures in the history of Western mus. In his works, many of the innovatory and radical procedures adopted by younger avant-garde composers are anticipated or foreshadowed in some degree. His father was a town bandmaster who experimented with tone clusters, polytonality, quartertones, and acoustics, inspiring similar interests in his son. What fascinated George Ives, and later his son, was the clash of rhythm and tone resulting from two bands playing different tunes at a parade, or from his wife whistling at her housework and a boy elsewhere practising the pf. He would make Charles sing in a key different from the acc. `to stretch our ears'. At 14 Charles became organist at Danbury Baptist Church, composing in 1891 his Variations on 'America'. He entered Yale Univ. in 1894, studying org. with Dudley Buck and comp. with Horatio Parker (with whose conventional outlook Ives soon grew weary). Ives wrote his first sym. while at Yale, played the org. at Centre Church on the Green, and tried out some of his comps. on the local th. orch. In 1898 he graduated and moved to NY as a clerk in an insurance co., taking up several organist posts. In 1907 he and a friend formed their own insurance agency, which became very successful. Ives divided his time between business and mus., working long hours and damaging his health. He worked on a 2nd Sym. from 1900 to 1902 and a 3rd from 1904--11. Mahler was interested in this latter work but died before he could conduct it. From 1910 to 1918 Ives was at his most prolific, working on several comps. simultaneously. In 1918 he was seriously ill, sustaining cardiac damage; he gradually reduced his business activities, retiring in 1930, and he comp. little new after 1917, devoting the rest of his life to revising his comps. and thereby contributing to the chaotic state of his MSS., which led to untold difficulties in perf. He planned a Universe Symphony in which several different
Concord Sonata
Ives decided to publish some of his mus., without copyright or performing rights. The vast Concord Sonata and 114 songs were issued in this way. The 1st perf. in NY of orch. mus. by Ives was in Jan. 1927 when Eugene Goossens cond. 2 movements from the 4th Sym. It was a failure. However, Ives's mus. was beginning to attract champions, among them the lecturer Henry Bellamann, the French pianist Robert Schmitz, and the composers and conds. Henry Cowell, Wallingford Riegger, Carl Ruggles, Nicolas Slonimsky and, later, Bernard Herrmann and Lou Harrison. Slonimsky bravely cond. perf.s of Three Places in New England in Boston, NY, and Los Angeles from 1930--2 and later cond.Ives works in Europe. Slonimsky also made the first Ives recording (1934) and Herr- mann cond. the first Ives broadcast (c.1933). The pianist John Kirkpatrick devoted nearly 10 years to mastering the complexities of the Concord Sonata in consultation with Ives and played it in NY and elsewhere in 1939, arousing considerable enthusiasm. (It was f.p. in New Orleans in 1920.)

In 1947 the 3rd Sym., perf. in NY that year, won the Pulitzer Prize, to Ives's dismay (he gave the prize money away). The 4th Sym. was not heard in its entirety until 11 years after Ives's death, when Stokowski cond. it. Ives's mus. is sometimes called primitive but is in fact highly sophisticated. It is, like it or not, entirely honest mus., the outpouring of its stubborn and unusual creator, who delighted in pointing out that he had written most of his works before those by Stravinsky and Hindemith which some critics claimed had influenced him. The juxtaposition of incongruous elements, derived from the Danbury bands, occurs even in his earliest works. His Psalm 67 of 1893 is in 2 keys throughout. Even in the Dvořákrian 1st Sym. the use of tonality is remarkably free and unconventional. Jazz is drawn upon in his first pf. sonata; in the psalm settings for choir of 1896--1900 occur whole-tone scales, a 12-note row, tone clusters, polytonality, and polyrhythms. Aleatory procedures are anticipated in The Unanswered Question where the cond. is told to cue in various parts at will. In several of the orch. works the memory of the 2 bands playing different marches in different keys and tempi is vividly re-created. He 'borrowed' consistently from popular sources such as songs and hymns, or from other composers---over 170 such sources have been positively identified by scholars. Prin. works:

orch: New England Holidays (sometimes called Holidays Symphony): 1. Washington's Birthday. 2. Decoration Day. 3. Fourth of July. 4. Thanksgiving and/or Forefathers' Day (with ch.) (1904--13); Orchestral Set No. 1 (Three Places in New England) (1908--14); Orchestral Set No. 2 (1909--15); Robert Browning Overture (1908--12); The Unanswered Question (1906); Over the Pavements (1906); Central Park in the Dark in the Good Old Summertime (1906); The Gong on the Hook and Ladder (or Firemen's Parade on Main Street) (1911); Rainbow (1914, as song 1921); Hymn (arr. for orch. 1921); Largo Cantabile (1921); Set for th. or chamber orch. (1906--11); Tone Roads No. 1 (1911), No. 3 (1915); Sym., No. 1 in D minor (1895--8), No. 2 (1900--02, some sketches earlier), No. 3 (The Camp Meeting) (1904--11), No. 4 (1910--16, with ch. in finale); Variations on 'America' (orch. arr. by W. Schuman); ob

Dates of comp. of the sym.s are approximate, since Ives himself said he was not sure when he wrote them.;cb

choral: The Circus Band (1894), bass soloist, ch., and orch.; December (1912--13), ch. and orch.; Duty (c.1912), ch. and orch.; Easter Carol (1892), ch. and orch.; General William Booth Enters Into Heaven (1914), bass soloist, ch., and orch. (also v. and pf.); Lincoln The Great Commoner (ch. and orch. 1912, v. and pf. 1914); Majority (ch. and orch. 1914--15, v. and pf. 1921); The New River (1911, rev. 1913 and ? 1921), ch. and orch.; On The Antipodes (1904), ch. and orch. 1915, v. and pf. 1923; Psalm 14 (c.1897), Psalm 25 (c.1897), Psalm 54 (c.1896), Psalm 67 (1898), Psalm 100 (c.1899), Psalm 135 (c.1899), Psalm 150 (1896), for unacc. ch., and org. or orch., Psalm 90 (1896--1901, 1923--4), for sop., ten., ch., and orch; Serenity (ch. and orch. 1909, v. and pf. 1919); 3 Harvest Home Chorales (c.1898--1912), ch. and orch. or ch., brass, and org.; Vita (ch. and orch. or org. 1912, v. and pf. 1921); Walt Whitman (ch. and orch. 1913, v. and pf. 1921); An Election, or Nov. 2, 1920 (male vv. or unison ch. and orch. 1920, v. and pf. 1921).
chamber music (incl. v. and chamber ens.): Song for Harvest Season, mez. and brass quintet (c.1893); The Children's Hour, mez. and ch. orch. (1901); Chromatimelodtune for brass qt. and pf. (1909, 1913, 1919); From the Steeples and the Mountains, brass quintet (1901); The Indians, mez. and chamber orch. (1912), v. and pf. (1921); Largo, vn., cl., and pf. (1901); Vn. Sonata No. 1 (1903--8), No. 2 (1903--10), No. 3 (1902--14), No. 4 (1892--1906, 1914--15); Str. Qt. No. 1 (A Revival Service) (1896), No. 2 (1907--13); Pf. Trio (1904--11).

piano: Over 20 Studies for pf., incl. Nos. 2, 5, 6, 7, 8, and 9 (The Anti-Abolitionist Riots), Nos. 15, 18, 20, 21 (Some South-Paw Patching), No. 22 (Twenty-Two), and No. 23 (Baseball Take-off) (1907--9); 5 Take-Offs (Seen and Unseen, Rough and Ready, Song without (good) Words, Scene Episode, Bad Resolutions and Good) (1906--7); Sonata No. 1 (1901--9), No. 2 (Concord, Mass. 1840--1860) with solos for va. and fl. (1911--15); 3-Page Sonata (1905); 6 Protests (Varied Air and Variations) (1916); 3 Quarter-Tone Piano Pieces for 2 pf. (1923--4); Celestial Railroad, arr. from 2nd movt. of 4th Sym. (c.1924).

organ: Prelude, Adeste Fideles (1897); Variations on a National Hymn, 'America' (c.1891, also arr. for orch. by W. Schuman).

songs: Pubd. in the following colls.: 3 Songs; 4 Songs; 7 Songs; 9 Songs; 10 Songs; 11 Songs and 2 Harmonizations; 12 Songs; 13 Songs; 14 Songs; 19 Songs; 34 Songs; Sacred Songs.

Ivogün, Maria (Ilse von Günther) (b Budapest, 1891). Hung. sop. Studied Vienna. Member of Munich Opera 1913--25. Created role of Ighino in Pfitzner's Palestrina, Munich 1917. CG début 1924 as Zerbinetta in Strauss's Ariadne auf Naxos (a role in which Strauss described her as 'without rival'), Berlin Municipal Opera 1925--34. Devoted herself to teaching after retirement (pupils incl. Elisabeth Schwarzkopf and Rita Streich).

Iwaki, Hiroyuki (b Tokyo, 1932). Japanese cond. Studied Tokyo Univ. Début Tokyo 1956. Chief cond. Melbourne S.O., mus. dir. and cond. N.H.K. S.O., Japan.,[xm][xm0][ts1][bm2][cc27][dt5p6,1g,10p3,10p3][ol0] [ol3][ru5,27][ol2] [bt][nt2 in the time of three:

Duplet or Couplet
3 4 [nt6 8 [et [ol3][ru5,27][ol2] [bt][nt3 in the time of two: [et][bt][Trilet (see also under 'Sextolet' below) [nt2 4 [et [ol3][ru5,27][ol2] [bt][ntFour in the time of three:

Quadruplet
3 4 [nt6 8 [et [ol3][ru5,27][ol2] [it6p6]Five in the time of four---or of three: [it0][bt][Quintuplet [nt3 4 [nt6 8 [et [ol3][ru5,27][ol2] [bt][Sextolet or Sextuplet (and Double Triplet) [ntS in the time of four: [ntIf a grouping of 3:Pl3 is desired it should be written as below: [et][bt][nt2 4 (really a triplet) [nt2 4 (really a double triplet) [xm3][ru5,27][ol2] [it6p6]Seven in the time of four---or of six: [it0][bt][Septolet, or Septuplet, or Septimole [nt2 2 [nt6 4

J


Jack. See Harpsichord.

Jackson, Francis (Alan) (b Malton, 1917). Eng. organist, composer, and cond. Studied Durham Univ. and with Bairstow. Organist Malton church 1933--40; organist and master of the mus., York Minster 1946--82. Frequent recitalist. Comps. incl. monodramas (speaker,
ch., and orch.), org. sonatas, *Variations on a Theme by Vaughan Williams*, sym. in D minor (orch.), and numerous org. pieces, anthems, canticles, etc. O.B.E. 1978.


**Jacobi, Frederick** (*b* San Francisco, 1891; *d* NY, 1952). Amer. composer, cond., and pianist. Studied NY with R. Goldmark (comp.) and at Berlin Hochschule. Ass. cond. at NY Met. 1913--17. Studied mus. of Pueblo Indians, living among them in New Mexico and Arizona. Indian themes and Jewish liturgical mus. are the main influences on his works. Taught at Juilliard Sch., NY, 1936--50. Comp. opera *The Prodigal Son* (1943--4), 2 symfs., *Indian Dances* for orch., *Sabbath Evening Service, Ode to Zion*, vc. conc., pf. conc., vn. conc., 3 str. qts., pf. pieces, songs, etc.


**Jacotin, Jacques** (*b* 1445; *d* Antwerp, 1529). Flemish composer whose identity is speculative. His *chansons* were pubd. by Attaignant. Also composed sacred mus.


seeing works by Novello composers into print, especially those by Elgar, whose greatness he recognized. Became intimate friend of Elgar, their correspondence having since been pubd. Immortalized in Elgar’s *Enigma Variations* as ‘Nimrod’ (Nimrod in the Bible was a hunter; *Jäger* = hunter in Ger.). To say, as is sometimes committed to print, that he was ‘Elgar’s publisher’ is inaccurate.


**Jahreszeiten, Die** (Haydn). See *Seasons, The*.


**Jaleadas** (Sp.). The ‘Seguidillas Jaleadas’ dance (see Seguidilla) is a vigorous form, showing the influence of the cachucha.

**Jaleo** (in old Sp., *Xaleo*). Sp. solo dance in slow triple time.

**Jalousieschweller** (Ger.). Venetian-blind swell. The org. swell pedal.

**Jamaican Rumba.** Short piece for 2 pf. by Arthur Benjamin, pubd. in 1938. Arr. for many other combinations, particularly small orch.


**Jam Session.** Informal perf. by jazz musicians improvising collectively.

**Janác^ek, Leos^;** (*b* Hukvaldy, E. Moravia, 1854; *d* Ostrava, 1928). Cz. composer, cond., organist, and teacher. Although he was 47 when the 20th cent. began, he is essentially a 20th-cent. composer. His father was a choirmaster. At 11, Janác^ek entered the Augustinian monastery, Brno, as a choirboy, studying mus. with Pavel K;Akri;Akzkovský. In 1872 he became a junior master at Brno teachers’ training coll., and was at the Prague Organ Sch., 1874--6. He went to Leipzig and Vienna in search of fame and fortune but returned disappointed to Brno as mus. master at the training coll. His early comps. met with little
success, but he became deeply involved with Moravian folk music, working with Bartos- on editing, harmonizing, and performing folk-songs. He also founded Brno Organ Sch. in
1881, becoming dir. and remaining as organizer until 1919. In 1894 he began work on his
3rd opera, Jen’anufa, which was perf. in Brno with considerable success in January, 1904, the year of his 50th birthday. He had every right to expect it would then be staged in Prague, but some years earlier he had severely criticized a comp. by Karel KovaÁAkrovic who was
now head of the Prague Opera. He refused to hear Jen’anufa and it took JanÁEek’s friends until 1916 to have the work accepted for Prague—even then, KovaÁAkrovic insisted on ’editing’ it himself, for which he received a royalty. Nevertheless the opera was a triumph, as it was in Max Brod’s Ger. version in Vienna and Cologne in 1918. This success at the age of 62, coupled with the formation of the Cz. republic, was a tremendous creative spur to
JanÁEek; and in the last 10 years of his life he produced a series of works full of originality, vitality, and power. The opera The Excursions of Mr Brouc; ek (1917) and the orchestral
rhapsody TarasBulba (1918) were followed by the song-cycle The Diary of One Who Disappeared, the operas KÁatka Kabanová and The Cunning Little Vixen, the concertino for pf. and chamber orch., the Sinfonietta, 2 str. qts., the wind sextet Mládi, the Glagolitic Mass, and 2 more operas, The Makropulos Affair and From the House of the Dead. Mus. history can offer few, if any, parallels with this upsurge of sustained inspiration—an inspiration partly derived from his unconsummated love for a young married woman whom he met in 1917 and to whom he wrote over 600 letters. JanÁEek’s early works belong to the 19th-cent. world of DvoÁAkrákand Smetana. But in his maturity, from Jen’anufa onwards, his individual style developed. His works are based on short bursts of melody, strongly
rhythmic, like vocal exclamations, these deriving from his fascination by speech-rhythms. He noted in sketch-books phrases he overheard in town and countryside, particularizing the moods in which they were spoken. Themelodic fragments undergo sudden changes of
tonality and mood, being built by simple but unusual means to strong emotional climaxes. His harmonic language, however, was in no way innovatory. His staple fare in this respect comprised common chords, 7ths, 9ths, and the whole-tone scale, but what is unusual is his
spacing and juxtaposition of chords. His orchestration is equally striking and unusual, often
seeming harsh and raw but invariably being apt and effective. He liked to use instr. at the extremes of their range. JanÁEek’s operas have held their place in the repertory since they
were first perf. in Europe but only since the 1950s has the Eng. public been awakened to
their originality and beauty, largely through the efforts of the cond. Charles Mackerras, who
has also purged the scores of corruptions and accretions by other hands. The emotional
range of the operas is wide: jealousy, hatred, love, and guilt are explored in Jen’anufa and
KÁatka Kabanová, nature and the eternal round of the seasons in the fantasy The Cunning
Little Vixen, satire in The Excursions of Mr Brouc; ek, and harsh reality in The Makropulos
Affair and the extraordinary From the House of the Dead—yet in all these disparate works the principal element is a compelling faith in humankind and its grip on life. Prin. works:

opers: ÆakSÁrka (text by Zeyer) (1887–8, rev. 1918 and 1924); The Beginning of a
Romance (Poc;atek Románu) (1891, prod. 1894); Her Foster-Daughter (Jeji
Pastorky:atka, known as Jen’anufa) (1894–903, rev. before 1908); Fate (Osud) (1903–5,
rev. 1906–7); The Excursions of Mr Brouc; ek (VÝlety pana Brouc;ka) (1908–17);
KÁatka Kabanová (Katya Kabanova) (1919–21); The Cunning Little Vixen (P;akrÁhody
lis;ky Bystrous;ky) (1921–3); The Makropulos Affair (Ve;e Makropulos) (1923–5);
From the House of the Dead (Z Mrtvého Domu) (1927–8).
orch: Suite for Strings (1877); Idyll for strings (1877); Suite (c.1891); Lachian Dances
(Las;eke tance) (1889–90); overture Jealousy (jakZálivost; (1894); ballad The Fiddler’s
Child (AkSuma;akrovoDíte;); (1912); rhapsody Taras Bulba (1915–18); symphonic poem
The Ballad of Blanik (Balada blanícká) (1920); Sinfonietta (1926); symphonic poem
Danube (Dunaj) (1923–8, completed by O. Chlubna).
chorus and orch: Lord, have mercy on us (Hospodinepomiluj ny) for double ch., solo qt.,
wind orch., organ, harp (1897); Amarus, solo, ch., and orch. (c.1897, rev. 1901, 1906); At
the Inn of Solan (Na Solani: AkCarták) male ch., solo, and orch. (1911); The Eternal Gospel
(Ve;e;né Evangelium) solo, ch., and orch. (1914–15); Glagolitic Mass (Glagolská ms;e)

**chorus:** *Ploughing* (*Oriani*) male ch. (1876); The Wild Duck (*Kacířena Divoka*) (c.1885); 4 *Choruses*, male vv. (1886); *The Wreath* (*Vinek*) for 4 male ch. (1904); 4 *Moravian Choruses* for male vv. (1904); *Songs of the Hradčany* (Hradčany:anské Písně;kieři;ky) 3 ch. for women's vv. (1916); *Diary of One Who Disappeared* (*Zápisník Zmizelého*) song-cycle for ten., cont., 3 women's vv., and pf. (1917--19); *Wolf Tracks* (*Vleči:ů stopa*), sop., women's ch., and pf. (1916); *Kaspar Rucky*, women's ch. (1916); *Teacher Halfar* (*Kantor Halfar*) male vv. (1906, rev. 1917); *The Czech Legions* (*akCeské Legie*) male ch. (1918); *The Wandering Madman* (*Potulný sotelné*) sop., male ch. (1922).

**chamber music:** *Dumka*, vn. and pf. (c.1880); *Fairy Tale* (*Pohádka*) vc. and pf. (1910, 2nd version 1923); vn. sonata (1914, rev. 1921); Str. Qt. No.|1 (*Kreutzer Sonata*) (1923), No.|2 (*Intimate Letters*) (*Listy d;Anuveřů:rné*) (1928); *Youth* (*Mladi*), wind sextet (1924); concerto for pf. and chamber orch. (c.1925); *Capriccio* for pf. (left hand) and chamber orch. (c.1926).

**piano:** *Vallachian Dances* (1888); *National Dances ofMoravia* for pf. (4 hands), Books 1 and 2 (1891), Book 3 (1893); *On an Overgrown Path* (*Po zarostlém Chodníku*) 15 short pieces (7 orig. for harmonium) (1901--9); *Sonata 1x*:1905 (A street scene; *Z ulice*) (the day a worker was killed by a soldier for demonstrating for a Cz. univ. in Brno); *In the Mists* (*V mlhách*) (1912); *Moravian Dances*, 2 books (1912); *In the Threshing House* (1913).

**solo voice:** *Song of Spring*, v. and pf. (1897); *Folk Poetry of Hukwald*, 13 songs for v. and pf. (1899); *A Garland of Moravian Folk Songs*, 53 songs coll. by Bartòk; and Janáček;ek, with pf. acc. by Janáček;ek, Book1 (1892), 2 (1901).

Janáček;ek Quartet. Cz. str. qt. formed 1947 by students of Brno Cons. First public concert, Brno, Oct. 1947. Adopted name Janáček;ek Qt. after Prague début 1949. Toured Poland 1949, Middle East 1955, W. Berlin 1956. First visit to Brit. 1958. Original members were Jiřík Trávnick;ek, (b Vlas;vic;ky, 1925; d Brno, 1973) and Miroslav Matyáš (b Brno, 1924), vns.; Jiřík Kratochvíl (b Ivance;ice, 1924), va.; and Karel Kafka (b Znojmo, 1921), vc. Trávnick;ek was succeeded by Bohumil Smejkal (b Brno, 1935); Matyáš by Adolf Šýkora (b Brno, 1931) in 1952. Has made close study of Janáček;ek's two qts., also those by Bartók, Shostakovich, Britten, and Novák. Always performs from memory.

Janequin (Jannequin), Clément (b Châtellerault, nr. Poitiers, c.1485; d Paris, 1559). Fr. composer. Studied for priesthood. Choirmaster, Angers Cath. from 1537. Comp. over 250 *chansons*, some of which were pubd. by Attaignant. Settled in Paris 1549, becoming *compositeur du roi*. Entered Paris Univ. as a student when over 70. Wrote two Masses based on two of his *chansons*. Introduced bird-song and other programmatic effects. His *Le bataille de Marignan* (1515) imitates sword-clashes, warriors' cries, and other sounds.


Janissary Music (Ger. Janitscharenmusik). Term once used for the imitation-Turkish mus. produced by triangle, cymbals, and bass drum as in Mozart's Die Entführung aus dem Serail. The Janissaries were the Sultan's bodyguard, disbanded 1826, who had a band.

Jankaconi, Giuseppe (b Rome, 1741; d Rome, 1816). It. composer. Succeeded Zingarelli as choirmaster, St Peter's, Rome, 1811. Wrote 32 masses, 52 psalm-settings, many motets, etc.


7. Studied with Busoni, whose opera *Doktor Faust* he completed. Prof. of comp., Cologne Cons. 1927--49; dir., Hamburg Cons. 1949--59. Composer of orch. and choral works, str. qt., unacc. vn. sonatas, 2 pf. sonatas, etc.


Jarrett, Keith (*b* Allentown, Pa., 1945). Amer. jazz pianist and composer of Scottish-Irish and Hungarian descent. Child-prodigy pianist. In early teens toured with Fred Waring and his Pennsylvanians. Studied Berklee Sch. of Mus., Boston. Was offered schol. to study with N. Boulanger in Paris but went instead to NY where he formed his own jazz group and occasionally played with a Miles Davis band. His solo piano improvisations embrace classical and jazz history, rarely with direct quotations, and he has been classified with the 'backto romanticism' movement of Rochberg and Del Tredici. Has been soloist in pf. concs. by Hovhaness and McPhee. Comps. incl. *Ritual* for pf. and The Celestial Hawk, a pf. conc.


Jazz (etymology obscure). A term, which came into general use c.1913--15, for a type of mus. which developed in the Southern States of USA in the late 19th cent. and came into prominence at the turn of the century in New Orleans, chiefly (but not exclusively) among black musicians. Elements which contributed to jazz were the rhythms of W. Africa, European harmony, and Amer. 'gospel' singing. Before the term *Jazz* was used, ragtime was the popular name for this genre. Ragtime lasted from c.1890 to c.1917. It was an instr. style, highly syncopated, with the pf. predominant (though a few rags had words and were sung). Among the leading exponents of the pf. rag were Scott *Joplin*, Jelly Roll Morton, and J. P. Johnson, with the cornettists Buddy Bolden and King Oliver. Some rags were notated (e.g. Joplin's *Maple Leaf Rag*) but the majority were improvised. About 1900 also, the 'blues' craze began. 'Blues' implies a largely vocal form and a depressed frame of mind on the part of the perf. The form originated from Negro spirituals, and made use of a blend of major and minor harmony, and non-tempered scale intervals. In instr. blues the prominent instrs. were tpt., cornet, cl., sax., or tb. A leading figure of the blues era was the black composer W. C. *Handy* whose *Memphis Blues* (1909) and *St Louis Blues* (1914) are jazz classics. Outstanding blues singers have been Bessie Smith and, later, Billie Holiday. The subsequent history of jazz has embraced a diversity of styles, e.g. *Dixieland*, from c.1912, which borrowed elements from both ragtime and blues and made a feature of group improvisation led by the trumpeter. The principal Dixieland musicians included the trumpeters King Oliver and Louis Armstrong, the trombonists Kid Ory and Jack Teagarden, the saxophonist Sidney Bechet, the pianists Jelly Roll Morton and Earl Hines. In the 1920s, jazz became more sophisticated as it spread to New York, Paris, and London and became a social 'rag'. The jazz arranger emerged and with him the bigger band: harmony became more conventional, melodies were played by a full instr. section with the solos as central display-pieces, like cadenzas. These 'big bands' had marked individual styles. Paul Whiteman popularized 'symphonic jazz' using vns. and elaborate arrs. At the other extreme was the Negro style of Duke Ellington, the first greatjazz composer. A 'Chicago' style revived smaller bands and more improvisation (its star was the trumpeter Bix Beiderbecke). The 1930s coincided with the style known as 'swing'. The swing bands--led by such virtuoso instrumentalists as
Benny Goodman (cl.), Jimmy Dorsey (alto sax.), Gene Krupa (drums), Glenn Miller (tb.), Tommy Dorsey (tb.), Artie Shaw (cl.)---concentrated on precision, arr., and good ens. work. Though Ellington's band was influenced by swing, its members were such superb players and such strong individualists that improvisation still played a large part in his comps. Swing yielded in the 1940s to 'be-bop', principally for smaller groups of perhaps 7 players. Rhythm was the prime feature of be-bop, allied to scat singing (vocalizing to nonsense syllables). Tempi were fast and great virtuosity was needed. The dominant player was the alto saxophonist Charlie Parker (1920--55). Also important were Dizzy Gillespie (trumpeter), Stan Getz (tenor saxophonist), and Kenny Clarke and Max Roach (drummers). 'Be-bop' was later re-christened 'modern jazz'. Among its derivatives were 'cool' jazz, led by Getz and Miles Davis, and by Shorty Rogers (tpt.) and Lennie Tristano (pf.). In the 1960s 'free jazz' was pioneered but the jazz scene was overshadowed by the emergence of 'pop' and the pop groups, e.g. the Beatles, the Rolling Stones, and many others, these comprising usually a vocalist, guitarist(s), and perc. 'Hard rock' was a development from this period, and elec. instrs. were commandeered, as in other branches of mus. The influence of jazz on so-called 'serious music' has been widespread and beneficial. Ives composed ragtime pieces for th. orch. as early as 1902; Debussy in 1908 wrote the *Golliwogg's Cakewalk*; Ravel used the blues in his vn. sonata, and both his pf. concs. are jazz-influenced; Stravinsky wrote ragtime pieces and composed the *Ebony Concerto* (1945) for Woody Herman; Hindemith, Poulenc, Weill, K; Akrenck, Lambert, and Copland all used jazz features, as did Berg in *Lulu*. Duke Ellington and Bill Russo are among the leading composers of jazz, while those who have written works throwing a bridge between jazz and symphonic forms incl. Gershwin, Rolf Liebermann, Leonard Bernstein, Günther Schuller, Richard Rodney Bennett, and John Dankworth.


Jeffreys, George (b c. 1610; d Weldon, Northants, 1685). Eng. composer. Thought to have studied in Italy. Org. to Charles I at Oxford during Civil War. In 1646 became steward to Sir Christopher Hatton at Kirby, Northants, remaining until death. Worked as amateur composer, only one work being published in lifetime. Wrote mainly church mus., influenced by It. Baroque, particularly Monteverdi and Gesualdo. Collected works ed. Peter Aston, from 1970. Works incl. 35 Eng. anthems, over 70 Latin settings, secular songs, str. fantasias (1629), and mus. for plays (1631).


Jeji Pastorky; akna (Janác-ek). See Jen; Anufa.


Comps. incl. 3 vn. sonatas, tpt. qt., 2 str. trios, conc. for str. orch., sonatas for several solo instr. (e.g. 5 for pf., 3 for vn., and for vc., harp, va., fl., org., tpt., db., etc.).

'Jena' Symphony. Name given to orchestr. work found by F. Stein in 1909 at Jena, Ger., and long attr. to Beethoven. H. C. Robbins Landon in 1957 est. it was comp. by Friedrich Witt.

Jenkins, John (b Maidstone, 1592; d Kimberley, Norfolk, 1678). Eng. composer. Musician in service of Charles I and Charles II but mainly in private service in Norfolk. Wrote many Fancies for viols or org., 12 sonatas for 2 vns., str. bass, and continuo (org. or theorbo) (1660), light pieces called rants, and songs, catches, etc.


Jenkins, John (b Königsberg, 1837; d Baden-Baden, 1879). Ger. composer and pianist. Worked in Russia and Denmark until 1860. Comp. over 150 songs, unfinished opera Turandot, cantatas, chs., etc.

Jen;anufa. Opera (Moravian music drama) in 3 acts by Janáček. This is title by which it is known outside Czechoslovakia, where it retains its orig. title of Her Foster-daughter (Její Pastorky; Akna). Lib. by composer based on story by G. Preissová. Comp. 1894--1903, rev. 1906, 1911, 1916. Prod. Brno 1904, Prague 1916, Vienna 1918, NY Met. 1924, London 1956. Orig. version of ov., comp. 1894, was pubd. in 1906 as independent orch. piece Jealousy (kZárlivost). Since 1916 opera has usually been performed in edn. with re-orch. by Prague cond. Kova; akrovic, but Mackerras and others have restored orig. scoring.


Jeremiáš, Jaroslav (b Písek, 1889; d akCeské Budejovice, 1919). Cz. composer and cond. Studied Prague Cons. and with Novák. Comp. opera Stary Krae (The Old King) (1912), oratorio Jan Hus (1915), tone-poem, songs, etc.


Volksoper. Created role of Ariadne in Strauss's *Ariadne auf Naxos*, Stuttgart 1912. Member, Vienna Court (State) Opera 1913--32, 1949--52, creating roles of Marietta in Korngold's *Die tote Stadt* and Empress in Strauss's *Die Furie ohne Schatten*. NY Met. 1921--32, where she was first Amer. Jénèufa, Turandot, and Helen (in Strauss's *Die ägyptische Helena*). Sang at CG 1925--6 (début as Tosca). Of striking personal beauty and acting ability.


**Jérusalem.** Fr. version by Verdi, 1847, of his opera *I Lombardi alla prima crociata* (1842), made for Paris with lib. re-fashioned by Vaëz and Royer. Contains some new mus.


**Jeu** (**Fr.; plural Jeux**). (1) Game, play, etc. (2) Stop (org.), e.g. *Jeux d'anche*, Reed Stops; *Jeux de fonds*, Foundation Stops (see *Fonds d'Orgue*); *Grand jeu* or *Plein jeu*, Full Org.


**Jeu de clochettes** (**Fr.**). Play of little bells, i.e. *Glockenspiel*.

**Jeune, Claude le** (*b Valenciennes, c.1530; d Paris 1600*). Fr. composer of psalm-settings and many secular *chansons* and instr. pieces.

**Jeune France, La** (**Fr.**). Young France. Group of Fr. composers formed in Paris in 1936 to re-establish then unfashionable idea of 'a personal message' in comp. Members were Baudrier, Jolivet, Lesur, and Messiaen.


**Jeunesses Musicales** (**Fr.**). Musical Youth. Int. organization formed in Belg., 1946 as *La Fédération internationale des jeunesse musicales*, later with over 30 member-nations. Aim to spread love of mus. among youth of all lands. Arr. congresses and exchange-visits.

**Jeux** (*Games*). Ballet (*poème dansée*) by Debussy comp. in 1912--13 and f.p. Paris 1913 by Diaghilev's co. with choreog. by Nijinsky. The scenario, also by Nijinsky, involves a game of tennis.


**Jeux d'enfants** (*Children's Games*). Suite of 12 pieces for pf. duet comp. by Bizet in 1871. Nos. 2, 3, 6, 11, and 12 were orch. by Bizet as *Petite Suite d'Orchestre* and perf. Paris 1873. 5 were orch. also by Karg-Elert (nos. 6, 3, 4, 11 and 12 in order of perf.) and nos. 6, 3, 2, 11 and 12 were arr. by H. Finck.

**Jewels of the Madonna, The** (*Wolf-Ferrari*). See *Gioielli della Madonna, I*. 

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**Note:** The text above is a list of musical works, composers, and performances, along with some biographical information about performers and the historical context of various musical compositions.

Jewish Music. It is apparent from the Old Testament and from archaeological discoveries that instr. and vocal mus. has always played a part in Jewish life, both on sacred and secular occasions. After the destruction of the Second Temple, instr. mus. was banned as a token of mourning, but the shofar was retained as the ritual horn and decorative bells were attached to the curtain covering the Ark. Instr. mus. was later permitted at weddings and festive events. The oldest element of synagogue mus. is still the cantillation of biblical texts, from which synagogue prayer chants derived. These chants were orally transmitted from generation to generation by cantor-composers. In the middle of the 19th cent. cantorial schools were founded as moves towards a printed repertory began. 19th-cent. Jewish liturgical composers incl. Solomon Sulzer (1804–90), Samuel Naumburg (1815–80), Hirsch Weintraub (1811–81), and Boruch Schorr (1823–1904). In the 20th cent., liturgical services have been comp. by Paul Ben-Haim, Bloch, Milhaud, and Castelnuovo-Tedesco.

Jew's Harp (Fr. rebube, guimbarde; Ger. Trumpel). One of the simplest and most widely distributed instr., being found throughout Europe and Asia. It consists of a tiny iron frame, open at one end, in which end a single strip of metal vibrates. The frame is held between the teeth, and the strip then twanged by the finger. The strip, in itself, is obviously capable of producing only one note, but the harmonics of this note become available by resonance, through various shapings of the cavity of the mouth. Thus tunes can be played. The origin of the name is unknown and seems to be unconnected with Jewry. Thename 'Jew's Trump' was recorded in 1545.

Jig. (1) A dance once popular in Eng., Scot., and Ireland, in the last of which its popularity was of longest duration. For its general character and music see Gigue. (2) In the late 16th and 17th cents., the term was applied to a lively song and dance item, of comic character, used to terminate theatrical perfs. (3) Title of last movement of an 18th-cent. orch. suite. See Gigue.


Jingling Johnny (Fr. pavillon chinois or chapeau chinois). Perc. instr., now obsolete, also known as 'Turkish Crescent' or 'Turkish Jingle'. Used in military bands. It comprised a long stick surmounted by a tent-shaped construction, with an inverted crescent lower down the stick, small bells and the like being suspended from both of these. Used by Berlioz in his Symphonie funèbre et triomphale.


Joachim, Joseph (b Kitsee, 1831; d Berlin, 1907). Hung. violinist and composer. Gave first concert at age of 7. Studied in Vienna 1839–43 under Hellmesberger and Boehm. Went to Leipzig Cons. 1843, where he was welcomed by the dir., Mendelssohn, playing at Gewandhaus concerts and, in 1844, in London. Returned to Leipzig, studying with Mendelssohn and David. In 1849 became leader of Weimar court orch., under Liszt, and leader and soloist to the King of Hanover 1853–66. In 1868 went to Berlin as head of the new Hochschule für ausübende Tonkunst, forming Joachim Quartet following year. Frequent visitor to England (hon. Mus.D., Cambridge, 1887). Superb interpreter of classical conc., especially that by Beethoven (for which he wrote cadenzas). Dedicatee and first player of Brahms's conc., and dedicatee of Dvořák's conc., which he refused to play. Was close friend of Brahms until rift when his marriage broke up and Brahms sided with Frau
Joachim (the singer Amalie Weiss). This rift was healed by Brahms's Double Conc. Comp. 3 vn. concs. (incl. *Hungarian Concerto*), 5 ovs., songs, etc. Orchestrated Schubert's *Grand Duo* (1855).

**Joachim Quartet.** Str. qt. founded in Berlin in 1869 by Joseph Joachim, who was 1st vn. 1869--1907. Other members were: 2nd vn., E. Schiever 1869--72, H. de Ahna 1872--92, J. Kruse 1892--7, K. Hali; Akr 1897--1907; va., H. de Ahna 1869--72, E. Rappoldi 1872--7, E. Wirth 1877--1907; vc., W. Müller 1869--79, R. Hausmann 1879--1907. Annual series of concerts in Berlin from 1869. Visits to Vienna, Budapest, Rome, Paris, and London (1900). Hali; Akr led the qt. during Joachim's illness in 1907, and formed his own qt. after Joachim's death.


**Jodelling** (Yodelling; from Ger. *Jodel*). A type of vocal expression common in Switzerland and the Tyrol, which employs an alternation of normal v. production with falsetto in simple rhythmic tunes.


**Johannesen, Grant** (b Salt Lake City, 1921). Amer. pianist. Studied with Petri and Casadesus. Debut with NY P.O., 1944. Several tours of Europe and USSR. Dir., Cleveland Institute of Mus.


**John** (Jo; atao) IV, King of Portugal (b Villa-Vi; Alcosa, 1603; d Lisbon, 1656). Patron of mus. and composer of church mus. such as well-known *Crux fidelis*. Wrote defence of 'modern music' 1649.

**Johnny strikes up** (K; Akrenek). See *Jonny spielt auf*.

**John of Fornsete** (b Forncott, Norfolk; d 1238 or 9). Eng. monk at Reading Abbey where he kept the records and hence is credited as being composer of *Sumer is icumen in*.


Johnson, John (b c.1540; d c.1595). Eng. composer and lutenist at court of Elizabeth I from 1579. Developed lute duet. Earliest of major lutenists of period.

Johnson, Robert (b London, c.1583; d London, 1633). Eng. composer and lutenist. Appointed as one of King's Musicians 1604. Composed instr. pieces, catches, and songs. His settings of Full Fathom Five and Where the Bee Sucks from Shakespeare's The Tempest are thought to have been comp. for the orig. production.


stage: Dolorès, ou le miracle de la femme laide, opera (1942); Ariadne, ballet (1964--6).


chorus: Kyrie (1938), La Tentation dernière de Jeanne d'Arc (1941), Mass, Uxor tua (1962), Le Cœur de la matière (1965).


piano: Mana (1935), Sonata No.|1 (1945), No.|2 (1957). Also incidental mus., songs, etc.

Jommelli, Niccolò (b Aversa, Naples, 1714; d Naples, 1774). It. composer. Studied Naples. Comp. first opera 1737. Worked in Rome and Bologne 1740--1. Visited Vienna 1749, forming friendship with Metastasio, most of whose texts he subsequently used, several of them more than once. Kapellmeister to Duke of Württemberg, Stuttgart, 1753--69, composing 17 operas. Returned to Naples 1769, but his work no longer found favour. Comp. over 80 operas and much church mus. Anticipated Gluck in use of dramatic recit. and in abandonment of da capo arias unless they had dramatic point. Among his operas were: L'errore amoroso (1737), Merope (1741), Ifigenia in Aulide (1751), La clemenza di Tito (2 versions, 1753 and 1765), Ifigenia in Tauride (1771).


Jones, Robert (b c.1485; d c.1535). Eng. composer and singer. Member of Chapel Royal. Comps. incl. songs and church mus. (Mass and Magnificat).

Jones, Robert (b c.1570; d c.1615). Eng. composer and lutenist. Wrote 5 sets of 'songs and ayres' and set of madrigals. Contributed Fair Oriana to The Triumphs of Oriana (1601).


Jongleur (Fr., 'juggler'). Medieval Fr. mus. entertainer or wandering minstrel who sang, played an instr., and was juggler and acrobat. See Meistersinger, Ménestrel, and Minnesinger.


Joseph I, Emperor of Austria (b Vienna, 1678; d Vienna, 1711). Patron of mus. and composer of vocal and instr. items.


orch: 9 sym.; 2 pf. concs.; vn. conc.; conc. for 2 vn.; vc. conc.; ob. conc.; Aeolian Dances; Monk-chester Dances; Canzonas on a Theme of Rameau (str.); Variations on a Theme of Beethoven; Polemic (str.); Saratoga Concerto; ov. The 4 Horsemen of the Apocalypse; comedy ov. The Ants; Elegy for Strings; Concerto a Dodici, wind ens.; Meditatio de Beornmundo, va. and small orch.; conc. da camera, vn., hpd., str.; conc. for 4 pf. and perc. (1979); va. conc. (1983).

choral and vocal: Requiem; Mortales, soloists, ch., and orch.; Nightmusic, v. and orch.; Death of a Young Man, bar. and pf. or chamber orch.

drama: The Nottingham Captain (mus. th.); The Appointment (TV opera); King of the Coast (children's musical); Rebecca (opera, 1983).


JosquinDes Près. See Després, Josquin.

Jota, La. A lively dance in triple time from N. Spain. It is perf. by one or more couples, acc. by a guitar player who also sings, and castanets.


Jubilate. Psalm 100 in Authorized Version of Bible (Ps. 99 in Latin Psalter). Used in Anglican service as alternative to Benedictus. Has been set to mus. by many composers, incl. G. Gabrieli, Purcell, and Britten.

Judas Maccabaeus. Oratorio by Handel to text by Rev. T. Morell based on biblical incidents. Comp. in summer of 1746 on commission from Frederick, Prince of Wales, to celebrate Eng. victory over Young Pretender at Culloden and return of victorious general, Duke of Cumberland, to London. (Part 3 contains ch. See the Conquering Hero Comes.) Prod. London 1747.

Judenkünig, Hans (b Schwäbisch Gmünd, c.1450; d Vienna, 1526). Austrian composer and lutenist. Wrote 2 lute-books, with mus. in Ger. tablature, which were manuals of self-instruction.


Juilliard Quartet. Amer. str. qt. founded in 1946 by William Schuman when pres. of Juilliard Sch. of Mus., NY. Specializes in contemporary mus., but has also recorded and given several cycles of all the Beethoven qts. Membership has altered more than once except for the 1st vn. Robert Mann (b Portland, Oregon, 1920).

Juilliard School. Amer. mus. coll. est. in NY in 1905 as Inst. of Mus. Art. In 1923 reorganized under foundation incorporated 1920 under will of Augustus D. Juilliard, NY cotton merchant, who left around 20 million dollars for the development of Amer. mus. The composer William Schuman was pres. 1945--62, when he was succeeded by Peter Mennin. In Nov. 1969 the Sch. moved to its own building as a constituent part of the Lincoln Center for the Performing Arts. This building has 4 auditoria, incl. opera th. Name changed from Juilliard School of Mus. to Juilliard Sch. because of est. of dance dept. in 1952 and drama division in 1968.


Jukeboxes. Automatic coin-operated machines for playing gramophone records, orig. installed in Amer. inns, etc., and common in Britain in the last few decades. (Name derived from 'jouke'; local inns in southern states of USA being called 'jouke joints', perhaps from Old Eng. 'jouken', to rest or sleep).


Julius Caesar (Handel). See Giulio Cesare.
Employed what today would be called ‘publicity gimmicks’. Comp. an opera Pietro il Grande (CG 1852). Tourd USA 1853–4. Lost all his mus. in CG fire 1856, investments failed 1857. Returned to Paris 1859, was arrested for debt, released, and then put in asylum where he died. Pioneer in use of the baton. Notwithstanding his indulging in such showmanship as being handed a jewelled baton on a silver salver, he had the best players in London in his orch. and was a serious figure in the popularization of mus.


'Jupiter' Symphony. Nickname for Mozart's Sym. No.|41 in C major, K551 (1788). Not known why or whenname originated, but possibly first used in programme of Phil. Soc. of London concert cond. Bishop on 26 March, 1821. Mozart's son F. X. Mozart said that the nickname was coined by the impresario Salomon.


Just Intonation. System of instr. tuning whereby a single scale, usually C, was determined according to ratio of its notes. Those far removed from C would be severely out of tune, hence the introduction of equal temperament as substitute for this 'natural' non-tempered scale.
K

K. Abbreviated prefix given to nos. in (1) Köchel catalogue of Mozart's works; the letter is followed by a numeral, e.g. K491 (C minor pf. conc.). (2) Kirkpatrick catalogue of Domenico Scarlatti's works.

K. Anh. Köchel Anhang, the appendix to Köchel's catalogue of Mozart's works, some of which have the suffix K. Anh. followed by a number. In the main, works of dubious attribution are confined to the appendix.

Kabalevsky, Dmitry (Borisovich) (b St Petersburg, 1904). Russ. composer and pianist. Moved to Moscow 1918, studying pf. at Skryabin Mus. Institute 1919--25. Worked as pf. teacher and silent-cinema pianist 1922--5. Studied Moscow Cons. 1925--9 (comp. with Catoire and Myaskovsky). His pf. conc. 1929 won him fame in Soviet Union. In 1932, when Union of Soviet Composers was formed, he helped to organize Moscow branch, thereafter holding various administrative posts and writing many articles on Soviet mus. and composers. His output in the next 5 years was prolific, incl. 3 sym., the 3rd of which was a requiem for Lenin. Ass. prof. of comp., Moscow Cons. from 1932, prof. from 1939. During World War II he wrote numerous patriotic works, having joined Communist party in 1940. His post-war works reflected the official policy of 'Socialist realism'. His works comp. specially for young musicians are regarded as of particular significance. The West knows his instr. works better than his operas and operettas which are perf. in Russia. Prin. works:

**operas:** *The Craftsman of Clamecy* (known in West as *Colas Breugnon*) (1936--8, rev. 1953, 1969); *Into the Fire* (Before Moscow) (1942); *The Taras Family* (incorporating much of *Into the Fire*) (1947, 2nd version 1950, 3rd version 1967); *Nikita Vershinin* (1954--5); *Spring Sings* (1957); *In the Magic Forest* (1958); *The Sisters* (1967).

**orch and choral:** Sym.: No. 1 in C# minor (1932), No. 2 in C minor (1934), No. 3 in Bb minor (*Requiem* with ch.) (1933), No. 4 in C minor (1954); *The Comedians*, suite (1940); *Suite for Jazz Orch.* (1940); *Parade of Youth*, with ch. (1941); *The Mighty Homeland*, 2 soloists and ch. (1941--2); *The People's Avengers*, suite for ch. and orch. (1942); Suite, *Romeo and Juliet* (1956); *Song of Morning, Spring, and Peace*, children's ch. (1957--8); *Leninists*, 3 ch. and orch. (1958--9); *Spring*, symphonic poem (1960); *Requiem*, mez., bar., double ch., and orch. (1962); *Of the Homeland*, children's ch. and orch. (1965); *Letter to the 30th Century*, oratorio (1972).

**concertos:** Pf., No. 1 in A minor (1928), No. 2 in G minor (1935), No. 3 in D major (1952), *Rhapsody* for pf. and orch. (1963); Vn. conc. in C major (1948); Vc. conc. No. 1 in G minor (1948--9), No. 2 in C major (1964).

**chamber music:** Str. Qts. No. 1 in A minor (1928), No. 2 in G minor (1945); vc. sonata (1962).

**piano:** Sonata No. 1 in F major (1927), No. 2 in Eb major (1945), No. 3 in F major (1946); 4 Preludes (1927--8); *30 Children's Pieces* (1938--9); 24 Preludes (1943--4).

**songs:** 3 *Poems of A. Blok* (1927--8); 8 *Songs for children's ch.* (1932); 7 *Merry Songs* (English nursery-rhymes) (1944--5); 10 *Shakespeare Sonnets* (1953--5); 5 *Romances* (1963--4). Also th. and film mus.


Kaddish. Jewish mourners' prayer. Set by Josephs in his Requiem and by Bernstein as 3rd Sym.

Kadosa, Pál (b Léva, Hungary (now Czechoslovakia), 1903; d Budapest, 1983). Hung. composer and pianist. Studied Budapest Acad. 1921--7 (pf. with A. Székely, comp. with

**Kaffeecantate** (J. S. Bach). See *Coffee Cantata*.


**Kaim, Franz** (*b* Kirchheim, 1856; *d* Munich, 1935). Ger. patron of mus. who founded Kaim concerts in Munich 1893, building hall and starting orch. (Kaim Orch.). Works by Mahler and Strauss were perf. at Kaim concerts which, in 1908, were absorbed by new Konzertverein. The orch. in 1924 became the Munich P.O.

**Kaisermarsch** *(Emperor March)*. Orch. work by Wagner, comp. 1871 to celebrate Ger. victory in Franco-Prussian War of 1870 and election of Wilhelm I as Ger. emperor. F.p. Berlin 1871.

**Kaiserquartett** *(Haydn)*. See *Emperor Quartet*.


**Kakadu Variations**. Variations on 'Ich bin der Schneider Kakadu' for pf. trio, Op. 121a, by Beethoven, probably comp. in 1798 but not pubd. until 1824. Song is by Wenzel Müller from mus. play *Die Schwestern von Prag* (*The Sisters from Prague*), (1794). Kakadu is Ger. for cockatoo, but in this case refers to a character in the play.

Kalevala (from Kaleva, Finland). Finn. nat. epic, transmitted orally over several centuries, on which Sibelius based several works. In 1835 Elias Lönnrot published an edn. of 12,000 verses and in 1849 a 2nd edn. of 23,000 verses in trochaic verse, unrhymed, divided into 50 cantos or runes. This has been trans. into Swed., Ger., and Fr. Sibelius works which draw on it incl. Kulervo, Pohjola's Daughter, and the Lemminkäinen works.


Kalinnikov, Vasily (Sergeyevich) (b Govt. of Orel, 1866; d Yalta, 1901 (old calendar 1900)). Russ. composer and cond. Ass. cond. Moscow It. Opera 1893--4. Ill-health compelled resignation. Comp. 2 syms., cantata, str. qt., etc.

Kalisch, Alfred (b London, 1863; d London, 1933). Eng. mus. critic and librettist. Orig. a barrister, began writing on mus. 1894, working for various papers. Strong champion of R. Strauss in Eng.; trans. libs. of Salome, Elektra, Der Rosenkavalier (much bowdlerized), and Ariadne auf Naxos. Also trans. lib. of Mascagni's Iris.


Kalliwoda, JohannWenzel (Jan Václav) (b Prague, 1801; d Karlsruhe, 1866). Cz. composer and violinist. Studied Prague Cons. For over 30 years Kapellmeister at court of Donaueschingen. Comp. 7 syms., str. qts., ob. conc., song-cycle Das deutsche Lied.

Kallmann, Chester (b Brooklyn, NY, 1921; d Athens, 1975). Amer. poet and librettist. Joint librettist with Auden for Stravinsky's The Rake's Progress and Henze's The Bassarids and Elegy for Young Lovers. Also joint translator, with Auden, of Die Zauberflöte. Trans. libs. of Verdi's Falstaff, Donizetti's Anna Bolena and Mozart's Die Entführung aus dem Serail.


Kalomiris, Manolis (b Smyrna, 1883; d Athens, 1962). Gr. composer and pianist. Studied Athens, Constantinople, and Vienna Cons. (1901--6). Taught piano Kharkov Cons. 1906--10, pf. and harmony Athens Sch. of Mus. 1911--19. Founded Hellenic Sch. of Mus. 1919,
being dir. until 1926 when he founded Nat. Sch.of Music which he directed until 1948. Comps., some of which use Gr. folk-song, incl. operas The Master Builder (1915) and The Shadowy Waters (1950--2), sym.-poems, other orch. works, pf. conc., pf. preludes, vn. sonata, etc.


Kammer(Ger.). Chamber. So Kammercantate, Chamber Cantata (see Cantata); Kammerduett, Kammertrio, Chamber Duet, Chamber Trio (i.e. for a room rather than a concert hall); Kammerconcert, Kammerkonzert, either Chamber Concert, or Chamber Concerto; Kammermusik, Chamber Music; Kammersymphonie, Chamber Symphony.

Kammermusik (Chamber Music). Title given by Hindemith to 7 instr. works comp. between 1922 and 1927: No. 1 for small orch., No.2 (pf. conc.), No. 3 (vc. conc.), No. 4 (vn. conc.), No. 5 (va. conc.), No. 6 (viola d'amore conc.), No. 7 (org. conc.).

Kammersänger(in) (Ger.). Chamber Singer. Esteemed honorary title bestowed by Ger. and Austrian govt.s on distinguished singers.


Kanawa, Kiri te. See Te Kanawa, Kiri.

Kantele. Finnish variety of Gusli, plucked with the fingers.


Kapelle (Ger.). Chapel. A term at one period applied to the whole staff of clergy, musicians, etc., attached to a royal chapel or the like. In time it came to be used for any organized body of musicians employed at court, etc., and from this it ultimately became a designation for any orch. body, from sym. orch. to dance band.

Kapellmeister (Capellmeister) (Ger.). The dir. or cond. of a Kapelle, Kapellmeistermusik became, sometimes unfairly, a derogatory term applied to mus. `composed to order'.


Karelia. Ov. and suite for orch., Opp. 10 and 11 by Sibelius, comp. 1893. Karelia is province in southern Finland.

Karfreitagzauber (Wagner). See Good Friday Music.


Karpeles, Maud (b London, 1885; d London, 1976). English folk-song collector, ed., and scholar. With sister Helen, was one of folk dancing team who illustrated Cecil Sharp's lectures. Assoc. with Sharp's folk-song collecting from 1903, she went with him in 1916 to Appalachian Mts., collecting songs which had travelled to N.Amer. with early immigrants. Also went alone to Newfoundland 1929 and 1930 to collect songs there. Held many administrative folk-song posts, incl. hon. secretaryship English Folk Dance and Song Society. In 1947 she founded International Folk Music Council, attending its conferences in many countries, first as secretary and later pres. Wrote biography of Cecil Sharp and ed. many colls. of folk-songs. O.B.E. 1961.


Ká;akta Kabanová (Katya Kabanova). Opera in 3 acts by Janác;ek to his own lib. based on the play The Storm (Groza) (1859) by A. N. Ostrovsky (1823--86) in Cz. trans. by V. ;akCervinka. Comp. 1919--21. Prod. Brno 1921, London 1951, Cleveland, Ohio, 1957. (This was first Janác;ek opera to be staged in London, but a Brno perf. had been broadcast in 1948.)


Keel Row (Keel = boat). Song of unknown orig. which first appeared in print in A Collection of Favourite Scots Tunes (Edinburgh, c.1770) but is principally assoc. with

Kb. (Ger.). Abbreviation for Kontrabass, i.e. the db.

Newcastle and Tyneside district. Quoted by Debussy in the 3rd movement (Gigues) of his Images for orch.


Keiser, Reinhard (b Teuchern, 1674; d Hamburg, 1739). Ger. composer. Pupil at Thomasschule, Leipzig. At court of Brunswick 1694 where he succeeded Kusser. Moved to Hamburg 1696, achieving success with opera Mahumet II. In next 40 years comp. over 100 operas for Hamburg, becoming dir. of the opera 1703--7. Visited Copenhagen, Ludwigsburg, etc., returning to Hamburg 1724. Cantor of cath. 1728. Regarded at one time as greatest orig. genius Ger. had prod. His operas contain magnificent florid arias and instrumentation which was emulated by Handel, who was violinist and harpsichordist for Keiser at Hamburg. Keiser's operas incl. Der hochmütige, gestürtzte und wieder erhabene Croesus (1710, rev. 1730, modern edn. 1912, rev. 1958), Die Römische Unruhe (1705), Die verdammtene Staatsucht (1705), Fredegunda (1715), and Der Lächerliche Prinz Jodelet (1726). Keiser also wrote dramatic and striking oratorios, and settings of the Passions, incl. Der blutige und sterbende Jesus (1704), and St Mark Passion (1717).


Kelley, Edgar (Stillman) (b Sparta, Wisconsin, 1857; d NY, 1944). Amer. composer, organist, and author. Studied Chicago and Stuttgart. Organist in San Francisco and Oakland, mus. critic, San Francisco Examiner 1893--5. Worked in San Francisco 1880--6 and 1892--6, coming into contact with Chinese and their mus. Acting prof. and orch. cond., Yale Univ. Sch. of Music 1901--02. Taught in Berlin 1902--10, returning to USA to teach comp. at Cincinnati Cons. Works incl. incidental mus. to Macbeth and Ben Hur, 2 syms. (No. 1 Gulliver---His Voyage to Lilliput, Op. 15; No. 2 New England); pantomime suite Alice in Wonderland; Pilgrim's Progress; pf. quintet; str. qt., etc.


Kelly, Frederick (Septimus) (b Sydney, N.S.W., 1881; d in action, Beaucourt-sur-Ancre, 1916). Australian composer and pianist. Studied Frankfurt under Knorr, 1903--8, then in London. As adviser to Classical ConcertSoc., London, promoted contemporary mus. Comp. pf. pieces and other small works.


Manchester Univ. from 1981. Author of books on Tippett and Hindemith, ed. Vol. 13 New Berlioz Ed.


Kennedy Center for Performing Arts. Arts centre in Washington, D.C., opened in 1971 and named in honour of late President J. F. Kennedy (assassinated 1963). Contains concert hall seating 2,700, opera house (2,300), and drama th. First event was Bernstein's Mass (Sept. 1971).


Kennedy-Fraser, Marjory (b Perth, 1857; d Edinburgh, 1930). Scots singer and collector of folk-songs. As child, toured as accompanist to father, the singer David Kennedy (1825--86). Studied singing in Milan and with M. Marchesi in Paris. When widowed, taught singing and in 1905 visited Outer Hebrides, where she began coll. of folk-songs which she arr. and pubd. for v. and pf.

Kent Bugle. Obsolete (since 1815) bugle with keys similar to saxophone. Invented 1810 by Irish bandmaster Halliday and named after Duke of Kent, who took interest in it.

Kent Opera. Eng. opera company founded 1969 by Norman Platt and Roger Norrington. Regularly plays in Canterbury and Tunbridge Wells, but has toured widely in the southern counties and has visited Manchester and various fests. Casts are mixture of experienced and
new singers, and repertory has extended from well-known Verdi, Mozart, and Britten to rare works by Handel (f.p. of *Atalanta* since 1736 in 1970), Telemann, and others. Staged Tippett's *King Priam* in 1984--5 season. Norrington's eds. of 3 Monte-verdi operas (*The Coronation of Poppea*, *Orfeo*, and *The Return of Ulysses*) were given in 1974, 1976, and 1978. In 1984 Ivan Fischer succeeded Norrington as mus. dir.


Keralulophon (Gr.). Horn-pipe voice. Rarely-found metal labial org. stop of ñ' pitch, resembling Fr. hn. in tone quality.

Kerll (Kerl), Johann (Kaspar) (*b* Adorf, Saxony, 1627; *d* Munich, 1693). Ger. organist and composer. Studied with Carissimi in Rome (and possibly with Frescobaldi). Kapellmeister, Munich 1656--73. Taught in Vienna 1674--7, becoming court organist 1677--92. Comp. operas, masses, motets, etc. Handel `borrowed' from one of his canzonas for ch. 'Egypt was glad' in *Israel in Egypt*.


Kern, Jerome (David) (*b* NY, 1885; *d* NY, 1945). Amer. composer. Studied with Paolo Gallico. Wrote his first successful song in 1904. Comp. several popular musicals incl. *Oh, Boy* (1917), *Sally* (1920), *Sunny* (1925), *Show Boat* (1927), *Music in the Air* (1932), and *Roberta* (1933). *Show Boat* contained the songs 'Ol' Man River', first sung by Paul Robeson, and 'Can't help Lovin' dat Man of Mine'. Also comp. 'Smoke Gets in your Eyes' (in *Roberta*) and other popular melodies, several being featured in films.


Ketèlbey, Albert \((William)\)\(\)\(\)\(Vodorinski,\ \)Anton \((b\ Birmingham,\ 1875;\ d\ Cowes,\ I.o.W.,\ 1959)\). Eng. composer and cond. Studied TCL. Cond. London th. orchs. Comp. comic opera, \textit{Concertstück} for pf. and orch., wind quintet, but best known for orch. works such as \textit{In a Monastery Garden} \((1915)\), \textit{In a Persian Market} \((1920)\), \textit{Bells Across the Meadows} \((1921)\), and \textit{Sanctuary of the Heart} \((1924)\).

Kettledrum. See Drum.

Kettledrum Mass \((\)Haydn\). See Paukenmesse. Key. \((1)\) As a principle in mus. comp., implies adherence, in any passage, to the note-material of one of the major or minor scales (see \textit{Scale})--not necessarily a rigid adherence (since other notes may incidentally appear), but a general adherence, with a recognition of the Tonic (or `key-note') of the scale in question as a principal and governing factor in its effect. For instance we speak of a passage as being `in the key of' C major, or F minor, and also use the same terms to describe a comp. (or movement) as a whole---in this latter case implying merely that the key mentioned is that in which the piece begins and sometimes but not always (e.g. Mahler) ends and is its governing one (see \textit{Modulation}). If a piece in several movements is spoken of it does not necessarily mean more than that the first movement (usually also the last one) is in that key. The element of key crept into European mus. in the early 17th cent., as the \textit{Modes} gradually fell out of use: it remained of supreme importance to the end of the 19th cent. but in the 20th cent., many composers, led by Schoenberg, have abandoned tonality. See \textit{Atonal}. \((2)\) A lever on an instr. which is depressed by finger or foot to produce a note, e.g. on a pf. by finger, on an org. by foot, on woodwind by finger (the levers covering the airholes).

Keyboard. \((1)\) A frame, or set, of keys presented in a continuous arr. The purpose of kbd.s is to enable the 2 hands (e.g. on pf. or harmonium) or the 2 hands and 2 feet (org.) readily to control the sounds from a much larger number of str., reeds, or pipes than could otherwise be controlled. One standardized apparatus of this sort, which has been gradually developed over a long period, has come to be universally adopted: it is by no means the most convenient imaginable, but the conservatism of musicians will probably prevent its supersession unless some drastic change in the scales used in mus. (e.g. by the general adoption of \textit{Microtones}) makes such a change imperative. The unchanging span of the octave is determined by the average span of the human hand. The earliest kbd. was, apparently, that of the org., used for perf. of sacred melodic plainsong. In those days, mus. was still modal and the longer finger-keys, as we still have them, were all that were needed. With the coming into use of the practice of \textit{musica ficta} a B♭ was found to be desirable and space for it was made by placing a short finger-key between the A and B♮. \((\)It appearsthat a few kbd.s. like this still existed as late as the beginning of the 17th cent.) Other finger-keys were similarly added, and our present-day kbd. of 7 different long and broad keys and 5 short and narrow ones so came into existence. This still leaves out many notes (e.g. B#, if required, has to be played as C, F♭ as E, etc.). The restricted no. of keys which the individual can manipulate, and the necessity of avoiding the high cost of providing a large number of extra organ pipes, str., etc., precluded the provision of further finger-keys, and the difficulty was overcome by methods of tuning, at first, partially, with Mean-tone tuning and then, fully, with Equal Temperament tuning (see \textit{Temperament}). There have been a good many attempts at the invention of a kbd. which would be free (or largely free) from this principle of compromise, but whilst some of them have been scientifically interesting none has proved of practical value in mus. making. Various ingenious inventions, such as the
Janko kbd., have also proved ephemeral. (2) The term is also used generally, as in `keyboard works', to indicate that the works may be played on more than one kind of kbd. instr.

**Keyboard of Light.** See *Prometheus---the Poem of Fire.*

**Key (Keyed) Bugle.** Treble brass instr. of the ophicleide type, introduced about 1810 but fading from the scene when the modern cornet appeared. See also *Kent bugle.*

**Keyed (Bass) Horn.** Not a hn., but an improved form of Serpent, without that instr.'s twisting shape.

**Key-note.** The prin. (and lowest) note of the scale out of which a passage is constructed. Same as *Tonic.*


**Key-Signature.** The sign, or no. of signs, written at the beginning of each staff, to indicate the key of the comp. Use of a key-signature dispenses with the need to write accidentals (sharps or flats) for the notes affected throughout the comp. The keys of C major and A minor require no accidentals. The 'natural' form of the minor scale determines key-signature. Major and minor key-signatures are indicated thus: [In1]^The white note in each case represents the major key, the black note the minor key with the same signature (called 'Relative Minor'). It will be observed that, starting from C, the keynotes of the sharp keys rise 5 notes (a perfect 5th) each remove, and that the keynotes of the flat keys fall 5 notes (a perfect 5th) each remove. It will also be observed that in the sharp major keys the keynote is immediately above the last sharp. And that in the flat major keys the keynote is 4 notes below the last flat (i.e. is at the pitch of the last flat but one in the signature). And that 3 notes down any major scale we come to the keynote of its relative minor or, conversely, 3 notes up any minor scale we come to the keynote of its relative major. Note that keys with 6 sharps (F# major and D# minor) are (on kbd. instr.) the equivalents of the keys with 6 flats (Gb major and Eb minor), and that keys with 7 sharps (C# major and A# minor) are the equivalents of the keys with 5 flats (Db major and Bb minor). Thus composers use either one or the other of these signatures, but it is much easier to write in Db with 5 flats than in C# with 7 sharps. The order of the sharps in the signatures is by rising 5ths, and the order of the flats by falling 5ths. *Sharps---F^C^G^D^A^E^B---Flats[qc[el3]*Thus, one order is the other reversed.

**Khachaturian, Aram** (Ilyich) (*b* Tbilisi (Tiflis), 1903; *d* Moscow, 1978). Armenian composer. Planned to be biologist, but at 19 became vc. student at Gnnessin Sch., Moscow, later joining comp. class as pupil of Mikhail Gnnessin. In 1929 entered Moscow Cons. as pupil of Miaskovsky. His Trio (1932) attracted the attention of Prokofiev, who arranged perf. in Paris. His 1st Sym. (1934) was a success at its f.p. in April 1935, but even greater was that of his pf. conc. (1936). Held various state posts. His 2nd Sym. and vc. conc. incurred official disapproval in 1948 and he switched to comp. of film mus. In 1950 he began to teach at Gnnessin Institute and Moscow Cons. and developed as cond. of his own works, travelling to It., Eng., Latin America, and elsewhere. In 1956 his ballet *Spartacus* was acclaimed by Moscow critics as a masterpiece. His mus. is colourful and has continued the nationalist tradition of the St Petersburg sch. Prin. works:

**ballets:** *Happiness* (1939); *Gayane* (incorporating mus. from *Happiness*) (1940--2, rev. 1952; 2nd version with new plot 1957); *Spartacus* (1954, rev. 1968).
orch and chorus: Syms.: No.1 in E minor (1934), No. 2 in A minor(1943), No. 3 (1947); Dance Suite (1932--3); Poem about Stalin, with ch. (1938) 3 Suites from Gayane (1943); Ode in memory of Lenin (1948); 4 Suites from Spartacus (Nos. 1--3, 1955--7, No. 4, 1967); Ode of Joy, mez. and ch. (1956); Lermontov Suite (1959).

concertos: Pf. in Db major (1936); Vn. in D minor (1940); Vc. in E major (1946); conc.-rhapsody for pf. (1955, rev. 1961); conc.-rhapsody for vn. (1961); conc.-rhapsody for vc. (1962).

chamber music: Vn. sonata in D (1932); Trio for pf., cl., and vn. (1932).

piano: Poem (1927); 7 Recitatives and Fugues (1928--66); Suite (1932); 3 Marches (1929--34); sonatina in C (1958); sonata (1961).

incidental music: Macbeth (1934, 1955); King Lear (1958).

films: Lenin (1948--9); Battle of Stalingrad (1949); Othello (1955).


Kienzl, Wilhelm (b Waizenkirchen, 1857; d Vienna, 1941). Austrian composer. Studied at Prague and Leipzig Unive. and with Liszt at Weimar. Adopted Wagnerian principles for his 9 operas and mus. plays, most successful being Der Evangélismm (The Evangelist) (1894).


Kilpinen, Yrjö (b Helsinki, 1892; d Helsinki, 1959). Finn. composer and critic. Studied Helsinki Cons. and in Berlin and Vienna. Mus. critic in Helsinki 1919--31. Taught at Helsinki Cons. State pension enabled him to compose. Wrote over 800 songs, also pf. sonatas, etc.

Kindermann, Johann Erasmus (b Nuremberg, 1616; d Nuremberg, 1655). Ger. composer and organist. By 15 was singing and playing vn. in concerts in Frauenkirche, Nuremberg. Went to It. 1635, possibly becoming pupil of Monteverdi and Cavalli. In 1640 became org. of Egidienkirche, Nuremberg, being also in demand as teacher. His Harmonia organica (1645) contains 25 contrapuntal pieces. Comp. over 100 pieces for wind or strings and many for str. and hpd. Perhaps the first Ger. composer to employ scordatura.


King Lear. Mus. works inspired by Shakespeare's play (1606) incl. (1) ov. by Berlioz, Op. 4, comp. 1831; (2) ov. and incid. mus. by Balakirev, 1859--61; (3) 2 movements of incid. mus. by Debussy 1904; (4) opera by Reimann, 1978. (5) mus. by Shostakovich, comp. 1970, for Russ. film of Shakespeare's play in B. Pasternak's trans. Various opera composers, incl. Verdi and Britten, have contemplated but abandoned King Lear projects.

King of Prussia Quartets. Title given to the last 3 str. qts. written by Mozart—-No. 21 in D, K 575 (1789), No. 22 in Bb, K 589 (1790) and No. 23 in F, K 590 (1790)—-commissioned by King Friedrich Wilhelm II of Prussia, a cellist (hence the prominent vc. parts). 6 were requested, but only 3 written.


King's Singers, The. Male-v. ens. of 6 singers (2 counterten., ten., 2 bar., bass) formed in 1968 and so called because orig. members, with one Oxonian exception, were choral scholars at King's College, Cambridge. Specialize in part-songs and in arrs. of various genres, incl. humorous songs. Range from Monteverdi to Noël Coward, with several works written specially for them by contemporary composers.

KingStag (Henze). See König Hirsch.


Kirbye, George (b c.1565; d Bury St Edmunds, 1634). Eng. composer of motets and madrigals. Contribution to East's Psalter, 1592. His 6-part Bright Phoebus was incl. in The Triumphs of Oriana.


Kirckman, Jacob (b Bischweiler, nr. Strasbourg, 1710; d Greenwich, 1792). Ger. organist and composer. Settled in Eng. c.1730 to work for Tabel, hpd.-maker, and became first of line of distinguished hpd.-makers. Organist, St George's, Hanover Square. Wrote several org. pieces. Succeeded by nephew, Abraham, who extended business to pf. manufacture. Business merged with Collard, 1898.

Kirkby, Emma (b Camberley, 1949). Eng. soprano. Studied Classics at Oxford and taught before 1974 London début. Specialist in early mus. and has sung with Academy of Ancient


Kirnberger, Johann Philipp (b Saalfeld, Thuringia, 1721; d Berlin, 1783). Ger. composer. Pupil of J. S. Bach 1739--41. Wrote many choral works and fugues for Klavier; also theoretical treatises. Violinist in service of Frederick the Great, 1751--4.


Kissentanz (Ger.). Cushion Dance.

Kit. Pocket fiddle, about 16" in length, used by dancing masters in the 18th and early 19th cents.


Kithara. Ancient Gr. str. instr. shaped like lyre but plucked by fingers.

Kitchen Department. Humorous term referring to orch.'s perc. section.

Kittel, Johann Friedrich (Jan Bed;akrich) (b Orlik nad Vltavou, 1806; d Lissa, 1868). Ger.-Bohemian composer. Dir., Prague Cons. 1843--65. Friend of Wagner, who gave him his lib. Die Franzosen vor Nizza which he comp. as Bianca und Giuseppe (1848). Also wrote 3 other operas, 4 syms., chamber mus., songs.

Kjerulf, Halfdan (Charles) (b Christiania, 1815; d Grefsen, 1868). Norweg. composer, nationalist in feeling. Studied law but took up journalism in 1840 while studying mus. theory, eventually at Leipzig (1850--1). Returned to Norway as pf. teacher. Wrote over 100 songs, many being settings of Bj;Uprnson, choral and pf. comps. His songs combined influence of Ger. Lieder with Norweg. folk mus., paving the way for Grieg.
Kl. Abbreviation for Klarinette (Ger.), i.e. Clarinet.

Kl. Fl. Abbreviation for kleine Flöte (Ger.), i.e. Piccolo.


\[
\begin{align*}
C & \quad G & \quad ^\sharp D & \quad |A & \quad ^\flat E & \quad ^\# B & \quad ^\# |F & \quad ^\flat C & \quad [ol4] \\
A & \quad E & \quad ^\flat B & \quad F# & \quad ^\# |C# & \quad ^\# G# & \quad D# & \quad ^\# |A# & \quad [ol4] \\
C & \quad F & \quad Bb & \quad Eb & \quad Ab & \quad ^\# Db & \quad ^\# |Gb & \quad Cb & \quad [ol4] \\
A & \quad D & \quad G & \quad C & \quad F & \quad ^\flat Bb & \quad ^\# |Eb & \quad Ab & \quad [ol8] [ol0] [em][lx][cc13]
\end{align*}
\]

Klangfarbenmelodie (Ger.). Melody of tone colours. Term introduced by Schoenberg in his Harmonielehre (1911) to describe the contrasts in timbre which he introduced in the 3rd of his 5 Orchestral Pieces (1909) and which now constitute a structural element in modern comp. comparable in importance with pitch, duration, etc. Further explorations into the possibilities of melodic construction with points of tone colour were carried out by Webern.

Klappenhorn (from Ger., Klappen, keys). Key Bugle.

Klarinette(n) (Ger.). Clarinet(s).

Klaviatur (Ger.). Keyboard.

Klavie (Clavier) (Ger.). Keyboard. Term for pf., hpd., clavichord, or any other domestic kbd. instr. In Eng. the word is chiefly used as synonym for organ manual.

Klavierauszug (Ger.). Pf. arr.

Klavierbäuchlein (Little keyboard-book). Title given by J. S. Bach to 3 colls. of his kbd. mus.: (1) Pieces for the instruction of his eldest son, Wilhelm Friedemann Bach, 1720. (2) Similar but small coll. for his 2nd wife, Anna Magdalena, 1722. (3) Larger coll. for his wife, 1725, incl. some vocal pieces.

Klavierstück (Ger.). Pf. piece.

Klavierstücke I--XI (Piano Pieces I--XI). 11 pf. pieces by Stockhausen comp. between 1952 and 1956, with IX and Xrev. 1961. Many new techniques of pf.-playing are introduced for perf. of these pieces. The XIth is one of the first works in open form. It has 19 sections printed on one large sheet of paper; the player has to play any piece at random, selecting his own tempo etc. Other permutations follow. F. complete p. Darmstadt 1966 (Aloys Kontarsky).

Klavierübung (Klavier Exercise). J. S. Bach's title, borrowed from Kuhnau, for hpd. and org. works issued in 4 sections; (a) 6 partitas or German Suites, 1731; (b) 2 pieces for double-manual hpd., the Italian Concerto and Partita in B minor (or French Overture) 1735; (c) org. works incl. 'St Anne' Fugue 1739; (d) Goldberg Variations, 1742.

opera: *Die Räuber* (1957); *Die Tödlichen Wünsche* (1959); *Die Ermordung Cäsars* (1959); *Alkmena* (1961); *Figaro lässt sich scheiden* (Figaro seeks a divorce) (1963); *Jacobowsky und der Oberst* (1965); *Das Märchen von der Schönen Lilie* (1969); *Ein wahrer Held* (based on Synge's *Playboy of the Western World*) (1975); *Das Mädchen aus Domrémy* (1976); *Das Rendez-vous* (1977). (All dates are of f.p.)


orch: *Con moto; Divertissement joyeux; Die Zwitzermaschine; 2 Nocturnes; 4 Symms; conc. for vn., vc., and orch.; vc. conc.

chamber music: Va. sonata, 2 str. qts., vn. sonata, wind quintet, pf. quintet. Also choral works, pf. pieces, songs.

Kleiber, Leonhard (b Göppingen, c.1495; d Pforzheim, 1556). Ger. organist at Pforzheim from 1521. Comp. pieces for org. and kbd. pubd. among 112 items in org. tablature (1521--4).

Klecki. See Kletzki, Paul.


Klein, Kleine (Ger.). (1) Little, as in *Kleine Flöte* (little fl., i.e. piccolo), *Eine kleine Nachtmusik* (A Little Night Music). (2) Minor (of intervals).

*Kleine Nachtmusik, Eine* (A Little Night Music, or Serenade). Comp. in 4 movements (K525) by Mozart (for which occasion is not known) dating from 10 Aug.1787. It is the Serenade No. 13 in G major, scored for 2 vn., va., and bass, or small str. orch. Orig. MS. recovered in 1955, indicates that a 5th movement, a 1st minuet, was torn out.

*Kleine Orgelmesse* (Little Organ Mass). Nickname for Haydn's Mass No. 5 in Bb (see also *Grosse Orgelmesse*).

*Kleine Trommel* (Ger.). Small drum. The side drum; otherwise Snare Drum.


**Klenau, Paul (August) von (b Copenhagen, 1883; d Copenhagen, 1946).** Danish composer and cond. Studied Copenhagen, in Berlin with Hali; Akr and Bruch, in Munich with Thuille, and in Stuttgart with Schillings. Cond. Freiburg Opera 1907, Stuttgart 1908–14. Champion of Delius's mus. Comp. several operas, incl. Kjarten und Gudrun (1924) and Rembrandt van Rijn (1937), 7 syms., str. qt., pf. pieces, and orch. work Bank Holiday, Souvenir of Hampstead Heath (1922).


**Klenovsky, Paul.** Pseudonym under which Sir Henry Wood made orch. transcription (1929) of Bach's Toccata and Fugue in D minor (in order to confuse the critics). Klen is the Russian word for a maple tree.


**Knaben Wunderhorn, Des (Youth's Magic Horn).** Anthology of Ger. folk poetry pubd. 1805–8, ed. by Arnim and Brentano, songs from which have been set by several composers incl. Strauss and, particularly, Mahler, who comp. over 20 Wunderhorn songs for v. and pf. or orch. and incorporated Wunderhorn songs into his 2nd, 3rd, and 4th syms. F. Eng. p. of Mahler's Des KnabenWunderhorn (10 songs for sop. and bar.) in orch. version, London, Nov. 1961, cond. B. Fairfax.

Knecht, Justin (Heinrich) (b Biberach, Swabia, 1752; d Biberach, 1817). Ger. organist, composer, and impresario. Pioneer of annotated programme. Dir. of mus. in Biberach (as well as prof. of literature) 1771--1807. Dir. of opera and court concerts, Stuttgart, 1807--9. Returned to Biberach. His 'grand symphony' Le Portrait musical de la nature (c.1784) has a literary programme closely anticipating Beethoven's Pastoral Symphony which Beethoven read in an advertisement on the cover of his earliest pubd. pf. sonatas.

Kniefend (Ger.). Plucking (same as pizzicato).

Kneller Hall. Headquarters of Royal Military School of Music (founded 1857) at Whitton, Twickenham, Middlesex. Former home of painter Sir Godfrey Kneller (1646--1723).


Knipper, Lev (Konstantinovich) (b Tiflis, 1898; d Moscow, 1974). Russ. composer. Studied in Moscow with Glière and with Jarnach in Berlin. Works incl. 14 symfs., several with choral finales, operas, symphonic poem, vn. conc., film mus., chs., songs, etc.


Knote, Heinrich (b Munich, 1870; d Garmisch, 1953). Ger. ten. Studied Munich, début there 1892, CG 1901, NY Met. 1904. Regular Wagnerian ten.--esp. as Tristan and Siegfried--at CG to 1913 and the Met. up to 1908.


Kobbé, Gustav (b NY, 1857; d Long Island, 1918). Amer. mus.critic and writer. Studied mus. in Wiesbaden (1867--72) and NY. From 1880 mus. critic for several NY papers, incl. the Herald for 18 years. Attended first Parsifal at Bayreuth 1882. Wrote 2-vol. life of Wagner (1890), and several other books. His chef d'oeuvre was The Complete Opera Book, a coll. of synopses and analyses of a large no. of operas which was on the point of completion when he was killed by a seaplane striking his sailing-boat. 1st edn. pubd. 1922, with additions by Katherine Wright. Extensive rev. 1954 ed. by Earl of Harewood, who has continued revs. up to 9th edn., 1976.

Kötchel, Ludwig von (b Stein, nr. Krems-on-the-Danube, 1800; d Vienna, 1877). Austrian botanist and mineralogist with immense admiration for mus. of Mozart. Compiled chronological thematic catalogue---Chronologisch-thematisches Verzeichnis---of Mozart's works, giving each a 'Köchel number' (e.g. K488) by which they are now universally identified. First pubd. Leipzig 1862. Various revs. have been pubd., one being by A. Einstein, 1937. 6th edn. 1964.


Kotzwara. See Kotzwara, Franz.

Kodály, Zoltán (b Kecskeméth, 1882; d Budapest, 1967). Hung. composer and teacher. He was born and had his early education in Galánta. His father, a state railways employee, played the vn., his mother the pf., and he grew up in a mus. atmosphere. He attended the Nagyszombat Gymnasium 1892--1900, during which period his first orch. work was played by the school orch. In 1900 he entered Budapest Univ. and the Franz Liszt Acad. of Mus., where his teacher was János Koessler, who also taught Bartók and Dohnányi. He met Bartók after his graduation, in 1905, and embarked on his first foray as a folk-song collector in Galánta. In 1906 his symphonic poem, Summer Evening, had its f.p. Kodály continued his folk-song collecting between 1907 and 1914. Although he was insistent on folk mus. as a basis of nat.culture, he had a wider view of the mus. scene and travelled to Bayreuth, Salzburg, Berlin, and Paris. He taught theory at the Liszt Acad. in 1907, and took over the comp. classes from Koessler in 1908 (prof. from 1911). From that time, too, he was closely involved with the mus. curriculum in Hung. schs., and with Bartók he formed an organization for the perf. of contemporary mus. Alongside these activities he produced a steady flow of comps. In 1923, for the 50th anniversary of the unification of Buda and Pest as the capital, he comp. Psalmus Hungaricus, which was soon perf. throughout Europe and America under leading consds. such as Toscanini, Mengelberg, and Furtwängler. In 1926 he completed his opera Háry János, firmly rooted in folklore. Another opera, The Spinning Room, followed in 1932, and the orch. Dances of Galánta in 1933. In the same year Kodály and Bartók were requested by the Hung. Acad. of Sciences to prepare for publication all available folk mus. material. After Bartók went to the USA, Kodály took over sole editorial
control. The first vol. appeared in 1951. Two important commissions were for the Amsterdam Concertgebouw Orch.'s 50th anniv., 1939 (Variations on a Hungarian Folk Song, The Peacock) and the 50th anniv. of the Chicago S.O., 1941 (Concerto for Orchestra). These were in contrast to the dozens of works for children's vv. which occupied him for the last 30 years of his life. He retired from the Liszt Acad. in 1942. After World War II he travelled to Fr., Eng., the USA, and USSR to cond. his own works. A 3rd opera, Czinka Panna, was prod. in 1948. His sym., in memory of Toscanini, was prod. at Lucerne in 1961. He visited the USA again in 1965 and 1966. Kodály's mus. is not as advanced in its harmonic idiom as Bartók's and is less cosmopolitan. But it has the merits of complete conviction, finished craftsmanship, and melodic inspiration. Prin. works are:

**operas:** Háry János (1925--6); The Spinning Room (1924--32); Czinka Panna (1946--8).

**orch:** Summer Evening (1906, rev. 1929--30); Suite, Háry János (1927); Dances of Marosszék (1930, arr. of work for pf. 1927); Dances of Galánta (1933); Variations on a Hungarian Folk Song, The Peacock (1938--9); Concerto for Orchestra (1939--40); Sym. (1930s--61).

**chorus and orch:** Psalmus Hungaricus, ten., ch., and orch. (1923); Te Deum of Budavár (1936); Missa brevis (1944); At the Grave of the Martyr (1945); The Music Makers, vv., orch. (1964).

**chorus and organ, piano, etc:** Pange lingua (1929); Hymn to King St Stephen (1938); Laudes Organi (1966).

**unacc. choral:** Evening (1904); Birthday Greeting (1931); Jesus and the Traders (1934); Ode to Ferenc Liszt (1936); Molnár Anna (1936); The Peacock (1937); Forgotten Song of Bálint Balassi (1942); Lament (1947); Hymn of Zrínyi (1954); Mohács (1965).

**chamber music:** Str. qts., No. 1 (1908--09), No. 2 (1916--18); Sonata for vc. and pf. (1909--10); Duo, vn., vc. (1914); Solo vc. sonata (1915); Capriccio, solo vc. (1915); Serenade, 2 vn. and va. (1919--20). Also many folk-songarrs., children's chs., singing exercises, and transcrs. (Bach, etc.).

Koechlin, Charles (b Paris, 1867; d le Canadel, Var, 1950). Fr. composer. Began serious mus. studies only at age 22. Entered Paris Cons. 1890--7, studying with Massenet and Fauré. Wrote large amount of mus., much of it still rarely heard. Followed no 'school' or fashion, his music being influenced both by medieval procedures and by Satie, Stravinsky, etc. Bitonality and near-atonality feature in his works, some of which are marked by complex polyphony. Wrote several symphonic poems based on Kipling. One of founders, 1909, of Société Musicales Indépendante. Author of treatises, and of books on Debussy and Fauré. Prin. works:

**orch:** 7 Stars Symphony (on characters of film stars) (1933), Symphony of Hymns (1936), Sym. No. 2 (1943--4); 3 Poèmes after Kipling (1899--1910), La Course de printemps, after Kipling (1925--7), La Loi de la jungle, after Kipling (1939), Les Bandar-Log, after Kipling (1939--40); Le Buisson ardent (1938, 1945); La Forêt (1897--1907); Partita for chamber orch. (1945).

**theatre:** Jacob chez Laban (1-act 'biblical pastorale') (1896--1908); La Forêt païenne (ballet) (1911--25).


**piano:** Paysages et marines (c.1916); L'Ancienne Maison de campagne (1932--3).


Kohs, Ellis (Bonoff) (b Chicago, 1916). Amer. composer. Studied Chicago Univ. 1933--8, Juilliard Sch. 1938--9 (comp. with Wagenaar), Harvard Univ. 1939--41 (comp. with Piston). Teacher at Univ. of S. Calif. from 1950. Comps. incl. 2 syms.; Concerto for Orchestra; 2 str. qts.; opera Amerika (after Kafka); pf. variations; Capriccio(for org.); Psalm 23.


Kolb, Karlmann (b Kösslarn, 1703; d Munich, 1765). Ger. organist and composer. Priest and organist, Benedictine Abbey at Asbach. Wrote organ preludes and fugues in quasi-It. style.


Kolomyika. A quick Polish dance in duple time, usually with slow introduction (*dumka*). Popular among the mountain peasants of Poland.

Kondracki, Michal (b Poltawa, Poland; now Poltava, Ukraine, 1902). Polish composer and critic. Studied Warsaw Cons. under Szymanowski and in Paris with N. Boulangar and Dukas. Mus. critic in Warsaw 1933--40, when he settled in Rio de Janeiro. Works incl. opera, ballets, sym., pf. conc., conc. for orch., etc.


König Stephan (King Stephen). Ov. and incidental mus. by Beethoven, Op. 117, comp. 1811 for prol. by Kotzebue written for opening night of Ger. th. in Budapest, 1812 (see also *Die Ruinen von Athen*).


Königskinder (The King's Children). 3-act opera by Humperdinck to lib. by 'Ernst Rosmer' (Elsa Bernstein-Porges). Orig. play with incidental mus. (Munich and London 1897, NY 1898) then converted into opera and prod. NY Met. 1910, London 1911.

Kontakte (Contacts). Comp. by Stockhausen for pf., perc., and elec. sounds on 4-track tape, 1959--60.


Kontrabass (Ger.). Db., generally the str. instr.

Kontrabassposaune (Ger.). Double-bass Trombone.

Kontrafagott (Ger.). Double Bassoon.


Konzert (Ger.). (1) Concert. (2) Concorso.

Konzertstück (Ger.). Concert piece, generally with the implication of `concerted' piece, i.e. for solo instr. and orch. Term often applied to short or 1-movement concs., e.g. Weber's Konzertstück for pf. and orch.

Koppel (Ger.). Coupler (organ).


Korchmaryov, Klimenty (Arkadyevich) (b Verkhne-Dneprovsk, 1899; d Moscow, 1958). Russ. composer. Studied Odessa Cons. Comps., mainly on revolutionary themes, incl. operas Ivan the Soldier (1927), 10 Days That Shook the World; ballet The Serf Ballerina; choral sym., Holland; vn. conc., songs, etc.

Korean Temple Block. An oriental addition to the 20th-cent. dance-band drummer's equipment. A skull-shaped hollow block of wood, in several sizes giving different pitches, struck with a drum-stick. Used in some symphonic works. Similar to the Chinese Temple Block.


Kornett (Ger.). The modern Cornet or the ancient Cornett.


orch: Sym. in F# major (1951--2); *Schauspiel-Overtüre* (1911); *Sinfonietta* (1912); *Symphonic Serenade* for str. (1947); pf. conc. for left hand (1923); vn. conc. (1945); vc. conc. (1946).

piano: *Fairy-Tale Pictures* (1910); Pf. sonatas: No. 1 (1908), No. 2 (1910), No. 3 (1931).

chamber music: Str. qts., No. 1 in A (1924), No. 2 in Eb (1935), No. 3 in D (1945).


Kosakisch, Kosatcheck, or Kosachok. A Cossack dance, the mus. of which is in quick duple time and of ever-increasing speed, and is often in the minor.


Kostelanetz, André (*b* St Petersburg, 1901; *d* Haiti, 1980). Russ.-born cond. Settled in USA 1922. Cond. for CBS 1930. Guest cond. of NY P.O. Widely known for luscious arrs. of light mus. in which he cond. his own orch.

Kotelettenwalzer (Ger.). See *Chopsticks*.

Koto. 13-stringed Japanese psaltery, strs. being of waxed silk, tuned by movable bridges. 6' in length, 3" high and 9" wide. Rests on floor, the right end being raised by 2 small legs. Player sits on his heels, plucking the strs. with right hand and using plectra on thumb and first 2 fingers, modifying pitch with left hand. Used inritualistic mus. and regarded since 17th cent. as Japanese nat. instr.


Kotzwara (Koc;akzwara), Franz (*b* Prague, 1750; *d* London, 1791). Bohemian-born violinist, db. player, and composer. Settled in London 1790 as violinist at King's Th. Won popularity with fantasia *The Battle of Prague*, for pf. and optional extra instrs.


Kováčeluh, Jan (Johann Anton) (b Velvary, 1738; d Prague, 1814). Cz. composer and organist. Kapellmeister, Prague Cath. from 1784. Wrote operas, church mus., bn. conc., pf. conc., etc.


Kraft, Anton (b Rokitzan, Pilsen, 1749; d Vienna, 1820). Cz. cellist and composer. Studied in Prague and Vienna. Haydn persuaded him to join Esterháza orch. in 1778. Haydn's vc. conc. in D was once attrib. to him. His fine playing inspired vc. part of Beethoven's triple conc.

Kraft, Nicolaus (b Esterháza, 1778; d Cheb, Cz., 1853). Cz. cellist and composer, son and pupil of Anton Kraft. Member of Prince Karl Lichnowsky's orch. and later of Schuppanzigh's str. qt. which gave f.ps. of several Beethoven qts. Chamber musician to Prince Lobkowitz 1796. In Vienna Court opera orch. 1809--14 when he was engaged by King of Württemberg. Wrote vc. pieces.


Krakowiak, Krakowiak. (1) Polish dance from Kraków district, in lively ;D2;E4 time, with distinctive syncopation. (2) Title of Chopin's concert rondo for pf. and orch., Op. 14, comp. 1828.

Krämerspiegel (Shopkeeper's Mirror). Cycle of 12 songs, Op. 66, for v. and pf. by R. Strauss to poems by Alfred Kerr (1867--1948), comp. 1918. Poems contain satirical and punning references to most of leading Ger. mus. publishers with whom Strauss was in dispute over copyright. One of the work's melodies was used again by Strauss over 20 years later as the 'Moonlight Music' in his last opera Capriccio.


Krebs, Johann (Ludwig) (b Butllestädt, 1713; d Altenburg, 1780). Ger. org. and composer. Pupil of Bach at Leipzig 1726--35. Then held various org. posts. Wrote religious choral works, fl. sonatas, fl. trios, and much org. mus., some of which is heard today.

Krehbiel, Henry (Edward) (b Ann Arbor, Mich., 1854; d NY, 1923). Amer. mus. critic, author, and ed. Studied law but turned to journalism. Mus. critic Cincinnati Gazette 1874--

Krejcí, Isá (1850-1928). Composer (Amer. citizen from 1899). Entered Vienna Cons. at age 7, studying under Auer and Hellmesberger. Paris Cons. 1885, studying with Massart (vn.) and Delibes (comp.). Amer. début 1888 in NY, followed by tour with pianist Moriz Rosenthal. Returned to Europe and abandoned mus. career, studying medicine in Vienna and art in Rome and Paris. Joined Austrian army, becoming officer in Uhlan regiment. Resumed career as violinist 1899 in Berlin. Returned to USA 1900--1. London début May 1901. Thenceforward his brilliant technique and unmistakably personal tone put him in the forefront of int. violinists. In 1910 gave the f.p. of Elgar's conc., which is ded. to him. Recalled to Austrian army 1914, but wounded and discharged. Lived in NY 1915--24 but later returned to Europe and in 1938 became Fr. citizen. Appeared regularly as conc. soloist and solo recitalist in London, making many recordings. Returned to NY 1940, thereafter living chiefly in USA. Comp. str. qt. and many charming pieces for vn., of which the best-known are Caprice Viennois, Liebesfreud, Liebesleid, Schön Rosmarin and Tambourin Chinois. Some of his comps. he attrib. (to confuse the critics) to various 17th- and 18th-cent. composers such as Pugnani. Also transcr. works by Dvo;Akrák, Paganini, and Tartini. Wrote cadenzas for Beethoven and Brahms concs.


Krejčí, Isá (b Prague, 1904; d Prague, 1968). Cz. composer and cond. Studied Prague Cons. 1923--9 (comp. with Jirák and Novák, cond. with Talich). Cond., Bratislava opera 1928--32; mus. dir. Prague Radio 1934--45; art. dir. Olomouc Opera 1945--57; cond. Prague Nat. Th. 1957--68. Style said to be comparable with that of Poulenc. Prin. works incl.: Opera, Pozdvi;Akzeni v Efesu (Tumult in Ephesus, based on Shakespeare's Comedy of Errors) (1939--43); Nonet (1937); Serenade for orch. (1947--50); 4 syms.; 3 str. qts.

Kakrenek, Ernst (b Vienna, 1900). Austrian-born composer (Amer. citizen from 1945). Studied with F. Schreker at Vienna Acad. 1916 and Berlin Cons. 1920--3. His chamber mus., neo-classical in style, was played at Donaueschingen and Nuremberg, and his scenic cantata Zwingburg, to a text by Franz Werfel, was prod. in Berlin, 1924, under Kleiber. In 1925--7 he was ass. to Paul Bekker as gen. man. of opera at Kassel and Wiesbaden. In 1926 he completed his opera Jonny spielt auf (Johnny strikes up), using jazz idiom. After rejection by several Ger. opera houses, it was staged in Leipzig in 1927 and was a sensational success, being perf. in over 100 cities and trans. into 20 languages. It made K;Akrenek's name and fortune. He returned to Vienna in 1928 and made extensive study of 12-note technique, later writing for Frankfurter Zeitung 1930--3. During this time he wrote an elaborate opera, KarlV, using the 12-note method. In some later works he employed a free atonal technique and also applied a 'principle of rotation', in which serial variants are
formed through the systematic exchange of the pitches of a given series with their adjacent pitches. He also used elec. procedures and later returned to a more lyrical style. He emigrated to USA in 1939, becoming prof. of mus. at Vassar Coll. 1939--42 and at Hamline Univ., St Paul, 1942--7. In 1948 he settled near Los Angeles, devoting his time to comp., lecture-tours, etc. After 1945 he preferred his name to bespelt simply as Krenek. Prin. works:

**operas:** Zweinburg, Op. 14 (lib. by Werfel) (1922); Der Sprung über den Schatten, Op. 17 (1923); Orpheus und Eurydike, Op. 21 (lib. by Kokoschka) (1923); Bluff, Op. 36 (1924--5); Jonny spielt auf, Op. 45 (1925--6); Der Diktator, Op. 49 (1926); Das geheime Königreich, Op. 50 (1926--7); Schwergewicht (1926--7); Leben des Orest, Op. 60 (1928--9); Karl V, Op. 73 (1930--3); Cefalo e Procri, Op. 77 (1933--4); Tarquin, Op. 90 (1940); What Price Confidence?, Op. 111 (1945--6); Dark Waters (1950); Pallas Athene weint (1952--5); The Bell Tower (1955--6); Ausgerechnet und verspielt (1961); Der goldene Bock, Op. 186 (1963); Der Zauberspiegel (1966); Sardakai (1967--9).

**ballets:** Der vertauschte Cupido, after Rameau (1925); 8-Column Line, Op. 85 (1939); Jest of Cards (1959).


**chamber music:** Str. qts.: No. 1, Op. 6 (1921), No. 2, Op. 20 (1923), No. 3, Op. 65 (1931), No. 4, Op. 78 (1936), No. 5, Op. 96 (1943), No. 6 (1936), No. 7 (1944); Suite for solo vc., Op. 84 (1939); org. sonata, Op. 92, No. 1 (1941); fl. and va. sonatina, Op. 92, No. 2 (1942); sonata for solo va., Op. 92, No. 3 (1944); Pentagram for wind quintet (1957); str. trio (1948); wind quintet (1951); solo vn. sonata (1948); va. sonata (1948); ob. sonata; guitar suite; fl. piece in 9 phases (1959).

**choral:** The Seasons (Hölderlin), Op. 35 (1925); Lamento Jeremiae Prophetae, Op. 93 (1941); The Santa Fe Time Table (1945); 6 Motets (Kafka) (1959); Canon 'Igor' (for Stravinsky's 80th birthday, 1962); German Proper of the Mass for Trinity Sunday (1966--7).

**songs:** 9 Songs (1921--3); Reisebuch aus den österreichischen Alpen (Diary from the Austrian Alps), Op. 62, 20 songs to own words (1929); Die Nachtigall, Op. 68 (1931); 5 Songs (Kafka) Op. 82 (1938); Ballad of the Railroads (1944); Sestina for sop. and 10 players (1957); Wechselrhen (Change of Frames), 6 songs for sop. and pf. (1968).


**electronic:** Spiritus intelligentiae Sanctus, oratorio for vv. andsounds (1956); San Fernando Sequence; Quintina, for sop., tape, chamber ens. (1965).

**miscellaneous:** Edn. and orch. of Monteverdi's L'incoronazione di Poppea (Vienna 1937); perf. version of 1st and 3rd movements of Mahler's 10th sym. (with Berg and F. Schalk) (Vienna 1924).


Kreuz (Ger.). Cross. Ger. for the sharp sign (#).


Kreutzer, Rodolphe (b Versailles, 1766; d Geneva, 1831). Fr. violinist and composer. Pupil of Stamitz. 1st vn. in Chapelle du Roi, 1785, and soloist at Paris Théâtre des Italiens, 1790. Two operas prod. there. Prof. of vn., Paris Cons. 1795--1826, compiling (with Baillot) the establishment's vn. method. In 1798 visited Vienna where hemet Beethoven, who ded. to him his A major sonata, Op. 47, completed 1803, and known as 'Kreutzer' Sonata (it is unlikely that Kreutzer ever played it). 1st vn., Paris Opéra, from 1801, cond. there from 1816 (his career as vn. soloist being cut short by broken arm, 1810). Retired 1826. Comp. over 40 operas and ballets, 19 vn. concs., 17 str. qts., 15 trios, 3 double concs., sonatas, and many vn. pieces incl. 20 Études ou Caprices.

Kreutzer Sonata. (1) Nickname of Beethoven's vn. sonata in A major, Op. 47 (1803) ded. to the Fr. violinist Rodolphe Kreutzer, who is believed never to have played it. (2) Sub-title often given to Janáček's Str. Qt. No. 1, comp. 1923--4 and incorporating part of scrapped pf. trio of 1908--9. On the score Janáček wrote: 'Inspired by L. N. Tolstoy's Kreutzer-sonata' (novel pubd. 1890).


Krieger, Johann (Philipp) (b Nuremberg, 1649; d Weissenfels, 1725). Ger. composer and organist, brother of Johann Krieger. Court organist and chamber musician at Halle 1677; Kapellmeister, Weissenfels from 1680. Wrote operas, Singspiels, sonatas, partitas, etc.


Kroll Oper. Ger. opera house in Berlin, extant 1924--31. Was planned by Wilhelm II in 1896, the Krolls Theater, Königplatz, being purchased. Delays postponed opening until 1924. Under Klemperer 1927--31, the Kroll was among most adventurous opera houses of world. Nazis took over th. as home of Reichstag, 1933.


Krommer, Franz (b Kamenitz, Moravia, 1759; d Vienna, 1831). Moravian composer and violinist. Served in various court mus. posts, until succeeding Ko;akzeluh as Vienna court Kapellmeister 1818. Prolific composer of mus. for wind instrs., syms., masses, cl. conc., etc.


Kromhorn, Krummhorn (Ger.). Crumhorn.

Krommbogen, Krummbügel (Ger.). Bent-arch, or Stimmbogen. Tuning-arch. Crook (of a brass instr.)

Krumpholtz, Johann (Baptist) (b Zlonice, nr. Prague, 1742; d Paris, 1790). Bohemian harpist and composer, pupil of Joseph Haydn. Originated several improvements in the harp. Comp. several works for harp. Drowned himself in Seine because of wife's infidelity.

Krumpholtz, Wenzel (b Budenice, nr. Zlonice, 1750; d Vienna, 1817). Bohemian violinist, mandolin-player, and composer, brother of Johann Baptist Krumpholtz. Violinist in Court opera orch., Vienna, from 1796. Friend and champion of Beethoven, to whom he may have given vn. lessons. Beethoven composed a mandolin sonata for him and the vocal trio Gesang der Mönche in his memory.


Kuhlau, Friedrich (b Ülzen, Hanover, 1786; d Copenhagen, 1832). Danish composer and pianist of Ger. birth. Studied theory and comp. in Hamburg from 1800. Went to Copenhagen 1810, becoming court musician 1813. Chorusmaster, Royal Th., 1816--17. Went to Vienna 1821 and 1825, meeting Beethoven. Wrote 45 operas, incl. Lulu (1824), also a pf. conc. (1810), 3 pf. qts., a large amount of pf. music, and many works for the flute, although he did not play this instr.

Kuhnau, Johann (b Geising, Bohemia, 1660; d Leipzig, 1722). Bohemian composer and lawyer. Cantorat Zittau until move to Leipzig 1682. Organist, St Thomas's, Leipzig, from 1684, cantor 1701. Bach's immediate predecessor at Leipzig. Wrote ably for clavichord and hpd., composing exercises which he called Klavierübung, a term later used by Bach. Among first to compose sonatas (as distinct from suites).

Kujawiak. A quick Polish dance in triple time.


Kunst der Fuge, Die (The Art of Fugue). Posthumous and unfinished work by J. S. Bach, comp. 1748--9, pubd. posthumously 1750, and designed to establish the possibilities of a simple subject in the various types of fugal and canonic writing. [ol34] [xn’T is not clear what medium was intended to be employed, or, indeed, whether actual perf. was in view. Modern edns. for pf. and versions for str. instr. and for orch. have appeared. Completions of the final fugue have been made by Donald Tovey and by Busoni in his Fantasia contrapuntistica.

Kunstlied (Ger.). Art-song (as distinct from Volkslied, folk-song).

Kurka, Robert
various kinds all based on same opera
Spent some years of his youth in Paris, changing name to Cousser and studying for Sang at CG
first in lyric roles, then as coloratura. Notable Zerbinetta in Strauss's début Hamburg
Kurz, Selma
Liverpool P.O.
Europe. Cond. Ballet Russe de Monte Carlo
St Petersburg Cons. and Stern Cons., Berlin. Early cond. engagements with Berlin P.O.,
Kurtz, Efrem
Bornemisza
influenced by Webernian serialism. Works incl. va. conc. (Budapest Acad. from Bavarian State Opera, Munich,
conc. for vc. and jazz band; Lyric Symphony; 5 str. qts.; Cycle of Infinities, over 25 works of various kinds all based on same 12-note row and, principally, same theme; choral works; pf. pieces; and songs.
andchamber mus. at Sarah Lawrence Coll. since 1951. Mus., some of it highly experimental,
influenced by jazz and 12-note system. Works incl. 6 operas (incl. Dr Faustus Lights the Lights, 1953, lib. by Gertrude Stein); 7 ballets; 4 sym.; Concerto for Orchestra; pf. conc.;
corr. for vc. and jazz band; Lyric Symphony; 5 str. qts.; Cycle of Infinities, over 25 works of various kinds all based on same 12-note row and, principally, same theme; choral works; pf.
Kuolema (Death). Play by A. Järnefelt for Helsinki prod. of which in 1903 Sibelius wrote incidental mus. incl. Valse triste and Scene with cranes.
Kupffer, Annelies (b Glatz, 1906). Ger. soprano. Studied in Breslau, where she taught mus.
1929--35. Her singing was heard by mus. dir. of Breslau Opera who engaged her. After
1937 she was at Schwerin and Weimar, then at Hamburg StateOpera until 1946. Member of
Kurtaq, Gyorgy (b Lugoj, Romania, 1926). Hung. composer of Romanian birth. Studied at
Budapest Acad. 1948--55 (comp. with Veress and Farkas). In 1957 attended Paris Cons.
comp. classes of Milhaud and Messiah. Worked as tutor at Bartókmus. sch., Budapest,
1958--63 and as coach of Nat. Philhamonia 1960--8. Prof. of pf., later of chamber mus.,
Budapest Acad. from 1967. Beginning as a disciple of Bartók and Kodály, he later was
influenced by Webernian serialism. Works incl. va. conc. (1954), The Sayings of Péter
Bornemisza, for sop. and pf. (1963--8), str. qt. (1959), 4 Capriccios, sop., wind quintet, hp.,
Choruses to Poems by Dezso Tandori, Games (Játékok) pf. studies, Messages of the late
Kurtz, Efrem (b St Petersburg, 1900). Russ.-born cond. (Amer. citizen from 1944). Studied
St Petersburg Cons. and Stern Cons., Berlin. Early cond. engagements with Berlin P.O.,
1921--4, mus. dir. Stuttgart P.O. 1924--33, during which time he conducted much ballet in
Europe. Cond. Ballet Russe de Monte Carlo 1933--42. Guest cond. leading Amer. orchs.
Liverpool P.O. 1955--7.
Kurz, Selma (b Biala, Silesia, 1874; d Vienna, 1933). Austrian sop. Studied Vienna. Opera
début Hamburg 1895. Engaged by Mahler for Vienna Opera 1899, singing there until 1927,
first in lyric roles, then as coloratura. Notable Zerbinetta in Strauss's Ariadne auf Naxos.
Sang at CG 1904--7 and again in 1924 as Mimi and Violetta.
Kusser (Cousser), Johann (Sigismund) (b Pressburg, 1660; d Dublin, 1727). Ger. composer.
Spent some years of his youth in Paris, changing name to Cousser and studying for 6 years
with Lully. Lived at Stuttgart 1675--81. Kapellmeister, Brunswick opera 1690--94. His
opera Erindo was prod. at Hamburg 1694. Dir., Hamburg Opera 1694--5, Stuttgart Opera
1700--04. Went to London and in 1710 settled in Dublin, where he was appointed 'masterof
the musick attending his Majesty's state in Ireland'.

Kussevitzky. See Koussevitzky, Serge.

Kutcher Quartet. Eng. str. qt. noted for perf. of contemporary works. Founded by Samuel Kutcher (b London, 1899; d London, 1984) in 1924. Other members were Peter Tas (2nd vn.), Raymond Jeremy (va.), and Douglas Cameron (vc.) (succeeded by John Barbirolli).

K.V. Ger. usage for the Köchel abbreviation, from Köchel-Verzeichnis (Köchel Index).


Kyrie (Gr.). Lord. The section of the Ordinary of the Mass which follows the Introit. Has 3 parts, Kyrie eleison, Christe eleison, Kyrie eleison, thrice repeated (‘Lord have mercy, Christ have mercy, Lord have mercy’). In medieval times, the Kyrie was set as an independent movement, but after Dufay it was incorporated as the 1st movement of a series.

Kyung-Wha Chung. See Chung, Kyung-Wha.

L

L. Abbreviated prefix given to nos. in the Longo catalogue of Domenico Scarlatti's kbd. works. A later catalogue was prepared by R. Kirkpatrick.

La. The 6th degree of the major scale, according to the system of vocal syllables derived from Guido d'Arezzo (see Hexachord), and so used (spelt Lah) in Tonic Sol-fa, in which it is also the 1st degree of the minor scale. In many countries, however, the name has become attached (on ’fixed-doh’ principles) to the note A, in whatever key this may occur.


Labèque, Katia and Marielle (b Bayonne, 1950 and 1952 respectively). Fr. piano duo. Studied with their mother and then at Paris Cons. Soon established themselves as specialists in works of Messiaen, Boulez, and Berio. Also play jazz, collaborating with John McLaughlin, guitar.

Labialstimme (Ger., plural Labialstimmen). Flue Stop (on the org.).


Lachrimae, 21 pieces for 5 viols and lute by Dowland pubd. 1604, of which 7 pavans are entitled Lachrimae. The other 14 are dances such as galliards. Each of the Pavans (‘sevean teares figured in sevean passionate pavans’) begins with the theme of Dowland's song Flow my tears followed by variations.


Lacrimosa. See Requiem.

Lacrimoso, lagrimoso (It.). Lachrymose, tearful.

Lady Macbeth of the Mtsensk District, The (Ledi Makbet Mtsenskovo uyezda) (Shostakovich). See Katerina Izmaylova.

Lady of Shalott, The. Cantata by Phyllis Tate, setting of Tennyson's poem, for ten., va., perc., 2 pf., and celesta. Comp. 1956 for 10th anniv. of BBC 3rd Programme. Also cantata by Maurice Jacobson.


Lage (Ger.). Position, e.g. in str. instr., or inversion of chord.

Lah. See La.

Lai, Lay (Fr.). A 13th- and 14th-cent. Fr. song-form, consisting usually of 12 unequal stanzas sung to different tunes. Later examples are in several vv. Also a purely instr. piece.


Lalande, Michel (Richard) de (b Paris, 1657; d Versailles, 1726). Fr. composer and organist, contemporary of Lully. Taught daughters of Louis XIV, becoming Master of King's chamber mus., 1685. Dir. of royal chapel from 1714, having been sous-maître since 1683. Comp. ballets and church mus.


**operas:** *Fiesque* (1866), *Le Roi d'Ys* (1875--87), *La Jacquerie* (1891--2, completed by Coquard 1895).

**ballet:** *Namouna* (1882).

**orch:** *Allegro symphonique* (1875), *Rapsodie norvégienne* (1881), Sym. in G minor (1886); concs.: vn. (1873), *Symphonie espagnole* (vn. and orch.) (1874), *Fantaisie norvégienne* (vn. and orch.) (1880), *Concerto russe* (vn. and orch.) (1883), vc. (1877), pf. (1889).

**chamber music:** Vn. sonata, vc. sonata, str. qt., 3 pf. trios.


**ballets:** *Romeo and Juliet* (1924--5); *Pomona* (1926); *Apparitions* (orch. of Liszt) (1936); *Horoscope* (1937); *Tiresias* (1950).

**orch:** *Elegiac Blues* (1927); *Music for Orch.* (1927); pf. conc. (1931); *Aubade héroïque* (1942); incidental mus. for *Hamlet*.

**choral:** The *Rio Grande* (1927); *Summer's Last Will and Testament* (1932--5); *Dirge* (from *Cymbeline*) for ten. and bar. solos, vv., and str. (1940).

**vocal:** 8 *Chinese Songs* for v. and 8 instr. (1926--9).

**piano:** Sonata (1928--9).


Lament. Piece of elegiac mus. expressing grief, specifically mus. for bagpipes at Scottish clan funerals.
Lamentations. Lamentations of the prophet Jeremiah sung to plainsong melodies (or other settings such as the great ones by Tallis) in R.C. churches in the week before Easter. Gr. word *Threni* sometimes used.

**Lamentation Symphony.** Nickname for Haydn's Sym. No.\text{[}26\text{] in D minor, 1770, because certain themes resemble the plainsong melodies sung in R.C. churches in the week before Easter. Also sometimes known, for unknown reason, as `Christmas' Sym. (*Weihnachtssymphonie*).**

**Lamento (It.).** Lament. In 17th-cent. opera, a tragic aria usually placed before the climax of the plot. A famous example is Monteverdi's *Lamento d'Arianna.*

**Lamento d'Arianna (Ariadne's Lament).** Only surviving section of Monteverdi's opera *Arianna,* 1608. Arr. by Monteverdi as 5-part madrigal *Lasciatemi morire* (Leave me to die), Book VI, 1614; this book also incl. *O Teseo mio,* reduced from 20 bars of *Lasciatemi morire.* Also arr. by Monteverdi as one of his Selva Morale e Spirituale (1640), *Pianto della Madonna* on the *Lamento d'Arianna:* Jam moriar fili mi, for solo v.


**Lamotte (Lamota), Franz (b Vienna (or Holland), 1751; d Holland, 1781).** Dutch violinist. Studied in London. Played in Vienna 1766, then toured Europe. In court orch. of Empress Maria Theresia after 1772. In London 1776--80, leaving hurriedly because of alleged scandals. His playing was admired by Mozart. Comp. vn. concs. and sonatas.


**Lampe, John (Frederick) (b Saxony, c.1703; d Edinburgh, 1751).** Ger.-Eng. bassoonist and composer. Settled in Eng. c.1725 to play bn. in opera orch. Comp. stage mus., songs, and hymns (to words by C. Wesley).

**Lamperti, Francesco (b Savona, 1811; d Como, 1892).** It. teacher of singing. Studied Milan Cons. Dir. with Masini of Teatro Filodrammatico at Lodi which attracted students from all over Europe. Prof. of singing, Milan Cons., 1850--75, pupils incl. Albani, Sembrich, Stolz, Waldmann, and Campanini. His son Giovanni Battista (b Milan, 1839; d Berlin, 1910) was his pupil and also a singing-teacher. Author of *The Technique of Bel Canto* (1905).


**Lancashire Sol-Fa.** System of sight-singing more properly called `Old English Sol-fa', since it was universally used in Eng. from at least the early 17th cent. and its latest textbook
It is a method of solmization applied to the normal staff notation; the first 3 notes of every major scale are called fa-sol-la, and so are the second 3 notes, the remaining note being called mi; the minor scale is read as if its notes were those of the relative major. In Amer. often called Fasola.

Lancers. Type of quadrille dance popular in 19th-cent. Eng.


Landini (Landino), Francesco (b Florence, 1325; d Florence, 1397). It. composer, who lost his sight as child but played org., lute, fl., and other instrs. Comp. madrigals and over 140 ballate (type of virelai).

Landini Cadence. Cadence named after Francesco Landini (1325--97) in which the 6th degree is inserted between leading-note and the octave. Found in works of Machaut, Després, Palestrina, Victoria, and Monteverdi.

Landi, Stefano (b Rome, c.1586; d Rome, 1639). It. composer and teacher. Singer in Rome churches up to 1618 when he became choirmaster to Bishop of Padua, where he wrote his first opera, La Morte d'Orfeo. Returned to Rome 1620, serving Borghese and Barberini families. Sacred opera Il Sant' Alessio (1632), perf. at Barberini palace, had elaborate stage effects. One of musicians chosen by Pope Urban VIII in 1634 to prepare new hymn-book pubd. in Antwerp in 1643 (now lost). His Arie, of which he pubd. six books, are conventional.

Land of Hope and Glory. Title of finale for cont., ch., and orch. of Elgar's Coronation Ode (1902), words by A. C. Benson. Tune is adaptation of melody of trio section of Pomp and Circumstance March No.|1. Also pubd. as separate song for cont. and orch., this being the version now generally and communally sung (with words different from those in Coronation Ode).


Land of the Mountain and the Flood. Ov. by Hamish MacCunn, comp. 1887 when he was 19.


Landré, Guillaume Louis Frédéric (b The Hague, 1905; d Amsterdam, 1968). Dutch composer and critic. Pupil of his father Willem (1874--1948) and of Pijper. Works incl. sym., Sinfonia sacra (in memory of his father), vc. conc., vn. conc., 3 operas, and chamber mus.


Langgaard, Rued (b Copenhagen, 1893; d Ribe, 1952). Danish composer and organist. Début as org. 1905. His first Sym. (1908--11) was perf. in Berlin, 1913. Influenced at first by Liszt and Mahler, later became disciple of Nielsen and eventually Hindemith. In 1920s, after an Ivesian period, abandoned experimentation for a romantic style. Increasingly isolated, he became organist of Ribe Cath. in 1940. He wrote 16 syms. between 1908 and 1951, choral works, a biblical opera Antikrist (1916--36), and 6 str. qts.


**Langsam** (Ger.). Slow. **Langsamer**, slower.

Lanier (Laniere), Nicholas (b London, 1588; d London, 1666). Eng. composer. Wrote mus. for 4 masques by Ben Jonson. Appointed master of mus. to Prince Charles in 1618, so when the prince became Charles I in 1625 Lanier became first Master of the King’s Mus. Held same office under Charles II from 1660. Comp. cantatas and songs. Skilled painter who bought pictures in It. for Charles I.


Lantins, Hugo de (fl. 1420–30). Dutch composer of sacred and secular songs.

Lanza, Mario (orig. Coccozza, Alfred Arnold) (b Philadelphia, 1921; d Rome, 1959). Amer. tenor and actor. Worked in family grocery business. Had audition with Koussevitzky in 1942 and was awarded schol. to Tanglewood. After wartime military service, signed film contract and was chosen in 1951 for the title-role in *The Great Caruso*. His voice was heard also in *The Student Prince* (1954).

Laparra, Raoul (b Bordeaux, 1876; d Suresnes, 1943). Fr. composer. Studied Paris Cons. (*Prix de Rome* 1903), pupil of Fauré and Massenet. Wrote instr. works and several operas, most successful of which was *La Haba; atnera* (Paris 1908, CG 1910, NY Met. 1924).


Larghetto (It.). The diminutive of *Largo*. Slow and dignified, but less so than *Largo*. Larghezza, breadth.

Largo (It.). Broad. Slow, dignified in style. Largo di molto, very slow and dignified, etc.

Largo (Handel). Title universally applied to the many spurious, if pleasing, instr. arrs. of the aria *Ombra mai fù* (which in fact is marked larghetto), from Handel's opera *Serse*. 
Larigot (old name for Flageolet). Org. stop; same as *Nineteenth*.


Lark Quartet (Haydn). See *Lerchenquartett*.


La Rue, Pierre de (b ? Tournai, c.1460; d Courtrai, 1518). Flemish composer. Singer at Cambrai Cath. 1483. Returned to Netherlands c.1490 and in 1492 was in Burgundian court chapel. Moved to Mechelen 1508. Became abbot at Courtrai 1516. Exemplar of medieval Netherlands style of comp. Wrote 31 Masses, mostly on plainchant *cantus firmus* but some on secular tunes, e.g. 'L'Homme armé'. About 30 motets survive, also 30 secular *chansons*.


La Scala, Milan (Teatro alla Scala). It. operahouse built in 1778 and named after Regina della Scala, wife of a Duke of Milan, who had founded a church on the site in 14th cent. Opened on 3 Aug. 1778, with opera by Salieri. All the great 19th-cent. It. composers wrote works for La Scala. Among f.ps. there were those of *La Gazzetta Ladra* (Rossini), *Lucrezia Borgia* (Donizetti), *Norma* (Bellini), *Otello* and *Falstaff* (Verdi), *Madama Butterfly* and *Turandot* (Puccini). Toscanini was chief cond. 1898--1902, 1906--8 and 1921--9, periods during which the greatest opera singers of the world worked in the co. Victor de Sabata took over dir. in 1930, continuing until 1957. In more recent times Claudio Abbado has been the outstanding Scala cond. Bombs almost destroyed the Scala in Aug. 1943 but by 1946 it had been rebuilt asbefore in time for opening concert on 11 May cond. Toscanini. Seats 3,600. Maria Callas was in the co. 1950--8 and Renata Tebaldi 1949--54. Chamber th. for 600, *La Piccola Scala*, was opened in Dec. 1955.

Laserna, Blas de (b Corella, 1751; d Madrid, 1816). Sp. composer and cond. Wrote operas, *zarzuelas*, and *tonadillas*. 

Lassen, Eduard (b Copenhagen, 1830; d Weimar, 1904). Danish cond., composer, and opera dir. Studied Brussels Cons. (Prix de Rome 1851). Succeeded Liszt as opera dir. at Weimar 1858--95. His opera Landgrave Ludwigs Brautfahrt was prod. Weimar 1857 under Liszt's sponsorship. Comp. mus. for Goethe's Faust.


Lassú. Slow section of csárdás.

Lass of Richmond Hill, The. Song with mus. by James Hook and words by L. McNally. (N.B. The song refers to Richmond, Yorks., not Surrey.)


Laúd. Sp. form of lute.

Lauda Sion (Praise, O Zion). One of the Sequences allowed to remain in the liturgy of the R.C. Church when the Council of Trent (1545--63) abolished the rest. It has its traditional plainsong, but has also been set by composers. The words were written by St Thomas Aquinas (c. 1264) for the feast of Corpus Christi (on which they are still sung).

Laudi Spirituali (Spiritual songs. More correctly Laude spirituali). Popular devotional songs sung by the Laudesi, a Florentine confraternity instituted in 1233. Music was at first in unison but later in parts. 1st pubd. coll. 1485. Regarded as forerunner of oratorio.

Laudon Symphony. Haydn's own sub-title for his Sym. in C major, No. 69 in Breitkopf edn., which he ded. to the Austrian field-marshall Ernst Gideon Freiherr von Loudon (to give him his correct spelling) (1716--90).

Lauds. The 2nd of the Canonical Hours of the R.C. Church, formerly sung at sunrise.


Laute (Ger.). The lute.

Lautelechter (Ger., Fr. luthier). Maker of str. instrs.


Lawes, William (*Dinton or Salisbury, 1602; d Chester, 1645). Eng. composer, brother of Henry Lawes. Also studied with Coperario and was one of private musicians attached to Charles I before and after he became King (1625). Comp. songs, madrigals, mus. for viols, and a large amount of mus. for the stage. Regarded as one of the greatest and most influential of Eng. composers. Killed in Royalist army at siege of Chester.


Lay. See Lai.

Lavolle, Franciscus de (b Florence, 1492; d Lyons, c.1540). It. composer and organist. Organist at Florence, then settled in Lyons 1521. Taught mus. to Benvenuto Cellini. Wrote masses, motets, and madrigals.


L.B.C.M. Licentiate of the Bandsman's College of Music.

L.B.S.M. Licentiate of the Birmingham School of Music.

Leader. (1) (Amer. concertmaster; Ger. konzertmeister). Prin. 1st vn. of sym. orch. (2) 'Often used in USA for cond., e.g., 'Ormandy leads the Philadelphia Orch. in .|.'. (3)^1st vn. of str. qt. or other chamber group.

Leading Note. 7th degree of the scale, semitone below the tonic. So called because of tendency to rise, or 'lead', to the tonic. In minor keys is sometimes flattened in descent.

Leading Seventh. Chord of minor 7th on Leading Note of major scale (e.g. in C Major, B--D--F--A).


Lear. Opera in 2 acts by Reimann to lib. by Claus Henneberg based on Shakespeare's play King Lear (1606). Prod. Munich 1978 (Fischer-Dieskau as Lear). San Francisco 1981. See also King Lear.


Lebègue, NicolasAntoine (b Laon, c.1631; d Paris, 1702). Fr. organist and composer. Organist, church of St Merry, Paris, 1664--1702, and court organist to Louis XIV, 1678. Comp. 2 vols. of hpd. works and 3 vols. of org. pieces (1676).

Lebewohl, Das (The Farewell). Beethoven's (therefore the correct) title for his Pf. Sonata No. 26 in Eb major Op. 81a, usually known as 'Les Adieux'. Comp. 1809--10.

Lebhaft (Ger.). Lively. So lebhafter, livelier; Lebhaftigkeit, liveliness.


Leclair, Jean-Marie (b Lyons, 1697; d Paris, 1764). Fr. composer and violinist, known as 'the elder' to distinguish him from his brother. Went to Turin as ballet-master 1722 and took up vn. Settled in Paris 1723 and played at Concert Spirituel and in opera orch. 1729--35, during which time he studied comp. Court mus. in Paris 1735--6. Wrote opera Scylla et Glaucus (Paris 1746, revived in concert perf., London 1979) and ballets, and many vn. works incl. concs., sonatas, trios. Murdered by his nephew outside his house. His brother, also Jean-Marie (b Lyons, 1703; d Lyons, 1777) was a violinist and composed vn. sonatas and choral works.

Lecocq, Alexandre Charles (b Paris, 1832; d Paris, 1918). Fr. composer. Studied Paris Cons. His setting of Le Docteur Miracle (with Bizet's) won prize offered by Offenbach, 1856. From 1868 to 1911 produced a series of popular operettas of which most successful were La Fille de Madame Angot (1872) and Giroflé-Girofla (1874).


Ledger Lines (leger lines). Short lines added below or above the staff to accommodate notes too high or too low for the staff itself.

Leeds Festival. Mus festival, principally choral, held in Yorkshire city of Leeds since 1858 when it marked opening of town hall. Second festival, cond. by Costa, was in 1874, third in 1880 (Sullivan), after which it was held triennially until 1970. Under Sullivan festival acquired international status, with choral works commissioned from Dvořák, Massenet, Sullivan, Parry, and Stanford. When Sullivan retired, Stanford took over until 1910. Among works first perf. at Leeds festivals were Elgar's Caractacus (1898) and Falstaff (1913),
Vaughan Williams's *A Sea Symphony* (1910), Holst's *Choral Symphony* (1925), Walton's *Belshazzar's Feast* (1931), Britten's *Nocturne* (1958), and Blake's *Lumina* (1970). Directors in recent years have included Earl of Harewood and John Warrack.

**Leeds Piano Competition** International competition for pianists est. 1963 by Fanny Waterman and Marion Thorpe (then Lady Harewood). Held triennially. Winners have been Michael Roll, Rafael Orozco, Radu Lupu, Murray Perahia, Dmitri Alexeev, Michel Dalberto, Ian Hobson, and Jon Kimura Parker.

*Leer* (Ger.). Empty; applied to open str. of vn., etc.

Lees, Benjamin (*b* Harbin, Manchuria, 1924). Amer. composer. Studied Univ. of S. Calif., later with Antheil. Went to Europe 1954, returning to USA 1962. Teacher at several Amer. colleges. Prin. works:

**operas:** *The Oracle* (1955); *The Gilded Cage* (1971).
**ballet:** *Sarlatti Portfolio* (1979).
**orch:** Sym. No. 1 (1953), No. 2 (1958), No. 3 (1969); pf. conc. No. 1 (1955), No. 2 (1966); vn. conc. (1958); *Concertante breve* (1959); *Concerto for Orchestra* (1959); *Prologue, Capriccio, and Epilogue* (1961); ob. conc. (1963); conc. for str. qt. and orch. (1964); *Spectrum* (1964); Conc. for chamber orch. (1966); *Silhouettes* (1967); *Variations*, pf. and orch. (1976); Va. conc. (1977); *Portfolio* (1979); *Mobiles* (1980); double conc. for pf., vc., and orch. (1982).

**voice**


**chamber music**


**orch:** *Preludio I*, str. (1967); *Preludio II*, str. (1976, rev. of I); *The Hidden Landscape* (1973); *Columbia Falls* (1975); *Farne* (1979).
**theatre:** *Antwoorld*, dancer, with sop., bar., fl., cl., and perc. (1972); *The Last Laugh*, ballet, for sop., tape, and chamber orch. (1972); *Dawnpath*, opera, for bar., sop., male dancer, and chamber orch. (prod. London 1977).
**vocal and choral:** *Il Cantico del Cantici II* (1968); *But Stars Remaining*, sop. (1970); *Christ Calls Man Home*, unacc. SATB (1971); *Rondeaux*, ten. and hn. (1972); *Paysage*, bar. (1973); *The Valleys Shall Sing*, for ch. and wind (1973); *The Same Day Dawns*, sop. and 5 players (1974); *The Little Valleys*, for 4 unacc. sop. (1975); *For We Are the Stars*, 16 vv.


Legato (It.). Bound together. Perf. of mus. so that there is no perceptible pause between notes, i.e. in a smooth manner, the opposite of staccato. Indicated by slur or curved line. On str. instrs., legato passages are played with one stroke of the bow; in vocal mus., the legato passage is sung portamento, in one breath. Legato touch in pf. playing requires holding down one key until the finger is on another. Superlative is legatissimo.

Legend (Ger. Legende). Title given to short comps. of lyrical or epic character. Well-known examples are Dvo;Akrák's Legends, Op. 59 (orch. from pf. duet) and Sibelius's 4 Lemminkäinen Legends for orch., Op. 22.


Leger Lines. See Ledger lines.


Leggero, leggere (It.). Light. So leggeramente or leggermente, lightly, leggerezza, leggeranza, lightness; leggerissimo, as light as possible.

Leggiadro, leggiadretto (It.). Graceful. So leggiadramente, gracefully.
Leggiero, leggiere (It.). Light. So leggieramente or leggiermente, lightly; leggierezza, leggieranza, lightness; leggierissimo, as light as possible.

Leggio (It., from leggere, to read). Music desk.

Legno (It.). Wood. Col legno, `with the wood', i.e. in str. playing, tapping the str. with the stick of the bow instead of using the hair, thus producing a rather bizarre sound. In finale of Berlioz's Symphonie Fantastique. Bacchetta di legno, wooden-headed drumstick, strumenti (strumenti) di legno, woodwind instrs.


Legrenzi, Giovanni (b Clusone, nr. Bergamo, 1626; d Venice, 1690). It. composer and choirmaster. Organist in Bergamo 1645--55, Ferrara 1656--65 (while there he wrote his first operas). At Conservatorio dei Mendicanti, Venice, 1671--81, when he became deputy choirmaster at St Mark's succeeding to the chief post in 1685. Comp. 19 operas, much instr. mus., masses, psalms, motets, church sonatas.

Lehár, Ferencz (Franz) (b Komáron, 1870; d Bad Ischl, 1948). Hung. composer. First studied with father, a military bandmaster, then Prague Cons. 1882--8. Advised by Dvo;Akrák to concentrate on comp. Joined Elberfeld opera orch. as violinist, then became ass. leader of his father's band. Cond. of various army bands 1890--1902. Cond., Theater an der Wien, Vienna, 1902. His Wiener Frauen was produced there Nov. 1902 and after its success he stayed in Vienna and devoted his time to comp. His operetta, Die lustige Witwe (The Merry Widow) was a colossal success not only at its Vienna première in 1905 but all over the world ever since. He was the bridge between the Strausses and Zeller and the later Oskar Straus, Fall, and Kálmán. In the 1920s the v. of Richard Tauber became indelibly associated with Lehár roles and one above all---in Das Land des Lächelns (The Land of Smiles) in 1929. He wrote a full-scale opera, Giuditta (1934) and several other operettas: Der Graf von Luxemburg (The Count of Luxemburg) (1909), Zigeunerliebe (1910), Frasquita (1922), Paganini (1925), Der Zarewitsch (1927), and Friederike (1928). Also wrote sonatas, symphonic poems, vn. conc., marches, and dances (incl. the concert-waltz Gold and Silver, 1902).


Lehmann, Lilli (b Würzburg, 1848; d Berlin, 1929). Ger. sop. Childhood in Prague: studied pf. at 6 and at 12 was acc. to her mother, a sop., who also taught her singing. Début Prague 1865 as 1st Boy in Die Zauberflöte. Later sang at Danzig and Leipzig. Member, Berlin Opera 1870--85, singing lyric and coloratura roles. At first Bayreuth Fest. 1876 sang Woglinde, Helmwige, and Waldvogel (Wood bird) in The Ring. London début 1880 as Violette in Traviata. Sang Isolde at CG 1884 cond. Richter. Début NY Met. 1885 as Carmen and Brünnhilde in Die Walküre. Was first Amer. Isolde (1886) and Brünnhilde in Siegfried (1887) and Götterdämmerung (1888). On return to Ger. in 1889 was banned from all opera by Kaiser because she had overstayed her leave. Ban lifted 1891. Excelled as Mozartsinger and sang at Salzburg Fest. 1905, later becoming art. dir. Returned to Met. 1891--2 and 1898--9. Sang Isolde in Vienna 1909 and continued recitals until 1920. Was superb actress and her vocal and dramatic range covered Wagner to Bellini, Mozart, and Beethoven; also
Suppé and Offenbach---in all, 170 roles in 119 operas. Taught for nearly 40 years, pupils incl. Farrar and Fremstad. Author and translator of several books.


voice


voice


Leise (Ger.). Soft, gentle, as in *Leise, leise*, Agathe's aria in Act 2 of Weber's *Der Freischütz*. *Leiser*, softer.

Leitmotiv (Leading motive). A term (often misspelt *leitmotif*) invented (1871) by F. W. Jähns, the expert on Weber, to describe a short constantly recurring mus. phrase or theme used to denote a person, thing, or abstract idea. 'Representative theme' is a good Eng. alternative. Composers throughout history have used the device in one form or another, e.g. Gluck and Mozart, Weber in *Der Freischütz*, Mendelssohn, Berlioz (the *idée fixe* in the *Symphonie Fantastique*), but it was raised to its highest and most complex form by Wagner, especially in *Der Ring des Nibelungen*, where the subtle combinations of *leitmotiv* create symphonic textures. Wagner used the term *Hauptmotiv* in 1867, but *leitmotiv* has become generally accepted. R. Strauss also developed a *leitmotiv* system in his operas.

Lejeune. See Jeune, Claude le.

Lekeu, Guillaume (b Heusy, Belg., 1870; d Angers, 1894). Belg. composer. Studied Paris with Franck and d'Indy. Died of typhoid, leaving small body of works of exceptional promise and beauty, incl. pf. sonata, vn. sonata, Fantaisie sur deux airs populaires angevins for orch., symphonic study on Hamlet, pf. trio, and vc. sonata and str. qt. both completed by d'Indy.


Lemare, Edwin (Henry) (b Ventnor, I.o.W., 1865; d Los Angeles, 1934). Eng. organist and composer. Studied with his father and at RAM. Held various org. posts, incl. St Margaret's, Westminster, 1897--1902, and gave many recitals. Visited USA 1900 and settled there holding org. posts in Pittsburgh, San Francisco, Portland (Maine), and Chattanooga. Composed 2 org. syms. and other works. Moonlight and Roses, his best-known comp., was adapted from an Andante for org.


Leningrad Philharmonic Orchestra. Orch. based in Leningrad, founded 1921 from pre-Revolutionary court orch. Prin. conds. have been Emil Cooper (1921--2), Nikolay Malko (1926--9), Alexander Gauk (1930--3), Fritz Stiedry (1934--7), and Evgeny Mravinsky since 1938, jointly with Kurt Sanderling (1941--60). Also closely ass. with it have been Arvid Yansons and Yury Temirkanov. Gave f. ps. of eight Shostakovich syms. (Nos, 1, 2, 3, 5, 6, 9, 10, and 14).


Lent (Fr.), lento (It.). Slow. So lentando; lentato (It.). slowing, slowed (same as rallentando); lentement (Fr.), lentamente (It.), slowly; lenteur (Fr.), lentezza (It.), slowness; lentissimo, very slow.

Lenya, Lotte (orig. Karoline Blamauer) (b Vienna, 1898; d NY, 1981). Austrian-born singer of mez. quality (later Amer. citizen). Went to Zürich 1914, where she studied acting, dancing, and singing. Member of corps de ballet, Zürich Stadththeater and made stage acting début at Schauspielhaus. Moved to Berlin 1920, where she met the playwright Bertolt Brecht and the composer Kurt Weill, whose wife she became. Her distinctive singing style and accomplished acting made a major contribution to the success of the Brecht-Weill collaborations such as Mahagonny, and Der Dreigroschenoper, especially in such songs as 'Pirate Jenny', 'Surabaya Johnny' and 'Alabama Song'. With Weill, went to USA in 1933 and made new career in plays and films, incl. From Russia with Love.


Leoni, Leone (b Verona, c.1560; d Vicenza, 1627). It. composer. Maestro di cappella, Vicenza, from 1588. Wrote motets and madrigals for double ch. Some motets had instr. acc.
Léonin (Leoninus) (fl. Paris, c.1160--80). Fr. composer. Known only from writings of Eng. theorist Anonymous IV (fl. c.1270), who refers to Léonin as best exponent of organum and that he compiled a large book ('magnus liber') of chants used at Paris church later rebuilt as Notre Dame. Scholarship has not determined whether any of Léonin's comps. survive, if indeed he wrote any.

Leonore. Beethoven's intended title for his opera Fidelio (but not used at 1805 f.p. as is sometimes supposed) and the name of its heroine. The 3 ovs. are known in Eng. as Leonora (see Fidelio).

Léonore, ou L'Amour conjugal (Leonora, or Married Love). Opera in 2 acts by Gaveaux to text by J. N. Bouilly. Prod. Paris 1798. First setting of story used by Paër, Mayr, and Beethoven (Fidelio).

Leopold I, Emperor of Austria (b Vienna, 1640; d Vienna, 1705). Austrian emperor who reigned 1658--1705. Patron of mus., esp. opera. Comp. instr. sonatas, etc.


Lerchenquartett (Lark Quartet). Nickname of Haydn's Str. Qt. in D, No. 11 of the Tostquartette; it is sometimes described as Op. 64, No. 5. Its nickname is derived from the opening. The rhythm of the last movement has given rise to another, less frequently used, nickname, the 'Hornpipe' Qt.


Let us Garlands Bring. Song-cycle of 5 songs by Finzi for bar. and pf. (or orch.) to words by Shakespeare. F.p. London, 12 October, 1942, on 70th birthday of Vaughan Williams, to whom it is dedicated. 1. Come away, death (1938); 2. Who is Sylvia? (1929); 3. Fear no more the heat o' the sun (1929); 4. O mistress mine (1942); 5. It was a lover and his lass (1940).

Letzt (Ger.). Last, e.g. Vierletzte Lieder, Four Last Songs (Strauss).

Leutgeb, Ignaz (Joseph) (b ?Salzburg, c.1745; d Vienna, 1811). Austrian hornplayer for whom Mozart wrote his 4 hn. concs. 1st hn. in archbishop's orch. at Salzburg from 1770, but was given leave to play in Paris, Vienna, and Milan. Settled in Vienna 1777 when he inherited a cheese-shop.


Levare (It.). To lift, or take off (past participle levato, plural levati; imperative levate). Si levano i sordini, the mutes are taken off.

Leventritt Competition. Int. competition, alternately for violinists and pianists, est. 1939 by Leventritt Foundation, NY, in memory of Edgar M. Leventritt, lawyer and patron of mus. Prin. award is series of engagements with major orchs., an honorarium, and offer of recording contract.


Lewis, Mary (b Hot Springs, Arkansas, 1900; d NY, 1941). Amer. sop. Started career in Ziegfeld Follies and was offered contract at NY Met. but refused it until she had studied further. Début Vienna Volksoper 1923. Sang in Monte Carlo, Paris, Berlin, and London where she sang role of Mary in BNOC prod. of Vaughan Williams's Hugh the Drover, 1924. NY Met. 1926--30.


Lezginka. A dance of the Mohammedan tribe the Lezghins (on the Persian border).

L.G.S.M. Licentiate of the Guildhall School of Music and Drama. L.H. Abbreviation for Left Hand.


Liberamente (It.). Freely (i.e. with regard to tempo, rhythm, etc.).

Libretto (It.). Little book. The text of a vocal work, particularly opera. Author is `librettist'. First known was for Peri's Dafne (1594--8). Among famous librettists have been Metastasio, da Ponte, Scribe, Romani, Piave, Illica, Gilbert, Boito, and Hofmannsthal. Some composers have written own libs., e.g. Wagner, Leoncavallo, Delius, and Tippett.

Licenza (It.). Licence, freedom (in such expressions as Con alcuna licenza, with some licence, i.e. freedom as to tempo and rhythm or to form of a work).


Lichfild (Lichfield), Henry (fl. late 16th and early 17th cents.). Eng. musician, possible amateur, in service of Lady Cheney, of Toddington, nr. Luton. Composer of madrigals.

Lichnowsky, (Prince) Karl (b Vienna, 1761; d Vienna, 1814). Polish aristocrat who lived in Vienna. Patron of mus., maintaining str. qt. and sponsoring orch. concerts at his entertainments. Friend and patron of Mozart, then of Beethoven (whose Opp. 1, 13, 26, and 36 are ded. to him). Employed str. qt. led by Schuppanzigh which gave f.ps. of qts. by Haydn and Beethoven.

Lichnowsky, (Count) Moritz (b Vienna, 1771; d Vienna, 1837). Polish aristocrat, brother of Prince Karl. Intimate friend of Beethoven, whose Opp. 35, 51, and 90 are ded. to him and his wife.


Lié (Fr.). Bound, i.e. (1) Slurred. (2) Tied.

Liebe der Danae, Die (The Love of Danae). Opera in 3 acts by R. Strauss, comp. 1938--40 to lib. by J. Gregor using a draft by Hofmannsthal. Prod. Salzburg 1952, London 1953, Los Angeles 1964 (but dress reh. was given at Salzburg 1944 in Strauss's presence, before ths.were closed by Nazi edict).

Liebesgeige (Ger.) Love-fiddle. Viola d'amore.

Liebesliederwalzer (Love-song waltzes). Brahms's Op. 52 (containing 18 waltzes) for pf. duet with 4 vv. (SATB) ad lib. 1868--9. Op. 52a (1874) is minus the vocal parts. Followed in 1874 and 1877 by the Neue Liebesliederwalzer, also with v. parts ad lib.


Liebesoboe (Ger.). Love-oboe, i.e. oboe d'amore.

Liebestod (Ger.). Love-death. Title generally applied to Isolde's final aria at end of Act III of Wagner's Tristan und Isolde (or to orch. arr. of it, often played as concert-piece with the Prelude to Act 1). Wagner applied the term to the love duet in Act II.

Liebesträume (Love-dreams). 3 nocturnes for pf. (c.1850) by Liszt, the 3rd in Ab being the best-known. They are transcrs. of his songs Hohe Liebe (c.1849), Gestorben war ich (c.1849), and O Liebe, so lang du lieben kannst. (c.1845).


Lieblich Gedackt (from Ger. Lieblich, 'lovely'). Org. stop, same as Gedackt.

Lied, Lieder (Ger.). Song, songs. Lieder have existed since before 1400, but they are principally associated in the public mind with a distinctive type of Ger. solo vocal comp. that came into being as an outcome of the Romantic movement of the late 18th and early 19th cents. In this type the quality of the verse selected is very important. The treatment of the poem may be either 'verse-repeating' (strophic) or 'through-composed' (durchkomponiert) (i.e. either the same for every stanza or different for each), according to the lyrical or dramatic demands of the poem. The pf. part (simple or highly elaborate) is more than a mere acc. and, as much as the vocal part, demands artistic interpretation. Some great names in the history of the Lied are Schubert, J. Loewe, Schumann, Franz, Brahms, Wolf, Mahler, and Strauss. Certain poets occur frequently in these composers' Lieder, e.g. Goethe, Dehmel, Eichendorff, Heine, Hesse, Liliencron, Mayrhofer, Mörike, Rilke, Rückert, Schack, Schiller, Trakl, Tieck. A Lieder recital should correctly contain only Ger. songs. A succinct appreciation of singing Lieder has been made by Peter Stadlen: 'The elusive art of suggesting the dramatic content of a text by other than operatic means.' Liederzyklus (Ger.). Song-cycle.

Lieder eines fahrenden Gesellen (Songs of a wayfarer man). Song-cycle of 4 songs by Mahler to his own poems (based on, or imitative of, Des Knaben Wunderhorn) for bar. or mez. and pf. or orch. The movements are: 1, Wenn mein Schatz Hochzeit macht (When my sweetheart has her wedding); 2, Ging heut' Morgen übers Feld (I walked this morning through the fields); 3, Ich hab' ein glühend Messer (I have a gleaming knife); 4, Die zwei blauen Augen (Her two blue eyes). Comp. 1884, later rev. F.p. Berlin 1896. Thematically linked to 1st Sym.

Liederkranz (Ger.). Song-wreath, i.e. Song-cycle.

Liederkreis (Ger.). General term for song-cycle; used specifically by Schumann for 2 sets of songs, his 9 Heine settings, Op 24, and his 12 Eichendorff settings, Op. 39, both 1840. Term first used by Beethoven to describe An die ferne Geliebte.
Liedertafel (plural Liedertafeln) (Ger.). Song table. Name given to Ger. male-v. singing socs. which flourished in the nationalistic climate of the early 19th cent. Originally convivial occasions at which the members sat round a table with refreshments, but the aims later became more artistic. Particularly assoc. with expatriates.


Life for the Tsar, A. Opera in 4 acts and epilogue by Glinka to lib. by Baron Georgy Rosen on subjectsuggested by poet Zhukovsky. Prod. St Petersburg 1836, London 1887. Prague prod. of 1866 was first perf. of Russ. opera abroad. Orig. title was Ivan Susanin, the peasant who, by misleading Polish troops in 1613, saved life of Tsar Mikhail, founder of Romanov dynasty, at sacrifice of his own. During rehearsals Tsar Nicholas I visited Bolshoy Th., with result that the opera was ded. to him and its title changed. After 1917 revolution, subject was embarrassing to régime and various attempts to adapt mus. to new subjects were made. In 1939 S. M. Gorodetsky re-wrote Rosen's lib., re-focusing interest on leaders of uprising against Poles and restoring orig. title.


Ligature. (1) The sign which in early notation (13th--16th cent.) combines several notes into one symbol: [ol39] [xn^4] Theslur which in modern notation of vocal mus. shows that the 2 or more notes it affects are to be fitted to the same syllable, or, in instr. mus., that the notes are to be phrased together. (3) The tie or bind (see Tie)---a use of the word better avoided as unnecessary and confusing. (4) The adjustable metal band which in instr. of the cl. family secures the reed to the mouthpiece. Some clarinettists use string ligature. See Curved Line, Various uses of:


Ligeti, György (b Diesöszentmáron, 1923). Hung. composer. Studied Kolozsvár Cons., 1941--3, with Farkas and after the war at Budapest Acad. with Farkas and Veress, teaching there from 1950. Left Hungary 1956, going to work first at Cologne elec. studio, then settling in Austria. Though elec. stimulated his urge to compose, since 1958 he has written only for 'live' performers. His orch. writing uses precisely calculated textures and dense (but not thick) scoring, deriving ultimately from Webern (Ligeti's term is 'micropolyphony'). Prin. works:

orch: Apparitions (1958--9); Atmosphères (1961); Lontano (1967); Melodien (1971); San Francisco Polyphony (1973--4).
soloist and orch: Vc. conc. (1966); Double Conc. for fl. and ob. (1972).
choral: Requiem (sop., mez., 2 ch., orch.) (1963--5); Lux aeterna, 16-part ch. (1966); Clocks and Clouds for 12-voice women's ch. and orch. (1972--3).
small orch: Fragment for 11 instr. (1961); Adventures for 3 singers and 7 instr. (1962); Nouvelles Aventures, 3 singers, 7 instr. (1962--5); Ramifications, for str., or 12 solo str. (1968--9); Chamber Conc., for 13 instr. (1969--70).
chamber music: 10 Pieces for wind quintet (1968); Str. Qt. No. 1 (Metamorphoses nocturnes) (1953--4), No. 2 (1968); 6 Miniatures for 10 wind instr. (1953, scored 1975 by F. Wanek); hn. trio (Hommage à Brahms) (1983).

pianos: 3 Pieces (Monument, Selbstporträt, Bewegung) (1976); 3 Objekte (1976).
miscellaneous: Artikulation, for tape (1958); Poème symphonique for 100 metronomes (1962); Continuum for hpd. (1968); Horizont, for recorder (1971).

Light. Adjective applied somewhat patronizingly and vaguely to mus. which is supposed to need less concentration than 'serious music' (another objectionable term). Thus there are also 'light' orcs. and 'light' opera. 'Light' mus. can refer to Elgar's shorter pieces or to works by composers such as Ronald Binge. 'Light opera' probably means Merrie England rather than The Merry Widow, but such classification is imprecise and unhelpful.


Lilac Time (Bertè). See Blossom Time.


Lilliburlero. Tune of unknown origin, first appeared inprint in 1686 in a book of 'lessons' for the recorder or fl., where it is styled 'Quickstep'. In the following year it achieved popularity set to satirical verses (with the mock Irish word 'Lilliburlero' as a refrain) referring to the appointment to the Lord-Lieutenancy of Ireland of General Talbot, newly-created Earl of Tyrconnel, whose name is mentioned several times. It has remained a song of the Orange party to the present day, set to different words as 'Protestant Boys'. In Purcell's Music's Handmaid, it appears under the title 'A New Irish Tune' as a hpd. piece: Purcell also used it as a ground bass in mus. for the play The Gordian Knot unty'd (1691).

Lincoln Center for the Performing Arts. Arts centre in NY with following constituents: Metropolitan Opera House, Philharmonic Hall, Juilliard Sch., State Th. (headquarters of NY City Opera and City Ballet), Repertory Th., Film Soc., and Chamber Mus. Soc. First building to open was Philharmonic Hall, home of NY P.O. in place of Carnegie Hall, 1962. State Th. opened 1964, new Met. 1966, and Juilliard Sch. 1969.

Lincoln Portrait. A Work for speaker and orch. by Copland, comp. 1942. Spoken words are taken from the speeches of Abraham Lincoln.

Lincoln, the Great Commoner. Song by Ives to words by Edwin Markham, for ch. and orch. 1912, for v. and pf. 1914.


Lind, Jenny (Johanna) (b Stockholm, 1820; d Malvern Wells, Worcs., 1887). Swed. sop. Studied Stockholm. Début Stockholm Opera 1838 as Agathe in Der Freischütz. Dissatisfied with her v., went to Paris 1841 to study with M. P. R. Garcia. Meyerbeer commended her to Berlin, where she sang Norma, 1844, and created leading role in Meyerbeer's Feldlager in Schlesien (later rev. as L'Étoile du Nord). After singing in Hamburg, Stockholm, Frankfurt, Vienna (1846), and elsewhere, causing a sensation wherever she appeared, she made her London début at Her Majesty's, 1847, in Robert le Diable. In same year created role of Amelia in Verdi's I Masnadieri. Excelled in brilliant coloratura roles (Sonnambula, etc.). Retired from opera 1849, thereafter singing only in oratorio and concerts. Visited US 1850--2 under auspices of Barnum and acc. by Julius Benedict, the conductor, and Giovanni Belletti, the baritone who had advised her to consult Garcia 1841. In Boston, Mass., married the cond. Otto Goldschmidt, returning with him to Dresden 1852--5 and then to London, where she helped him to found the Bach Choir. Retired 1870. Prof. of singing RCM 1883. Worked for charitable causes. Her voice was remarkable for its purity and agility in cadenzas and ornamentation. Known as 'The Swedish Nightingale'.


Linear counterpoint. Term used specifically to describe type of 20th-cent. counterpoint with emphasis on the individual strands of the fabric rather than on their harmonic implications—but all counterpoint is by nature linear.
Linke Hand (Links) (Ger.). Left hand.


Linley, Thomas (b Bath, 1756; d Grimsthorpe, Lincs., 1778). Eng. composer and violinist, son of Thomas Linley. Pupil of Boyce and later, at Florence, of Nardini. Friend of Mozart. Wrote opera The Cady of Baghdad (1778), oratorio, incidental mus. (incl. The Duenna with his father), 6 vn. sonatas, at least 20 vn. concs. (only one survives), and songs. Drowned in boating accident.

Linz Symphony. Mozart's Sym. No. 36 in C major (K425), comp. Linz 1783 and first played there.


piano: Sonata No. 3 (1951, rev. 1979), No. 4 (1955).


Lira (It.). (1) The lyre. (2) One of names indiscriminately applied in medieval times to various bowed str. instrs., e.g. rebec and vielle. (3) Part of compound name of such old instr. as lira da braccio, offshoot of the fiddle which evolved in 2nd half of 15th cent. and in size approximated to modern va. It had 7 str., incl. 2 drones, and was used by recitalists who improvised polyphonic accs. It was played against the shoulder, like avn. Leonardo da Vinci played it. From it developed the lirone or lira da gamba, a combination of bass viol and lira da braccio, held between knees like a vc. It had drone strs., and from 9 to 14 stopped str., tuned in 4ths, 5ths, and octaves. Used in court entertainments c.1550--1650, and in intermedii.

Lira organizzata (It.). Organ lyre. Obsolete str. instr. like hurdy-gurdy, in which wooden wheel replaced bow and small org. attachment was built into body to enrich tone-colour effects. Haydn wrote 6 concs. (of which 5 survive) c.1786 and 9 Notturnos (of which 8 survive) for 2 lira organizzate in 1788--90 for King Ferdinand IV of Naples who enjoyed
playing duets with his teacher. The 2nd and 4th movements of his Sym. No 89 in F are revs. of material used in the 5th of these concs., and the 2nd movt. of his Sym. No. 100 (`Military') originated in 3rd conc.

Lisle. See Rouget de Lisle, Claude Joseph.

Lisley, John (fl. 17th cent.). Eng. composer. Madrigal Fair Cytherea incl. in The Triumphs of Oriana.

L'lstesso (It.). See Istesso.


Liszt, Ferencz (Franz) (baptized as Franciscus) (b Raiding, Hung., 1811; d Bayreuth, 1886). Hung. composer and pianist. A child prodigy, he gave his first pf. recital at age 9. Went to Vienna in 1821, having lessons from Salieri and Czerny. Played in Paris 1823 and London 1824 (where he was received by George IV). Returned to Eng. in 1825 and 1826; operetta Don Sanche was prod. in Paris, 1825, where he lived 1823--35, becoming friend of Berlioz and Chopin and of leading literary figures and painters. His fame as a virtuoso pianist, flamboyant in style and taste, was at its height. From 1833 he lived with Countess Marie d'Agoult; of their 3 children, Cosima (b 1837) became the wife of Bülow and then of Wagner. He returned to Vienna in 1838 and to London in 1840 and 1841. Until 1847 he toured widely, incl. Russia, his mistress by now being Princess Carolyn Sayn-Wittgenstein. In 1848 he became Kapellmeister at the Weimar court, staying until 1859. In this decade he made Weimar a pre-eminent mus. centre, conducting a vast number of works, notably by Berlioz and by his friend Wagner whom he had met in 1842. In 1850 he conducted the f.p. of Lohengrin. These were also rich years for Liszt's own work; he wrote his Faust and Dante syms., 12 symphonic poems, and much else. From 1860 Liszt lived in Rome in the Villa d'Este, and in 1865 took minor orders, becoming the Abbé Liszt. He comp. much religious mus. at this period, incl. The Legend of St. Elizabeth and Christus. From 1869 he divided his time between Rome, Weimar, and Budapest, and his amorous adventures were still the talk of Europe. In the last 5 years of his life he concentrated on teaching, his pupils incl. Ziloty, Lamond, Rosenthal, and Weingartner, and entered a new and important compositional phase in which his harmonic innovations, always a significant feature, anticipated the 'impressionism' of Debussy, e.g. in Nuages gris and the Csárdás macabre. In 1886 he made a 'jubilee tour' to mark his 75th birthday, revisiting Paris and London. As a pianist, Liszt was, from all reliable accounts, among the greatest, if not the greatest, there has ever been. His comps. have taken longer to win a rightful place, but they are now recognized as occupying a high place for their own virtues as well as for their undoubted influence on Wagner, R. Strauss, and subsequent composers. The pf. works are in a category of their own, the symphonic poems developed a new art-form, the syms. are compelling and imaginative, the religious works are moving and visionary, and the songs hold their own in high company. He remains a romantic enigma of mus., a genius with a touch of the charlatan, a virtuoso with the flair of an actor-manager, a man generous to colleagues and to the young. His championship of Wagner in the Weimar years, with its subsequent effect on Brahms and Schumann, thereby causing the great schism in 19th-cent. mus., had incalculable results on the art. Prin. works:

Symphonies: [fy75,1]A Faust Symphony, for ten., male ch., orch. (1854--7); Dante Symphony (1855--6, with choral Magnificat as 3rd movt.).

Symphonic poems: Ce qu'on entend sur la montagne (`Bergsymphonie') (What one hears on the mountain) (1848--9, orch. Raff, rev. 1850, 1854); Tasso: lamento e trionfo (1849, orch.
Conradi, rev. 1850--1, orch. Raff, rev. 1854); Les Préludes (1848, rev. before 1854); Orpheus (1853--4); Prometheus (1850, orch. Raff, rev. 1855); Mazeppa (1851, orch. with Raff, rev. before 1854; based on 1840 pf. study); Festklänge (1853); Héroïde funèbre (1849--50, orch. Raff, rev. c.1854); Hungaria (1854); Hamlet; Hunnenschlacht (1856--7); Die Ideale (1857); Von der Wiege bis zum Grabe (From the Cradle to the Grave) (1881--2).

misc. orch: 2 Episodes from Lenau's Faust: 1. Der nächtliche Zug (The Night Ride), 2. Der Tanz in der Dorfschenke (Dance in the Village Inn, also Mephisto Waltz No. 1) (before 1861); Mephisto Waltz No. 2 (1860--1); Huldigungsmarsch (1853, rev. 1857, orig. for pf.); 3 Odes funèbres (Les Morts; La Notte; Le triomphe funèbre du Tasse (1860--6); Réköczy March (1865); 6 Hungarian Rhapsodies (orch., in collab. with F. Doppler, from pf. solos. Orch. No. 1 is pf. No. 14, No. 2 (No. 12), No. 3 (No. 6), No. 4 (No. 2), No. 5 (No. 5), No. 6 (No. 9, 2nd version) (date unknown).

piano and orch: Conc. No. 1 in Eb (1849, collab. Raff; rev. 1853, 1856), No. 2 in A major (1839, revs. 1849--61); Malédiction, pf., str. (c.1840); Fantasia on Themes from Beethoven's Ruins of Athens (1852); Fantasia on Hungarian Folk Melodies (Hungarian Fantasia, based on Hungarian Rhapsody No. 14 in F minor for solo pf.) (?1852); Totentanz (1849, rev. 1853, 1859); Rapsodie espagnole (c.1863 solo pf., orch. Busoni).

opera: Don Sanche (1824--5, collab. Paer).

sacred choral: Die Legende von der heiligen Elisabeth, oratorio, sop., cont., ten., 3 bar., bass, ch., org., orch. (1857--62); Christus, oratorio, sop., cont., ten., bar., bass, ch., org., orch. (1862--7); Cantico del Sol di S. Francesco d'Assisi, bar., male ch., org., orch. (1862, rev. 1880--1); Mass, 4 male vv., org. (1848, rev. 1859; 2nd version, 1869); Missa solemnis, sop., cont., ten., bass, ch., orch. (1855, rev. 1857--8); Missa Choralis, ch., org. (1865); Hungarian Coronation Mass, sop., cont., ten., bass, orch. (1867); Requiem, 2 ten., 2 bass, male vv., org., opt. brass (1867--8); Psalm 13, ten., ch., orch. (1855, rev. 1859); Psalm 116, male vv., pf. (1869); Ave verum corpus, ch., opt. org. (1871); St Christopher, bar., women's ch., pf., harmonium (after 1874); Via Crucis (1878--9); Rosario (1879); Psalm 129, bar., male vv., org. (1881); Qui seminant in lacrimis, mixed ch., org. (1884); Salve Regina, unacc. ch. (1885).


chamber music: Romance oubliée, pf. qt. (1880); La lugubre gondola, pf. trio(1882, also pf. solo); At Richard Wagner's Grave, str. qt., harp (1883).

piano: Étude en 12 Exercises (1826); 24 Grandes Études (1837); Mazeppa (1840, orch. 1851); 6 Études d'exécution transcendante d'après Paganini (1838, rev. 1851 as Grandes Études de Paganini); 12 Études d'exécution transcendante (Transcendental Studies) (1851); Apparitions (1834); Album d'un voyageur (3 books, 1835--6); 3 Sonetti del Petrarca (?1839--46); Venezia e Napoli (c.1840, rev. 1859); Années de Pèlerinage, Book 1 'Switzerland', 9 pieces (1848--54, all but 2 pieces based on Album d'un voyageur), Book 2 'Italy', 7 pieces (1837--49), Book 3, 7 pieces (1867--77); Harmonies poétiques et religieuses, 10 pieces (1845--52); 6 Consolations (1849--50); Grosses Konzert solo (?1849, arr. 2 pf. c.1855 as Concerto pathétique, and for pf. and orch. as Grand Solo de Concert (?1850); Liebesträume--3 Notturnos (c.1850, transcr. of songs); Scherzo und Marsch (1851); Sonata in B minor (1852--3); Huldigungsmarsch (1853, arr. forocrh. 1853, rev. 1857); Berceuse (1854, rev. 1862); 2 Concert Studies (Waldesraussen, Gnomenreigen) (?1862--3); 2 Légendes (St Francis of Assisi preaching to the birds, St Francis of Paule walking on the waves) (1863); 'Weinen, Klagen, Sorgen, Zagen' prelude (1859); Rapsodie espagnole (c.1863); Weihnachtsbaum, 12 pieces (1874--6); Nuages gris (1881); Lalugubre gondola (1882); R.W.-Venezia (1883); Mephisto Waltz No. 3 (1883); 4 Valse oublées (1881--7); Csárdás macabre (1881--2); Mephisto Waltz No. 4 (1885); Csárdás obstiné (1886); 19 Hungarian Rhapsodies (1846--85, see also Orch.) (No. 1 in C#, 1846; No. 2 in C#, 1847; No. 3 in Bb;No. 4 in Eb; No. 5 Héroïde-elégiaque in E minor;No. 6 in Db; No. 7 in D
Rigoletto: paraphrase de concert

Mignons Lied

E; No. Litany.

Xavier, Paris, from Richard Wagner's Grave

weber from Lohengrin

wagner

Réminiscences de Robert le Diable

meyerbeer

Borgia

donizetti

piano transcriptions from operas

piano transcriptions: Liszt's transcr. of his own works are too numerous for listing here. A selective list follows of his transcr. of works by other composers (operatic transcr. are listed separately):

j. s. bach: Fantasia and Fugue in G minor (BWV 542) (1863);

beethoven: Symns. Nos. 5, 6, and 7 (1837), remaining 6 (1863--4), Septet, Op. 20 (1841);

berlioz: Symphonie fantastique (1833, finale rev. 1864--5), Harold en Italie (c.1836, rev. 1862), Danse des Sylphes (c.1860);

chopin: 6 Chants Polonais (1847--60);

mendelssohn: 7 Lieder (1840);

paganini: Grand Fantasia de bravoure sur La Clochette (on La Campanella from Violin Conc. in B minor, Op. 7) (1831--2, rev. as No. 3 of Études d'exécution transcendante d'après Paganini, 1838);

rossini: 12 Soirées Musicales (1837), Ov., William Tell (1838); SAINT-SAËNS: Danse macabre (1876);

schubert: 12 Lieder (1837--8), Schwanengesang (1838--9), Winterreise (1839);

schumann: Widmung (1848).

piano transcriptions from operas|nm: smbelli: Rêm- iniscences des Puritains (1836),Hexaméron (vars. on march from I Puritani, collab. with Thalberg, Pixis, Herz, Czerny, Chopin) (1837), Fantaisie sur les motifs favoris de l'opéra La Sonnambula (1839, rev. 1840--1), Réminiscences de Norma (1841);

donizetti: Réminiscences de Lucia di Lammermoor (1835--6), Réminiscences de Lucrezia Borgia (1840); HALÉVY: Réminiscences de La Juive (1835);

meyerbeer: Grande Fantaisie sur des thèmes de l'opéra Les Huguenots (1836), Réminiscences de Robert le Diable (1841);

mozart: Réminiscences de Don Juan (1841);

tchaikovsky: Eugene Onegin: Polonaise (1880);

verdi: Concert Paraphrase on Themes from Ernani (1847), Miserere du Trovatore (1859), Rigoletto: paraphrase de concert (1859), Don Carlos: Coro di festa e marcia funebre (1867--8), Réminiscences de Simone Boccanegra (1882);

wagner: Phantasiestück on themes from Rienzi (1859), Ov. Tannhäuser (1848), 2 Pieces from Lohengrin (1854), Isolde's Liebestod (1867), Am stillen Herd from Die Meistersinger (1871), Feierlicher Marsch zum heiligen Gral, Parsifal (1882);

weber: Fantasia on Themes from Der Freischütz (1840), Ov. Oberon (1843), Ov. Der Freischütz (1846).

songs (selected list): Tre Sonetti di Petrarca (1838--9); Die Loreley (Heine) (1841); Mignons Lied (Goethe) (1842); Es war ein König in Thule (Goethe) (1842); Oh! quand je dors (Hugo) (1842); Du bist wie eine Blume (Heine) (c.1843); Jeanne d'Arc au bûcher (Dumas) (1845, arr. v. and orch. 1858, rev. 1874); En ces lieux (Monnier) (1854); Die drei Zigeuner (Lenau) (1860); Go not, happy day (Tennyson) (1879); Verlassen (Michell) (1880).

organ: Prelude and Fugue on the Name of Bach (1885, rev. 1870); Requiem (1879); At Richard Wagner's Grave (1883).


Litany, Christian prayer for supplication---'Deliver us, O Lord', etc.---often set to mus. Sometimes the title of instr. works, e.g. Fricker's Litany for double str. orch.


Little Clavier-book (Bach). See Klavierbüchlein. [ol0]


Little Organ Mass (Haydn). See Kleine Orgelmesse.

'Little Russian' Symphony. Nickname for Tchaikovsky's Sym. No. 2 in C minor (1872), so-called because of use of folk-songs from Ukraine ('Little Russia'). 2nd vers. 1879--80.

Little Sweep, The (Britten). See Let's Make an Opera.

Liturgy. This, properly, means the service of the Christian Eucharist, but in ordinary usage is now applied to any written and officially authorized form of service. The evolution of liturgies has had a great influence on the development of mus., especially because, for many centuries, almost the only literate and trained musicians were those of the Church and the only fully organized mus. that of its services.

Lituus. Ancient Roman cavalry tpt., made of bronze. Bell was curved and upturned to give shape of letter J. In Cantata No. 118, Bach scored for 2 litui (ten. tpts.). Liuto (It.). The Lute.

Liverpool Philharmonic Orchestra. See Royal Liverpool Philharmonic Orchestra.

L.L.C.M. Licentiate of the London Coll. of Mus.


Amer. début 1888. Sang ten. part at f.p. of Elgar's *King Olaf*, 1896, and was first Gerontius in 1900, the year of his retirement.


**voice** (s) [mand instr]: *Everything Returns*, sop. (wordless) and orch. (1977--9); *Towards the Whitening Dawn*, chh., orch. chamber orch. (1980); *If I Could Turn You On*, sop., chamber orch. (1981).


Lobgesang (Hymn of Praise). Symphony-cantata in Bb (Sym. No. 2) by Mendelssohn for ch. and orch., Op. 52, in 4 movements of which only last is choral. F.p. Leipzig 1840, Birmingham 1840. [rf


Locatelli, Pietro (b Bergamo, 1695; d Amsterdam, 1764). It. violinist and composer. Pupil of Corelli in Rome. Settled in Amsterdam where he est. concert series. A great virtuoso, he introduced new effects and techniques. Comp. 12 concerti grossi, L'Arte del Violino, containing 12 concs. and 24 caprices for str. qt. and continuo, 6 vn. concs., 6 str. trios, 12 solo vn. sonatas, etc.

Locke (Lock), Matthew (b Exeter, c.1622; d London, 1677). Eng. composer, esp. of th. mus. Composer-in-ordinary to Charles II, 1661. Wrote incidental mus. for Shadwell's and Davenant's versions of Shakespeare plays (e.g. Macbeth and The Tempest), many anthems, 6 suites (some for recorder), Music for his Majesty's Sackbuts and Cornetts, Melothesia (studies for continuo, 1673). Also wrote pamphlets defending his style.


Loco (It.). Place. Term used after a sign indicating perf. an octave higher or lower than written (sopra, bassa) to remind the performer that the effect of that sign is now cancelled. The expression al loco (at the place) is often used.

Comp. operas, cantata, str. qts., and many songs, incl. *The Brooklet* (set by Schubert as *Wohin*?). His opera *Raymond and Agnes* (1855) was revived in Cambridge, 1966.

**Lodger, The.** Opera in 2 acts by Phyllis Tate to lib. by David Franklin based on novel by Mrs Belloc-Lowndes. Prod. RAM London 1960, Manchester RMCM 1970. The lodger of the title is Jack the Ripper.

**Lodoïska.** Opera in 3 acts by Cherubini to lib. by Fillette-Loraux. Prod. Paris 1791, NY 1826. Also subject of operas by Kreutzer (1791), Storace (1794), and J. Mayer (1796).

**Loeffler, Charles** (Martin Tornow) (*b* Mulhouse, Alsace, 1861; *d* Medfield, Mass., 1935). Alsatian-Amer. composer and violinist. Son of writer whose pseudonym was Tornow. Childhood in Russia, Hungary, and Switzerland. Studied vn. in Berlin and later in Paris with Massart; comp. with Guiraud. Played in private orch. In 1881 went to USA, becoming deputy leader Boston S.O., 1882, staying until 1903, after which he concentrated on comp. Works, which reflect Fr. impressionist techniques, incl. symphonic poems, choral settings (incl. Whitman's *Beat! Beat! Drums*!), chamber mus., and songs. Many unpub. pieces.

**Loeillet, Jacques** (*b* Ghent, 1685; *d* Ghent, 1748). Belg. composer, brother of Jean Baptiste Loeillet. Also flautist, oboist, and violinist. Oboist at Munich. *Maitre de chapelle* to Louis XV from 1727. Wrote fl. sonatas, vn. pieces, etc.


**Loesser, Frank** (*b* NY, 1910; *d* NY, 1969). Amer. composer. Wrote several successful Broadway musicals (*The Most Happy Fella, Guys and Dolls, How to succeed in Business Without Really Trying*) and many songs.

**Loewe, Frederick** (*b* Vienna, 1904). Austrian-born (later Amer.) composer. Studied pf. with Busoni and d'Albert, comp with Reznicek in Berlin. Settled in USA 1924. Wrote mus. for *Brigadoon, Paint Your Wagon, My Fair Lady* (1956 mus. version of Shaw's *Pygmalion*), *Camelot* (mus. version of White's *The Once and Future King*), and *Gigi* (film). All these were in collab. with librettist Alan Jay Lerner (*b* NY, 1918).


**Loewe, (Johann) Karl** (Gottfried) (*b* Löbejün, nr.Halle, 1796; *d* Kiel, 1869). Ger. composer, organist, cond., and singer. Studied mus. with father. Mus. dir. at Stettin 1821--66. Cond. at Düsseldorf and Mainz fests., 1837. Visited Eng. 1847. Developed ballad for v. and pf. as art-form, setting *Erlkönig, Edward, Tom der Reimer*, etc. His ballads, legends, Lieder, and *Gesänge*, over 500 in all, were publd. in 17 vols. 1899--1903. Also wrote 5 operas, 18 oratorios, cantatas, 4 str. qts., pf. trio, 4 pf. sonatas, etc. Entered 6-week trance, 1864, a similar event causing his death.

Loewenguth Quartet. Fr. string quartet, formed in Paris in 1929. Membership has changed except for 1st vn., Alfred Loewenguth (b Paris, 1911; d Paris, 1983). Has given f.ps. of many Fr. works, but is best known for playing of Beethoven and Bartók.

Logier, Johann Bernhard (b Kassel, 1777; d Dublin, 1846). Ger.-born flautist, bandmaster, org., and pf. teacher. Went to Eng. in 1791 and settled in Dublin 1809, opening music-shop and conducting at th. In 1814 invented and patented the Chiroplast, evolving system of teaching based on its use in training the hands for pf.-playing. Went to Berlin for 3 years. Returned to Dublin 1829, managing amusic-shop. His Thoroughbass (1818) was first textbook studied by Wagner. Wrote pf. conc., sonatas, etc.


Logrosino, Nicola (b Bitonto, 1698; d Palermo, c. 1765). It. composer. Wrote several comic operas, incl. L'inganno per inganno (Trick for Trick), 1738. Collaborated with Piccinni. Prof. of counterpoint, Palermo Cons. from c. 1756.


Löhr, Hermann (Frederic) (b Plymouth, 1872; d Tunbridge Wells, 1943). Eng. composer. Studied RAM. Wrote popular ballads, e.g. Where my caravan has rested (1909) and Little grey home in the West (1911).


L'Oiseau Lyre (Lyrebird Press). Fr. firm of mus. publishers, founded in Paris 1932 by Louise Dyer, an Australian, who built up a catalogue of limited eds., incl. Byzantine liturgical mus., medieval polyphonic mus., motets by Attaignant, keyboard works by Byrd, complete edn. of Couperin, etc. Dyer worked in Oxford 1940--5, returning to Paris after the war. She died 1962, when her husband, Jeffrey Hanson, ran firm until 1971. His widow Margarita Hanson then added further vols. Recordings issued since c. 1938, label now being part of Decca group.


London. Eng. city, capital of Great Britain. One of main musical centres of the world, with rich and varied activities in all branches of the art. From 18th cent. has enjoyed visits from leading performers and composers. Among the latter, Handel, J. C. Bach, Mozart, Haydn, Chopin, Weber, Mendelssohn, Liszt, Berlioz, Wagner, Bruckner, Mahler, Strauss, Hindemith, Ligeti, Berio, and Stockhausen are outstanding. This summary of London music will be divided into sections, for ease of reference. Opera. The first real operatic perf. in London was at Rutland House, 1656, when Davenant's The Siege of Rhodes (mus. by 5 composers) was given. Purcell's Dido and Aeneas was perf. at a Chelsea school in 1689. Drury Lane Th. was used for opera in the 1690s. Handel's first operatic perf.s in London after 1711 were mainly at the King's Th., Haymarket. Rival perf.s. were given at Lincoln's Inn Fields and Covent Garden. From the 1830s the Lyceum and Drury Lane staged important opera seasons. The King's (renamed Her Majesty's in 1837) was the home of It. opera, but the first London Ring cycle was given there in 1882. After being rebuilt smaller in 1897, Her Majesty's was used less frequently for opera, although Beecham cond. Strauss's Feuersnot there in 1910 and the first version of Ariadne auf Naxos in 1913. The BNOC gave seasons there after 1924. From 1931 London's second opera house was Sadler's Wells in Rosebery Avenue which housed the Vic-Wells Opera (SW Opera from 1934) until 1939 and from 1945 to 1968 (it reopened on 7 June 1945 with f.p. of Britten's Peter Grimes.) The company moved to the Coliseum in 1968 and changed its name in 1974 to English National Opera. Smaller companies, e.g. Handel Opera and New Opera Co., and visiting companies continue to use Sadler's Wells. The forerunner of Sadler's Wells was the Old Vic where Lilian Baylis had first staged opera in 1900. Until 1935 Vic-Wells Opera and Vic-Wells Ballet used both the Old Vic and Sadler's Wells. Orchestras. Public concerts in London date from 1672. Thomas Britton's weekly gathering at Clerkenwell lasted from 1678 to 1714. Subscription concerts were held at Hickford's Rooms, James Street, from 1729 to c.1752. Geminiani ran rival concerts from 1731 to 1738. The J. C. Bach-C. F. Abel concerts began in 1765 at Carlisle House, Soho Square, and moved to Hanover Square Rooms in 1775. They ceased in 1782. Concerts organized by Cramer, Clementi, and Salomon ran from 1783 to 1793, but Salomon left to launch his own series in 1783 (it was to this series that Haydn came). In the 19th cent. concerts were given first in the Argyll Rooms, at the corner of Oxford and Argyll Streets, and it was there that the Philharmonic Society gave its first concert on 8 March 1813. The building was demolished in 1818 and the New Argyll Rooms opened in 1820 (they burned down in 1830). The Philharmonic moved to the King's Th. in 1830, to Hanover Square Rooms 1833-68, St James's Hall 1869-93, Queen's Hall 1894-1941, Royal Albert Hall 1941-51, Festival Hall from 1951. Important orch. concerts were given at the Crystal Palace, Sydenham, cond. by August Manns 1855-1901 where the members of the orch. played continually together and were London's first permanent orch. The opening of the Royal Albert Hall in 1871 added a hall with a capacity of 6,500 to London's musical life. It was used mainly for large-scale events until 1941 when the destruction of Queen's Hall meant that nearly all symphony concerts were given there. It has remained the home since 1941 of the Promenade Concerts, founded in 1895 by Robert Newman and Henry J. Wood. The Queen's Hall, Langham Place, had opened in 1893 and was renowned for its acoustics. It replaced the St James's Hall, Piccadilly, built in 1858. The Richter concerts were given there from 1877 and, even though the Queen's Hall by then existed, Elgar's Enigma Variations had their f.p. at a Richter concert in St James's Hall in 1899. It was demolished in 1905. London's principal concert hall since 1951 has been the Royal Festival Hall on the South Bank, with the Queen Elizabeth Hall and Purcell Room as smaller adjuncts since 1967 but not entirely replacing for recitals the usefulness since 1901 of the Wigmore Hall (Bechstein Hall until 1917) in Wigmore Street. The latest addition is the Barbican Concert Hall. No other city in the world supports as many orchestras as London. The BBC S.O. (founded 1930) and the orchestras of the Royal Opera House and ENO are independent bodies and do not, as they once would have done, share players with others. The four principal symphony orch.s. are London Symphony (founded 1904), London Philharmonic (founded 1932), Philharmonia (founded 1945), and Royal Philharmonic (founded 1946). In addition there are the English Chamber Orchestra (founded 1948,
renamed 1960), Academy of St Martin-in-the-Fields (founded 1958), London Sinfonietta (founded 1968), and Orchestra of St John's, Smith Square (founded 1973). Among the choirs are the Bach Choir (founded 1876), Royal Choral Society (founded 1871), John Alldis Choir (founded 1962), London Choral Society (founded 1903), Monteverdi Choir (founded 1964), London Philharmonic Choir (founded 1947), London Symphony Chorus (founded 1966), and Philharmonia Chorus (founded 1957). Colleges. The Royal Academy of Music was founded in 1822, the Royal College of Music in 1882, Trinity College of Music in 1872, the Guildhall School of Music and Drama in 1880, and the London College of Music in 1887. In addition the Univ. of London has a thriving musical wing. Miscellaneous. In festivals, libraries, publishing firms, and not least the churches, from Westminster Abbey, Westminster Cathedral, St Paul's Cathedral, the Temple Church, and much besides, London's music is blessed by abundance. The capital is fortunate in having and holding so much; the only cavil is that some Londoners sometimes assume that nowhere else (in Britain) has anything.


London Sinfonietta. Eng. chamber orch. founded by David Atherton and Nicholas Snowman in 1968, with Atherton as first mus. dir. Specializes in 20th-cent. mus. and has given many first perfs. and first perfs. in Eng. Elgar Howarth regular cond. from 1973 and Simon Rattle works often with it.


London Symphonies. Collective name given to Joseph Haydn's last 12 syms., Nos. 93--104 in Breitkopf ed., all written for the London impresario J. P. Salomon and first played in London during Haydn's visits, 1791--2 and 1794--5. The last, No. 104, is usually known as the 'London', for no special or good reason. The list which follows gives the syms. in chronological order of comp., with Breitkopf numbering, according to the Haydn scholar H. C. Robbins Landon:

- No. 95 (`Miracle') London 1791
- No. 93 London 1791
- No. 94 (`Surprise') London 1791
- No. 98 London 1792
- No. 97 London 1792
- No. 100 (`Military') London 1794
- No. 101 (`Clock') London 1794
- No. 102 London 1794
- No. 103 (`Drum Roll') London 1795
- No. 104 (`London') London 1795

London Symphony Orchestra. Founded 1904, self-governing from start, by players who seceded from Henry Wood's Queen's Hall Orch. because he banned the system of deputies (by which a player could unilaterally send a deputy to a concert while he took a more lucrative engagement). First concert Queen's Hall, London, 9 June 1904, cond. Richter, who...
remained prin. cond. until 1911. Toured USA 1912 cond. Nikisch. Also assoc. with Elgar as cond. (he was prin. cond. 1911--12). For many years was regular orch. at 3 Choirs Fests. Conductors have incl. Albert Coates and Harty. Those appointed prin. cond. since 2nd World War have been Josef Krips 1950--54, Pierre Monteux 1961--4, Istvan Kertesz 1965--8, André Previn 1968--79, Claudio Abbado from 1979.


Longa (Lat.). Long. Time-value of a note in medieval notation system; was intermediate of maxima and brevis. A double long was equal to 4 breves.


Long drum. Ten. drum---but sometimes the name is applied to the Bass drum.

Longo, Alessandro (b Amantea, 1864; d Naples, 1945). It. pianist and composer. Studied Naples Cons., where he became prof. of pf. 1897. Ed. complete hpd. works of D. Scarlatti in 11 vols., giving each work a Longo (L) no. This numbering system has been superseded by that of Kirkpatrick.

Lontano (It.). Distant, e.g. come da lontano, as if from a distance, i.e. faintly. Lontananza, distance.


Adelaide Anne Procter. Regarded as the archetypal Victorian drawing-room ballad.

Loreley (Lorelei). Die. (1) Unfinished opera, Op. 98, by Mendelssohn (1847) to lib. by E. von Giebel based on Ger. legend of beautiful woman who sings on a mountain by the Rhine, luring sailors to death on the rocks below. Some fragments, incl. an Ave Maria, sometimes perf. in concert-hall. Operas on subject also by Ignaz Lachner (1846), Wallace (1847), Bruch (1863), Catalani (1890, rev. of Elda, 1880), and others. (2) Song by Liszt for v. and pf. to Heine's poem (1841), also with orch. and transcr. for pf. solo.


Lortzing, (Gustav) Albert (b Berlin, 1801; d Berlin, 1851). Ger. composer, actor, singer, and librettist. Son of actors. Played pf., vn., and vc., and comp. from early youth. Married actress in 1823 and worked as actor. First opera Ali Pascha von Janinaprod. in 1824. Leading ten. at Leipzig State Th. 1833--43. While there, his operas Die beiden Schützen (1837) and Zar und Zimmermann (1837) were successfully perf. His Hans Sachs (1840) and Casanova (1841) failed, but Der Wildschütz (1842) was a triumph. In Undine (1845), he made use of leitmotiv. In 1846 he went to Vienna, returning to Leipzig 1849 for his Rolands Knappen. Financial troubles led him to accept Berlin post in 1850 conducting farces and vaudevilles, and largely caused his death. His last work was operetta Die Opernprobe (The Opera Rehearsal), 1851.

Los Angeles, Victoria de. See De Los Angeles, Victoria.


Lost Chord, The. Song by Sullivan, comp. 1877 in sorrow at his brother's death. Poem by Adelaide Anne Procter. Regarded as the archetypal Victorian drawing-room ballad.
Lothar, Mark (b Berlin, 1902). Ger. composer. Wrote operas Tyll (1928), Lord Spleen (based on Jonson's Epicoene, as was Strauss's Die schweigsame Frau) (1932), Münchhausen (1933), Rappelkopf (1958). Also choral works, chamber mus., pf. pieces.


Loue (Fr.). Type of Fr. bagpipe; also dance, like a slow jig, acc. by this instr.


Loveland, Kenneth (b Sheerness, 1915). Eng. mus. critic. Mus. critic S. Wales Daily Argus (of which he was also for a time ed.). Lecturer on mus. Contributor to The Times and periodicals.
Love of the Three Kings (Montemezzi). See Amore dei tre re, L’.

Love-potion, The (Donizetti). See Elisir d'amore, L’.

Lover and the Nightingale, The (Granados). See Maja y el ruisenor, La.

Loveridge, Iris (Gwendoline May) (b London, 1917). Eng. pianist. Trained RAM, and with Cyril Smith and Kentner. Recitalist and chamber mus. player, often in duo with Evelyn Barbirolli (ob.).

Love-song Waltzes (Brahms). See Liebesliederwalzer.

Love, the Magician (Falla). See Amor brujo, El.


Love went a-Riding. Song for v. and pf. (or orch.) by Frank Bridge. Comp. 1914. Poem by Mary Coleridge (1861--1907).


Lower Mordent. See Mordent.


L.R.S.M. Licentiate of the Royal Schools of Music.

L.T.C.L. Licentiate of Trinity College of Music, London.


Lualdi, Adriano (b Larino, 1885; d Milan, 1971). It.composer. Studied Venice with Wolf-Ferrari. Worked as a critic (Giornale d'Italia, Rome). Dir., S. Pietro Cons., Naples, 1936--43, Florence Cons. 1947--56. His operas, to his own librs., revived older It. forms. They incl. intermezzo Il cantico (1915), and Guerin Meschino, puppet opera (1920). Others were La figlia del Re (1914--17), Il Diavolo nel Campanile (1919--23), and La Granceola (1930). Also symphonic poems and chamber mus.


Lucia di Lammermoor. Opera in 3 acts by Donizetti to lib. by Cammarano based on Scott's novel The Bride of Lammermoor (1819). Prod. Naples 1835, London 1838, New Orleans 1841. The famous 'Mad Scene', one of the finest vehicles for a brilliant but sensitive coloratura sop., is usually perf. as Act 3, Sc. 1 (the original Sc. 1 is usually omitted, although it has been recorded). In the orig. score Lucia is acc. in this scene by glass harp, but afl. is generally substituted.

Lucier, Alvin (b Nashua, NewHampshire, 1931). Amer. composer. Studied Yale Univ. 1950--6, Brandeis Univ. 1958--60, and at Darmstadt summercourses. Dir., elec. mus. studio Brandeis Univ. 1962--9. Teacher at Wesleyan Univ. from 1970. Has worked mainly with elec. apparatus. In his Music for a Solo Performer (1965), 3 electrodes are attached to the performer's scalp picking up 10-cycle alphabrain waves. This signal is amplified and filtered, and directed to loudspeakers which activate sympathetic responses in perc. instrs. Various other unconventional sources of sound are used in his works.


Lucky Hand, The (Schoenberg). See Glückliche Hand, Die.

Lucrezia Borgia. Opera in prol. and 2 acts by Donizetti to lib. by Romani based on Hugo's tragedy (1833). Prod. Milan 1833, London 1839, NY 1844. At Paris prod. 1840, Hugo raised objections. The opera was withdrawn and the lib. re-written as La Rinegata, the action being re-located in Turkey.


Ludwig II, King of Bavaria (b Nymphenburg, 1845; d Lake Starnberg, 1886). Succeeded his father, Maximilian II, in 1864. Waspassionate admirer of Wagner's mus., becoming his generous patron, buying him houses, and planning to build th. in Munich to stage Der Ring des Nibelungen. Prime mover in Munich premières of Tristan und Isolde (1865), Die Meistersinger von Nürnberg (1868), Das Rheingold (1869), and Die Walküre (1870). Because of scandal of Wagner's affair with Cosima von Bülow, Wagner had to
leave Munich, but despite breach in their friendship Ludwig continued to provide support, and helped Wagner financially in building of Bayreuth Festspielhaus and Villa Wahnfried. A fascinating historical figure, his alleged 'madness' is at the least questionable.


**Lullaby** (Fr. berceuse; Ger. Wiegenlied). Cradle-song, usually in triplerhythm. Vocal lullabies occur in mus. of all periods. There are also instrumental lullabies, such as Chopin's *Berceuse*, Op. 57 (1843--4).

**Lully, Jean-Baptiste** (orig. Lulli, Giovanni Battista) (b Florence, 1632; d Paris, 1687). It.-born composer (Fr. nationality from 1661). Taught himself vn. At 14 went to Fr. and worked as scullion in noble house, until prowess as dancerand mime was noted. Entered service of Louis XIV 1653, composing instr.mus. for the court bailtes. Some time before 1656 he created and becameleader of 'les petits violons du Roi', a band of 21 players (an offshoot of the '24 violons du roi'). 'Instrumental composer to the King' 1653--61, 'Superintendent of Mus. and chamber mus. composer' 1661--2; 'music master to Royal Family' from 1662. From 1664 collab. with Molière in series of comedy-ballets which were forerunners of Fr. opera, the last and most famous being *Le Bourgeois Gentilhomme*, in which Lully danced role of the Mufti. Having assimilated both It. and Fr. styles and tastes, from 1673 he turned
to opera comp. and obtained from the King exclusive rights to arrange operatic perfs. in Paris. For the next 14 years, working with the poet Quinault, he not only wrote about 20 operas and ballets, but prod. and cond. them and trained the singers with firm discipline. He developed the formal 'French Ov.' and replaced It. recitativo secco with acc. recit., placing special emphasis on a style of declamation suited to Fr. language. He introduced professional female dancers into the ballet. A supreme courtier and intriguer, he nevertheless made Fr. opera a popular art. His death was caused by a gangrenous abscess which formed in his foot after he struck it with the long staff he used for beating time on the floor while conducting a Te Deum to celebrate Louis XIV's recovery from illness. Prin. works:

**operas:** Cadmus et Hermione (1673), Alceste (1674), Thésée (1675), Atys (1676), Isis (1677), Psyché (1678), Bellérophon (1679), Proserpine (1680), Persée (1682), Phaéton (1683), Amadis de Gaule (1684), Roland (1685), Armide et Rénaud (1686), Acis et Galathée (1686), Achille et Polixène (with Colasse, 1687, prod. posthumously).

**comedy-ballets** with [smmoliÈ re:
Le mariage forcé (1664), L'amour médecin (1665), La Princesse d'Élide (1664), Le Sicilien (1667), Georges Dandin (1668), Monsieur de Pourceaugnac (1669), Les amants magnifiques (1670), Le Bourgeois Gentilhomme (1670),

**choral:** Motets for 2 choirs (1684), Miserere (1664), Te Deum (1677), De Profundis (1683), 5 Grands Motets (1685).

Lulu. Opera in 3 acts by Berg to his own lib. based on Frank Wedekind's Erdgeist (1895) and Die Büchse der Pandora (1901). Comp. 1929--35, but full score of Act III uncompleted. Prod. Zürich 1937. London 1962. Lulu, a femme fatale, sinks to prostitution and ends as a victim of Jack the Ripper. Mus. is founded on a single note-row, from which are derived leitmotiv assoc. with certain characters, differing from Wozzeck where each scene has a formal designation. After death of Berg's widow in 1977, short score of Act III was orch. by Friedrich Cerha and opera was given complete for first time at Paris Opéra 1979, cond. Boulez. Also Santa Fe, 1979, CG 1981.

Lumbye, Hans Christian (b Copenhagen, 1810; d Copenhagen, 1874). Danish cond. and composer of galops, marches, etc. Known as 'the Northern Strauss'.


**orch:** Episodes (1968--9); Hagoromo (1975--7); Shoalhaven (1982).

**chamber orch:** Mandala II (1969); Looking Glass Music (1970); Salvation Creek with Eagle (1974); Sunflower (1975); Mandala III, pf. and ens. (1978).

**brassband:** Evensong (1975).

**voice:**


**chamber music:** Mandala I, wind quintet (1967); Caliban Impromptu (1972); Mandala IV, str. qt. (1983).

**piano:** Kelly Ground (1966); Flights, 2 pf. (1967); Kangaroo Hunt, pf. and perc. (1971); Ruhe Sanfte, Sanfte Ruh' (1974); Cambewarra (1980).

**solo voice:** My Sister's Song, sop. (1974).

**tape:** Big Meeting, elec. fantasy (1978); Wild Ride to Heaven (with N. LeFanu), 'radiophonic adventure playground' (1980).

Lungo, lunga (It.). Long. *Lungapausa* (1) long pause; (2) long rest.

Luogo (It.). Same as *loco*.


Lupo. Family of It.-born musicians at Eng. court 1540--1640. One of them, Thomas, wrote fantasies for viols, anthems, etc.


Lur. (1) A prehistoric bronze tpt. (2) A wooden tpt.-like instr. used by herdsmen in Scandinavia as the Alphorn, which it somewhat resembles, is in Switzerland.


Lusingando. A term that appears sometimes in Debussy's mus. Apparently a mistake for *lusingando*.

Lusingando (It.). Flattering, i.e. play in a coaxing, intimate manner. So, too, *lusinghevole, lusinghevolmente, lusinghiero, lusingante*.


Lustige Witwe, Die (Lehár). See *Merry Widow, The*.

Lute. Fretted str. instr. of great antiquity played by plucking with the fingers (occasionally with a plectrum in earlier types). The 'long lute', with neck longer than the body, dates back at least to

2000 BC. The short lute, with neck slightly shorter than the body, dates from c. 800 BC. It was transformed into the European lute, with distinct neck and central soundhole, probably in Spain in 14th cent. Has a round body, like halfed pear, flat neck with 7 or more frets, and separate pegbox usually bent back from neck at angle. In 16th cent. had 11 str. in 6 courses, tuned to convenient pitch. Up to 6 bass courses were added in 17th cent., unalterable in pitch. In mid-17th cent., new system of tuning (called *nouveau ton*) was introduced by Denis Gaultier. Lutes were much used for solos, acc., and in ens. Their mus. was played not from notation but from tablature which in the 16th and 17th cents. took the form of a staff with a space for each str. and small letters placed within the space to indicate the fret to be used. Small marks above the staff gave the duration of the sounds. Many varieties of lute were used in the 16th and 17th cents., when it was the chief domestic inst. They incl. *mandola, mandolin, angelica*, and larger, deeper lutes called *archlutes*, of which the 'long'
was the *chittarone* and the `short' the *theorbo*. All have the characteristic round back, differentiating them from the flat-back *guitar* family. In the 17th cent., lute music was chiefly cultivated in Fr., Ger., and Eng. (Dowland was probably the greatest lute composer) while Sp. and It. turned to the guitar. The literature of lute mus. stretches from 1507 to c.1770, among the latest composers to compose for it being Handel, J. S. Bach, Reusner, and Weiss. It came to be used in orch. mus., and there is a part for lute in Bach's *St John Passion* (1723). With the 20th-cent. revival of interest in early mus. the lute has regained considerable popularity, especially through the agency of virtuosos such as Julian Bream. The term is also used generically for a large group of str. instr., e.g. fiddles, viols, vielle, etc.

Lute Harpsichord (Ger. *Lauteclavicymbel*). Hpd. with gut instead of metal strs., so-called because of lute-like sound. In 1740 J. S. Bach had one made for his use.

Lutenist (lutanist). Player of the lute.

Luth (Fr.). The Lute. Luther, Martin (*b* Eisleben, 1483; *d* Eisleben, 1546). Ger. Protestant church reformer. Player of lute and fl. Est. congregational singing. Wrote treatise on mus. (1538) and words of many hymns and chorales (possibly the mus., too), best-known being *Ein' feste Burg ist unser Gott* (A safe stronghold our God is still).

Luthier (Fr., from *luth*, lute; Ger. *Lautenmacher*). A maker of str. instr., nowadays usually those of the vn.family.

Lutosławski, Witold (*b* Warsaw, 1913). Polish composer, pianist, and cond. Studied Warsaw Univ. 1932--6 and State Cons., later in Hamburg. Worked as pianist in Warsaw cafés 1939--45. His earlier works were comp. under the restraints imposed by official insistence on a style based on folk-song, but the *Concerto for Orchestra* (1950--4) is a successful example from this period. After 1956 a freer approach was allowed and the influence of Webern became apparent in his work. He began to use the 12-note system in 1958 but did not find it fruitful. In *Gry weneckie* (Venetian Games) of 1960--1, he employed aleatory procedures within strictly defined limits. His later works, notably the 2nd Sym., combine this technique with more traditional forms such as *ostinato* and harmonic patterns. The mus. texture is all-important. Prin. works:

**orch:** Symphonic Variations (1938); Symms: No. 1 (1941--7), No. 2 (1965--7), No. 3 (1972--83); *Overture* for str. (1949); *Little Suite* for chamber orch. (1950, rev. 1951 for full orch.); 5 *Folk-Songs* for str. (1952, from *Folk Melodies* for pf.); *Concerto for Orchestra* (1950--4); *Muzyka ;agzalobna* (Funeral Music) for str. (1958); 3 Postludes (1958--63); *Gry weneckie* (Venetian Games) (1960--1); Livre pour orchestre (1968); *Cello Concerto* (1969--70); Preludes and Fugue for 13 solo strings (1972); *Mi Parti* (1976); *Variations on a Theme of Paganini*, version for pf. and orch. (1978, see

2 pianos); *Novelette* (1978--9); Conc. for ob., hp., and chamber orch. (1979--80); *Chain I* (1983).


**piano:** Sonata (1934); *Folk Melodies* (1945, Nos. 9--12 rev. 1954 for 4 vn. as 4 *Silesian Folk-Songs*; 5 of them arr. for str. as 5 *Folk-Songs*, 1952); *Invention* (1983).

**voice and piano:** 20 *Polish Carols* (1946); 5 Songs (1957, rev. 1958 for mez. and 30 instr.).

**brass:** *Mini Overture* (1981).

**operas:** *Infidelio* (1954); *The Numbered* (1965--7); *Isis and Osiris* (1969--70); *Time off? Not a Ghost of a Chance!* (charade in 4 scenes with 3 interruptions) (1967--8); *The Goldfish Bowl* (1975); *Like a Window* (1976).

**orch:** 3 *Pieces* (1939); 5 Chamber Conc. (1939--46); 3 Symphonic Preludes (1942); Va. Conc. (1947); *Quincentum* (with sop. and bar.) (1959--60); *Music for Orchestra I* (1955), II (1962), III (1963), IV (1981); *Chorale* (1956); *Symphonies* for pf., wind, harps, perc. (1961); *Music for Piano and Orchestra* (1964); *Novenaria* (1967); *The Winter of the World* (1974); *Eos* (1975); *Rondel* (1976); *Concert Aria*, female v. and orch. (1976); 6 *Bagatelles* (1976); *Nox*, pf. and 2 chamber orchs. (1977); *Tides* (1978); *Echoi*, with mez. (1979); *Rapprochemen* (1980); *Six* (1980); *Wild Decembers* (1980).


**string quartets:** No. 2 (1938), No. 3 (1949), No. 6 (1952), No. 12 (1981); Op. 139 (1979); Op. 158 (1982); *Plenum III* (1973); *Mare et Minutiae* (1976); *Doubles* (1978); *’Diurnal’,* Op. 146 (1980).

songs (with pf. unless otherwise stated): 2 Songs by W. H. Auden (1942); 9 Songs (Stevie Smith) (1948); 3 Songs (Dylan Thomas), sop., instr. (1953); In the Temple of a Bird's Wing, bar. (1956 and 1965); The Egoctrnic, ten. or bar. (1968); Lament of Isis on the Death of Osiris, solo sop. (1969); The Suppliant, bass (1970); In the Direction of the Beginning, bass (1970); Oda a la Tormenta, mez. (1970); Diálogo, ten., lute (1972); 2 Songs (D. H. Lawrence), unacc. v. (1974); The Hidden Power, 2 unacc. vv. (1974); Of the Snow, 3 unacc. vv. (1974); Nocturnes and Interludes, sop. (1976); Variations: Winter Series---Spring Sowing, sop. (1977); By All These. ^., sop., guitar (1977); She Tells Her Love While Half Asleep (R. Graves), solo sop. (1979); That Sun, cont. (1979); The Singing Birds, speaker, va. (1980).

piano: 5 Intermezzi (1941); 3 Improvisations (1948); Piano e Forte (1958); 5 Bagatelles (1962); Helix (1967); Plenum I (1972); The Ring of Bone, with opt. speaking v. or vv. (1975); 5 Impromptus (1977); 7 Preludes (1978); The Great Seas (1979); 3 Books of Bagatelles (1979); La Natura dell'Aquau (1981).

hpd: Pietà (1975).

organ: Sinfonia (1955); Epitaphianu, with opt. sop. (1968); 3 Short Pieces (1969); Plenum IV (1974).

chamber music (1 or 2 instr., classified instrumentally): Duo No. 3, vn., pf. (1957); Scroll for Li-Ho, vn., pf. (1967); Prelude, solo vn. (1979); Madrigal, ob., vn. (1977); Morning Sea, ob., pf. (1979); Déroulement, ob., guitar (1980); Sonata for solo va. (1938); Aptote, solova. (1948); Echo of the Wind, solo va. (1981); 9 Bagatelles, vc., pf. (1942); Duo No. 2, vc., pf. (1956--7); Constants, vc., pf. (1976); The Tides of Time, db., pf. (1969); Variations, fl. (1957); Footfalls, fl., pf. (1978); Presages, ob. (1963); 5 Little Pieces, cl., pf. (1945); Valediction, cl., pf. (1954); Tre, cl. (1973); Soli, cl., db. (1980); This Green Tide, basset hn., pf. (1975); Duo No. 1, hn., pf. (1956--7); The Dying of the Sun, guitar (1969); Romanza, guitar (1977); The Living Night, perc. solo (1981). Also many film, radio, and theatre scores.


Lvov, Alexey (b Reval, 1798; d nr. Kovno, 1870). Russ. composer, cond., and violinist. Served in army, becoming general, then in 1837 succeeded father as dir. of St Petersburg court choir. Led str. qt. Wrote 3 operas, vn. conc., 24 caprices, church mus., and Imperial nat. anthem, God Save the Tsar (1833), quoted by Tchaikovsky in 1812 Overture.

Lyadov, Anatoly (Konstantinovich) (b St Petersburg, 1855; d Novgorod, 1914). Russ. composer. Pupil of Rimsky-Korsakov at St Petersburg Cons., where he later became prof. of comp. Researched Russ. folk mus. with Balakirev and Lyapunov. His tone poems for orch. incl. The Enchanted Lake (Volshebnoye ozero) (1909), Baba Yaga (1904), and Kikimora (1910). Collab. in Borodin's Paraphrases (Chopsticks version). Orig. choice to comp. mus. for ballet The Firebird, but because he did not begin work on it, it was passed to Stravinsky (some sources maintain that yet another composer was offered the commission before Stravinsky).


Lydian Mode. See Modes.
Lyke-Wake Dirge. 15th-cent. anonymous Eng. poem set by Britten in his Serenade for ten., hn., and str. (1943), by Stravinsky inhis Cantata (1951--2) and by Whittaker for ch. and orch. (1924).


Lyra (Lira). (1) The Lyre. (2) Early Ger. name for hurdy-gurdy; see lira.

Lyra organizzata. See Lira organizzata.

LyraViol. Small bass viol.

Lyre. Ancient Gr. instr., like small harp, in which strings were fixed to a cross-bar between 2 arms and plucked by fingers or plectrum.

Lyre-Bird Press. See L'Oiseau-Lyre.

Lyric. (1) Strictly, vocal perf. with lyre; hence lyric drama = opera of all kinds (Fr. drame lyrique), lyric stage = operatic stage. (2) Short poem, not epic or narrative; composers such as Grieg adapted this meaning to mus., e.g. Lyric Piece, Lyric Suite. (3) Vocal description, e.g. lyric tenor, lyric soprano, somewhere between 'light' and 'heavy' vocal weight. (4) The words of a song in a 'musical' or of a popular 20th-cent. song.

Lyric Suite. (1) Orch. by Grieg (1904) of 4 of his 6 Lyric Pieces (Book 5), Op. 54 (1891) (Shepherd's Boy, Norwegian March, Nocturne, and March of the Dwarfs). (2) Work for str. qt. in 6 movements by Berg, comp. 1925--6, f.p. Vienna 1927. 2nd, 3rd and 4th movements arr. for str. orch. 1928, f.p. Berlin 1929. Research has lately disclosed that the Lyric Suite was a manifestation of Berg's love for Hanna Fuchs, wife of a Cz. industrialist, whom he met 1925. In addition to quotations from Wagner's Tristan, Zemlinsky's Lyric Symphony, and his own Wozzeck, Berg used the notes representing Hanna's and his initials (H(B nat.), F, A, and B) in the note-row which is the basis of the work. The 6th movement, Largo desolato, exists also in version with mez. voice as setting off S. George's trans. of Baudelaire's `De profundis clamavi'. F. Eng. p. of suite with vocal finale, BBC broadcast 1979.

Lyrische Symphonie (Lyric Symphony). Zemlinsky's Op. 18, being seven songs after poems by Rabindranath Tagore (b Calcutta, 1861; d Calcutta, 1941) in Ger. trans. by the composer, for sop., bar., and orch. Comp. 1922--3. 7 poems are: 1. Ich bin friedlos (I am restless), 2. Mutter, der junge Prinz muss an unsere Türe vorbeikommen (Mother, the young Prince is to pass our door), 3. Du bist die Abendwolke (You are the evening cloud), 4. Sprich zu mir Geliebter! (Speak to me, my love), 5. Befrei mich von den Banden deiner süsse Lieb! (Free me from the bonds of your sweetness, my love!), 6. Volland die letzten Lied und lass uns auseinandergehn (Then finish the last song and let us leave), 7. Friede, mein Herz (Peace, my heart). In the Lyric Suite, which is dedicated to Zemlinsky, Berg in the 4th movt. quotes the principal theme from No. 3 of the Lyrische Symphonie, which occurs at the words 'Du bist mein Eigen' ('You are my own'). F.p. Prague 1924, cond. Zemlinsky; f. Eng. p. 1977, BBC broadcast, cond. Süsskind.


M

M. Surnames beginning M', Mc, or Mac, are all treated, in accordance with most British reference books (though not with Amer. dictionaries), as though spelt Mac.

Ma (It.). 'But', as in ma non troppo, 'but not too much'.


Macbeth. (1) Opera in 4 acts by Verdi, his 10th, to lib. by Piave based on Shakespeare's tragedy. Comp. 1846. Prod. Florence 1847, NY 1858. Rev. for Paris 1865 in Fr. trans., this version now being generally used. Glyndebourne 1938. (2) Symphonic poem Op. 23 by


ballets: Mary, Queen of Scots (1975); The Teachings of Don Juan (1973).

orch: Sym. for 10 wind instr. (1964); Sym.; No. 1 (Elegy) (1965), No. 2 (1970--1), No. 3 (Hommages) (1978); Variations on a Theme by Hartmann (1964); Concertante Variations on a Theme of Maw (1970); The Chagall Windows (1974); Sonata on a Motet for Strings (1976); 2 Suites from ballet 'Mary, Queen of Scots' (1976); The Shadow of Light (1979); Concerto for Orchestra (1982).

concertos: Pf., No. 1 (1966), No. 2 (1970), No. 3 (1976); Vn., No. 1 (1959), No. 2 (1980); Cl. (1978); Concerto funèbre, va. and chamber orch. (1962); Chamber Conc., va., vc., and orch. (1965); Concertante, hpd. and chamber ens. (1965); Metamorphoses, hpd. and orch. (1968); ob. d'amore (1972).


chamber music: Partita for str. qt. (1960); 3 Pieces, cl. and pf. (1964); str. trio (1965); Fantasy for brass qt. (1965); Movements for cl., vn., vc. (1964, rev. 1966); Partita for vc. (1966); Nocturnal for pf. and str. qt. (1966); Rounds for brass quintet (1967); Canto for guitar (1968); ob. qt. (1968); conc. for pf. and wind quintet (1969); Str. Qt. No. 2 (1972), No. 3 (1979); The Goddess Trilogy, hn. and pf. (1973--5).

piano: Variations (1963); 5 Bagatelles (1964); Fantasy on a Theme of Liszt (1967); Intermezzi (1968); Capriccio (1969); Sostenuto (1969); Gaudi (1970); Aubade (1970).

organ: Sinfonia (1961); Prelude (1964); Johannis-Partita (1964); Elegy (1965); Miniconcerto, organ, perc., and audience (485 penny whistles) (1966).

vocal: Great Lord of Lords (1966); Hymn to God the Father (1966); Canticles for Salisbury (1966); The Morning Watch (1969); Behold a Silly Tender Babe (1975); Visions (1984).

ballads, but his beautiful phrasing and pure tone in operatic roles can be heard on recordings. Made papal Count, 1928.

**McCracken, James** (b Gary, Indiana, 1926). Amer. ten. Acted in Broadwayplays and sang on radio before début NY Met. 1953. Sang opera in Zürich and elsewhere until return to Met. 1963 as Otello in Verdi's opera, a role with which he became closely identified throughout world. CG début 1964.


**MacDowell, Edward** (Alexander) (b NY, 1860; d NY, 1908). Amer. composer and pianist. Studied pf. as child, having occasional lessons from Teresa Carre; atno. Entered Paris Cons. 1876, Frankfurt Cons. 1879, studying pf. with Heymann and comp. with Raff. Teacher of pf., Darmstadt Cons. 1881. In 1882 visited Liszt at Weimar; on Liszt's recommendation, First Modern Suite for pf. and first pf. conc. were pubd. From 1885 to 1888 lived at Wiesbaden. Returned to USA 1888, settling in Boston. Soloist in f.p. of 2nd pf. conc., NY 1889. First head of mus. dept., Columbia Univ., NY, 1896--1904, resigning amid controversy. Injured when knocked down in street, and was insane for last 3 years of his life. His mus. is romantic in style and charmingly melodic. The MacDowell Colony in Peterboro, New Hampshire, where composers and other artists can work peacefully, was founded in his memory. Prin. works:

**orch:** Symphonic poems Hamlet and Ophelia (1885), Lancelot and Elaine (1886), Lamia (1887--8), Suite No. 1 (1888--93), No. 2 (Indian) (1891--5).

**concertos:** Pf., No. 1 in A minor (1882), No. 2 in D minor (1884--6). [smpiano]sm: 1st Modern Suite (1880--1), 2nd Modern Suite (1882--3), Forest Idyls (1884); Idyls (1887, rev. as 6 Idyls After Goethe, 1901); 12 Studies (1890); Sonatas: Tragica (1893), Eroica (1895), Norse (1900); aaKeltic (1900); 12 Virtuoso Studies (1894); 10 Woodland Sketches (1896, No. 1 is To a WildRose); 8 Sea Pieces (1898); 6 Fireside Tales (1902); 10 New England Idyls (1902). Also many songs, part-songs, arrangements, and works pubd. under pseudonym Edgar Thorn.
Mace, Thomas (b Cambridge, 1612 or 1613; d ?Cambridge, c.1706). Eng. writer on mus. Wrote *Musick's Monument* (1676), a book about psalmody, lute-playing, the viol, etc.


Machicotage. (1) Extemporary ornamentation of plainsong by the priest. Machicots were members of the lower clergy whowere singers (Lat. *macicoti*; It. *maceconchi*). (2) Addition of an improvised 2nd part to a plainsong. (3) Singing of inferior quality.

Mächting (Ger.). Mighty, powerful.


Maconchy, Elizabeth (b Broxbourne, 1907). Eng. composer of Irish parentage. Studied RCM with Charles Wood and Vaughan Williams, and in Prague with Jirák from 1929 where her pf. concertino was perf. by Prague P.O., 1930. In the same year her suite The Land was
played at the London Proms. Her ob. quintet won *Daily Telegraph* chamber mus. prize, 1933. She has concentrated on chamber mus., inspired by Bartók's example. Her mus. is contrapuntal and tends to have short concise thematic material, but a freer, more passionate style has developed in later works. Cobbett Medal for chamber mus. 1960, C.B.E. 1977. Nicola LeFanu is her daughter. Prin. works:


**song-cycle:** *Sun, Moon, and Stars*, sop. and pf. (1978).


Maderna, Bruno (b Venice, 1920; d Darmstadt, 1973). It. composer and cond., among leaders (with Berio) of the It. avant-garde. Studied Milan Cons., Siena Acad., and S. Cecilia Acad., Rome (until 1940). Comp. pupil of Malipiero and others, studied cond. with H. Scherchen. After service in World War II, was encouraged by Virgil Thomson and met Boulez. Taught at Venice Cons. 1947--50 and at Darmstadt summer courses (from 1951). With Berio, founded elec. mus. studio of It. Radio at Milan, founded elec. mus. studio of It. Radio at Milan, with Berio, founded elec. mus. studio of It. Radio at Milan, Brilliant cond. of 20th-cent. mus. Cond. many modern operas in Europe. Visited USA 1965 to conduct Nono's Intolleranza at Boston and sym. concerts in Chicago and NY. His early works were influenced by Bartók and Stravinsky. He adopted serialism in 1951 and Webernian features entered his work. He also used elec. media, usually in combination with live perf. However complex his mus., his native It. lyricism was always present. Prin. works:

**theatre piece:** Hyperion (Venice 1964), composite work i.e. Dimensioni III ;Pl Aria da Hyperion ;Pl 2-track tape; Hyperion II (Dimensioni III ;Pl cadenza for fl.; Pl Aria da Hyperion); Hyperion III (Hyperion ;Pl Stele per Diotima); Dimensioni IV (Dimensioni III ;Pl Stele per Diotima); Satyricon (1973).

**orch:** Serenata for 11 instr. (1946, rev. 1954); Introduzione e Passacaglia (1947); Quadrivium (1948); Conc. for 2 pf. and chamber orch. (1948); Studi per 'Il Processo' di Kafka, for reciter, sop., and small orch. (1949); fl. conc. (1954); Composizione in 3 tempi (1954); Serenata II for 11 instr. (1957); pf. conc. (1959); vn. conc. (1969); conc. for ob., chamber ens., tape ad lib (1962, rev. 1965); Dimensioni III for sop., fl., and orch. (1963); Aria da Hyperion for sop., fl., and orch. (1964); Stele per Diotima (1965); ob. conc. (1967); Music of Gaity (based on virginals pieces by Byrd, Farnaby, Dowland, and Philips) (1969); Juilliard Serenade (Free Time I) (1970); Venetian Journal for ten. and chamber orch. (1971); Giardino Religioso (1972); Aura (1972); Biogramma (1972).

**tape:** Musica su 2 dimensioni, fl. and 2-track tape (1952, rev. 1958); Notturno (1956); Syntaxis (2-track) (1957); Continuo (1958); Dimensioni II (2-track) (1960); Tempo libero I (1971); Ages (1972).

**chamber music:** Str. Qt. (1955); Aulodia per Lothar, ob. d'amore, guitar ad lib (1965); Widmung for vn. (1967); Solo (1971); Dialodia, 2 fl., recorder, ob. (1972); Y después, guitar (1972).


Madrigal (It. madrigale; orig. matricale----pastoral in the mother-tongue). Vocal comp., of It. origin, for several vv., usually unacc. but sometimes with instr. acc. Texts usually secular (amorous, satirical, or allegorical), but there are madrigali spirituali. Madrigals were first sung in It. towards the end of the 15th cent. and early examples survive by Giovanni da Cascia and Jacopo da Bologna. The form was revived in a different style in the 16th cent. by It. composers and by the Flemish Arcadelt, Verdelot, and Willaert. It became more complex and experimental in the hands of Lassus, Palestrina, and A. Gabrieli and achieved its finest flowering in the works of Donati, Marenzio, Gesualdo, and, especially, Monteverdi. In the 17th cent. it was superseded by the cantata. The singing of It. madrigals was imported to Eng. by It. composers such as Ferrabosco the elder who worked at Elizabeth I's court. Nicholas Yonge, of St Paul's Cath., formed a madrigal choir and in 1588 pubd. Musica Transalpina, a coll. of It. madrigals to Eng. words. Eng. composers such as Byrd, Morley, and later Weelkes and Wilbye, wrote superb madrigals, though they did not always call
them by that name. In the 19th cent., mock-madrigals were composed by Sullivan and German. See also Fellowes, E. H.

Madrigal Comedy. Short drama set to mus. as series of secular vocal pieces (madrigals or some other vocal form). First known example was Vecchi's *L'Amfiparnaso* (1594), followed by Banchieri's *La pazzia senile* (1598).

Madrigale. See Madrigal.

Madrigali guerrieri e amorosi (Madrigals of love and war). Monteverdi's 8th book of madrigals, 1638, which contains 58 items, some purely instr., some for 8 vv. with 2 vn. and basso continuo. Contains whole of *Il ballo delle ingrate*, also separate extracts from it, and whole of *Il combattimento di Tancredi e Clorinda*, with separate extracts from it.

Maelzel (Mälzel), Johann Nepomuk (*b* Ratisbon, 1772; *d* at sea, 1838). Ger. inventor of mechanical mus. devices. Settled in Vienna 1792. Constructed Panharmonicon, a mechanical orch. for which his friend Beethoven wrote his *Battle Symphony* (1813). Made mus. chronometer based on Stöckel's invention and, in 1814, a metronome, based on Winkel. The second movement of Beethoven's 8th sym. begins with a theme said to derive from a canon extemporized by Beethoven at a supper in honour of Maelzel, the tickings of the chronometer being represented by staccato 16th-notes, i.e. 'Ta-ta-ta-ta .|.|. lieber Maelzel'.

Maestoso (It.). Majestic, dignified, hence allegro maestoso.

Maestro (It.). Master. Title given in Italy to celebrated composers, conds., and teachers, e.g. *Maestro Verdi, Maestro Toscanini, Maestro Martini*. The tendency has grown in USA (and has spread) to use it as a synonym only for conds., e.g. 'the maestro'. *Maestro di cappella* was the mus. dir. of a chapel or of an aristocratic mus. est.; *maestro al cembalo* was the musician who, in 17th and 18th cents., directed perfs. from the hpd. or other continuo instr.


Maggini, Giovanni (Paolo) (*b* Botticino-Marino, 1580; *d* Brescia, c.1630). It. maker of vns., vas., vcs., and dbs. valued nearly as highly as instrs. by Stradivari and Guarneri. Introduced many improvements, particularly in way the wood was cut.

Maggiolata (It.). May Song, or Spring Song---either traditional or comp.

Maggiore (It.). Major.
Maggot. Old Eng. word meaning 'fanciful idea', used by 16th- and 17th-cent. composers in titles of instr. pieces, often country dances, e.g. 'My Lady Winwoods Maggot'. Revived in 20th-cent. by Peter Maxwell Davies in his Miss Donnithorne's Maggot.


Magnard, Albéric (b Paris, 1865; d Baron, 1914). Fr. composer. Studied Paris Cons. 1886--8 under Massenet, then became pupil of d'Indy. Comps. are of strong structure, somewhat austere in effect. Wrote 3 operas (Yolande 1891, Guercoeur 1903, Bérénice 1909), 4 sym., Chant funèbre, for orch., str. qt., songs, pf. pieces. Died when his house was set on fire when he refused to surrender after shooting dead 2 German soldiers who had entered his property. Almost all his MSS. were burned with him.

Magne, Michel (b Lisieux, 1930). Fr. composer of avant-garde proclivities. His Symphonie humaine (1955) for 150 perfs. calls for inaudible 'infrasounds' to produce psychological reaction through powerful low frequencies. Wrote mus. for ballet Le Rendezvous manqué (1957).

Magnificat (Lat.). Canticle of the Virgin Mary ('My soul doth magnify the Lord') as it appears in St Luke's Gospel. The Lat. name is first word of Vulgate trans. (Magnificat anima mea Dominum). Part of R.C. Vespers and of Anglican Evensong (where mus. setting is followed by Nunc Dimittis). Sung to plainchant in R.C. service and to Anglican chant in latter, but there are many comp. settings for church and concert perf., e.g. by Dunstable, Dufay, Lassus, Palestrina, Monteverdi, Bach, Schütz, and Vaughan Williams.


Mahler, Gustav (b Kalis^;t, Bohemia, 1860; d Vienna, 1911). Austrian composer, cond., and pianist. Began to learn pf. at age 6, giving public recital in 1870. Entered Vienna Cons. 1875, studying pf. under J. Epstein, harmony under R. Fuchs, and comp. with Franz Krenn. Became friendly disciple, but not pupil, of Bruckner, helping to make pf. duet arr. of 3rd Sym. (1878). While at Cons. comp. and played in perfs. of his own pf. quintet and vn. sonata. On leaving Cons. in 1878 comp. cantata Das klagende Lied, entering it in 1881 for Beethoven Prize but it was rejected. Began career as cond. 1880 at Hall, Upper Austria, followed by posts at Laibach (Ljubljana), Olmütz (1883), and Kassel 1883--5. While in the Kassel post he had an unhappy love-affair recorded in his song-cycle Lieder eines fahrenden Gesellen. Moved to Prague, 1885, and the next year to Leipzig as 2nd cond. to Nikisch. While there he was invited by Weber's descendants to construct an opera from the fragments of Die drei Pintos. This, when prod. in 1888, was very successful. That year he went to Budapest Opera as chief cond. There his genius as cond. and administrator had full rein for the first time. In 1889 he conducted the f.p. of his first Sym., then simply described as 'symphonic poem'. In 1891 Mahler became chief cond. of Hamburg Opera, where he built up a co. of remarkable singers (whom he coached also to be singer-actors), and introduced many new works. He took the co. to London in 1892, his only visit, for perf.s of Wagner's Ring and Tristan, and Beethoven's Fidelio. His 2nd Sym. (Resurrection) was completed 1894 and perf. in Berlin 1895. For the rest of his life Mahler divided his time between comp. in the summer and cond. in the winter. His mus. met at first with hostility, but its quality
was recognized by his contemporary Richard Strauss. In 1897, having converted from Judaism to Roman Catholicism, he became dir. of the Vienna Court Opera, inaugurating a glorious decade during which he set standards still scarcely surpassed and revolutionized the production and lighting of operas in collaboration with gifted colleagues. In 1902 hemarried Alma Schindler, also a musician, by whom he had 2 daughters (the elder died in 1907, aged 4). Between 1896 and 1907, when he resigned his post after controversy, he comp. his Sym. 3 to 8, the song-cycle Kindertotenlieder, and other songs with orch. Each of the sym. was on a huge scale, but perfs. were becoming more frequent throughout Europe, especially through the championship of Mengelberg. Mahler made his Amer. début on 1 Jan. 1908 conducting Tristan at the NY Met. In 1909 he was appointed cond. of the reorganized NY P.O. In 1910 in Munich he cond. the first 2 perfs. of his 8th Sym. (Symphony of a Thousand), returning to NY 2 months later. From 1907 he lived under the shadow of death from a heart ailment. This led in 1911 to a severe blood infection which caused his premature death on 18 May. He left 3 large posthumous works, the song-sym. Das Lied von der Erde and Sym. 9 and 10. Das Lied and the 9th were f.p. in 1911 and 1912 respectively cond. by Bruno Walter in Munich and Vienna. The 10th was long thought to be unfinished and only 2 movements were pubd. and played until the Eng. scholar Deryck Cooke discovered in 1960 that the work was complete in short score and made a performing version. Mahler's greatness as a cond. was never contested. But his comps. for many years were regarded with fanatical admiration by a handful of disciples and admirers and equally fanatical scorn by a larger section of musicians. However the championship of certain cond.s and critics led gradually in the late 1950s to a fervent revival of interest. His works were frequently recorded and entered the repertories of the world's leading orchs. to public acclaim. His mus. appealed both to those elements who cherished its romantic eloquence and to the avant-garde who recognized that it bridged the divide between the old and the new. Deeply personal inexpression, the extreme chromaticism of works such as the 9th Sym. anticipates the innovations of Schoenberg. The unconventional form of the sym.s., their juxtaposition of popular elements with mystic passages, the concertante use of solo instr.s., the complex and subtle instr. polyphony, the contrasts of irony, pathos, childlike simplicity, and psychological insight, all appealed to later 20th-cent. composers; and audiences found in his mus. a cogent and comprehensive expression of the anxieties and complexities of modern life. He championed the younger generation in his own lifetime and became their idol after his death. Prin. works:


**Song-symphony:** Das Lied von der Erde (The Song of the Earth) for cont. (or bar.), ten., and orch. (1907--9). F.p. Munich 1911; f.p. in Eng. 1914; f.p. in Amer., Philadelphia 1916.


**chamber music:** Vn. sonata (1876); pf. quintet in A minor (1876); pf. qt. in A minor (1876).

**arrangements:** J. S. Bach's Suite for Orch. in 4 movements (1st and 2nd from Suite No. 2, 3rd and 4th from Suite No. 3). F.p. NY 1909; Schubert's Str. Qt. in D minor (*Death and the Maiden*), for str. orch., c.1894; Beethoven's Str. Qt. in F minor, Op. 95, for str.orch. (f.p. Vienna, Jan. 1899) and Str. Qt. in C# minor, Op. 131, for str. orch.; Bruckner's 3rd Sym. for pf. 4 hands (1878).


*Maid as Mistress, The* (Pergolesi). See *Serva padrona, La.*


*Maid of the Mill, The* (Schubert). See *Schöne Müllerin, Die.*

*Mai-Dun, Symphonic* rhapsody for orch. by Ireland comp. 1921. Title refers to prehistoric Dorset fortification, Maiden Castle.

*Maillart, Aimé* (Louis) (*b* Montpellier, 1817; *d* Moulins, 1871). Fr. composer. Studied Paris Cons. under Halévy. Comp. several operas, best-known being *Les Dragons de Villars* (1856), and cantatas.


*Mainzer, Joseph* (*b* Trier, 1801; *d* Salford, 1851). Ger. singing teacher, also mining engineer, priest, composer, and critic. Became priest 1826, later abbé. Taught singing at Trèves, later Brussels. In Paris from 1834 where he pubd. several mus. textbooks. Went to London 1841,
then Edinburgh, settling in Manchester 1847. There he est. singing courses based on Wilhem system. His *Singing for the Million* (1841) had large sale. Founded *Musical Times and Singing-Class Circular* 1842, taken over by Novello 1844 as *Musical Times*. His methods were challenged by those of Hullah. Comp. 2 operas.


**Maître de Chapelle** (Fr.). Equivalent of Ger. *Kapellmeister*.

**Maitrise.** A Fr. choir sch. Maja y el Ruisenor, La (The Love-sick Girl and the Nightingale). No. 4 of the *Goyescas* by Granados orig. for pf., later incorporated as song into Scene 2 of opera *Goyescas* and frequently heard as separate concert aria with orch. Major Bass. Organ stop of 16' pitch, generally an Open Diapason.

**Major Common Chord.** A common chord incl. the major 3rd.

**Major Flute.** Loud org. stop of 8' or 16' length and pitch.

**Major Scale.** See *Scale*.

**Makrokosmos.** 12 fantasy-pieces after the Zodiac for amplified pf. by Crumb, comp. 1972. They are studies in *avant-garde* pf. technique, each being assoc. with a sign of the Zodiac and with a friend of the composer's who was born under that sign.


**Mal** (Ger.). Time, in such contexts as *Erste Mal*, first time; 2 *Mal* (Zweimal), twice, etc.

**Malagueñatna** (Sp.). (1) Sp. dance of fandango variety from Málala and Murcia, exported to Mexico by Sp. settlers. (2) Sp. gipsy song involving improvisation and cadenzas and sung by amorous youths with guitar accompaniment. Instr. malagueñas occur in Chabrier's *España* (1883), Ravel's *Rapsodie espagnole* (1907), and Albéniz's *Iberia* (1906--9).

**Malbrouck s'en va-t-en guerre** (Malbrouck goes off to the war). 18th-cent. Fr. nursery song. In Britain the tune is sung to either `For he's a jolly good fellow', or `We won't go home until morning'. Sung to various different sets of words, it has enjoyed great European popularity. It is usually stated that `Malbrouck' refers to the 1st Duke of Marlborough, but the name is found in medieval literature.


**Malcuzyński, Witold** (*b* Warsaw, 1914; *d* Palma, Majorca, 1977). Polish pianist. Studied
Male Voice Quartet. 4 male vv., either alto, first and 2nd ten., and bass (‘with alto lead’), or first and 2nd ten. and first and 2nd bass (‘with tenor lead’).

Malibran (née García), Maria (Felicità) (b Paris, 1808; d Manchester, 1836). Sp. mez. Studied with her father, Manuel García. Sang in Paërr's Agnese in Naples at age 5. First public perf. Paris 1824. Opera début London 1825 as Rosina in Rossini's Il barbiere di Siviglia. Went to NY 1826 singing leading roles in her father's It. opera co. While there married Franëcois Eugène Malibran, but the union was short-lived. Début Paris Opéra 1828 in Rossini's Semiramide. Triumphs followed in London, Naples, Rome, Bologna, Venice, Lucca, and Milan. Sang title-role in Donizetti's Maria Stuarda 1835. In 1836 married Belg. violinist Charles de Bériot with whom she had lived since 1830. Fell from horse in London, April 1836, her injuries leading to her death in Sept. when she collapsed after singing a duet at a Manchester fest. Her v. was notable for its colour and range, and was described as ‘like the costliest gold, but it had to be mined, forged, and stamped like metal under the hammer to make it malleable’. Her lively temperament, intensity as an actress, and exciting life made her a legend. Her younger sister was Pauline Viardot.

Malimba. See Marimba.

Malinconia, malinconico (It.). Melancholy. So malinconosol malinconioso, malinconicamente, in melancholy fashion. Walton marked the slow movement of his First Sym. ‘con malinclolia' (sic). Malipiero, Gian Francesco (b Venice, 1882; d Treviso, 1973). It. composer. Studied Vienna Cons. 1898--9, then in Venice and Bologna under Bossi. Settled in Venice 1904--15, but spent some months in Berlin in 1908--10 attending lectures by Bruch. In this period, in the Marciana Library, Venice, he discovered and transcr. the almost forgotten works of Monteverdi, Galuppi, Tartini, Stradella, etc. This determined him to rebel against the ‘operatic tyranny' of It. mus. life. In 1913 he met Casella, who became his colleague in the struggle. Became prof. of comp., Parma, 1921--3. Then settled at Asolo. Taught comp. at Liceo B. Marcello, Venice, from 1932, becoming dir. 1939--52. Pubd. complete edn. of Monteverdi 1926--42 which stimulated present revival of interest. Also ed. many vols. of Vivaldi's complete works. Author of books on Vivaldi, Monteverdi, and Stravinsky. He destroyed most of his mus. written before 1914, but thereafter he was a prolific composer and wrote many operas. His mus., naturally influenced by the early It. composers, also showstraces of Debussy's impressionism and, in the 1920s, the angularity of a Janácër; ek. The later works border on atonality, but he rejected serialism. Prin. works:

operas: L'Orfeide (triptych: La Morte delle maschera, 1921--2, Sette canzoni (1918--9), Orfeo, 1919--20); S. Francesco d'Assisi (1920--1); Tre Commedie Goldoniiane (triptych: La bottega da caffè, 1922, Sior Todero Brontolon, 1922, Le baruffe chiozzote, 1920); Filomela e L'infatuato (1925); Merlino mastro d'organi (1926--7); Il Mistero di Venezia (triptych: Le Aquile di Aquileia, 1928, Il finto Arlecchino, 1925, I Corvi di S. Marco, 1928); Torneo Notturno (1929); I Trionfi d'amore (triptych: Castel smeraldo, Mascherate, Giochi olimpici, comp. 1930--1. No. 2 perf. 1937 as Il festino); La Favola del figlio cambiato (1932--3); Giulio Cesare (1934--5); Antonio e Cleopatra (1936--7); Ecuba (1940); La Vita é sognno (1940--1); I Capricci di Callot (1941--2); L'Allegra brigata (1943); Vergili Eneis (1943--4); Mondi celesti e infernali (1948--9); Il Figliulò prodigio (1952); Donna Urraca (1953--4); Il Capitan Spavento (1954--5); Venere prigioniera (1955); Rappresentatione e festa di

Malizia (It.). Malice. The scherzo of Walton's first sym. is marked presto, con malizia.


Ma mère l'Oye (Mother Goose). Suite in 5 movements by Ravel based on fairy-tales by Pécault. Orig. for 4 hands (1 pf.) (1908–10), orch. 1911 and prod. as ballet (to scenario by Ravel), Paris 1912. There are differences between the 2 versions. The 5 movements of piano
suite are (1) *Pavane de la Belle au Bois dormant* (Sleeping Beauty's Pavan), (2) *Petit Poucet* (Tom Thumb), (3) *Laideronette Impératrice des Pagodes* (Empress of the Pagodas), (4) *Les Entretiens de la Belle et la Bête* (Conversations of Beauty and the Beast), (5) *Le Jardin féerique* (The Fairy Garden). For the ballet Ravel added a *Prélude*, the *Danse du Rouet* and 4 extensive interludes.

Man. (1, It.) Short for *mano*, hand. (2, Ger.) Short for *Manuale*, manual (of organ); Man. I = Great; II, Swell; III, Choir; IV, Solo (but occasionally another numeration is used, based on position, i.e. I, Choir; II, Great; III, Swell; IV, Solo).

**Manchega.** An especially lively type of *seguidilla* danced in the La Mancha province of Spain.


**Manchester School.** Title given to group of composers—Maxwell Davies, Birtwistle, Goehr, and Ogdon—who studied in Manchester (RMC and Univ.) under Richard Hall in late 1950s and gave concerts there.


Maestro, royal chapel there. Wrote over 20 operas, of which *Idaspe Fedele* was the first opera to be sung in London wholly in It. (1710). Dir., Cons. di S. Maria di Loreto 1720--35.


**Mandolin(e).** Plucked str. instr. of lute family, of It. orig., usually with 8 str. tuned in pairs and played with plectrum, generally in a sustained tremolo. Used in informal mus.-making, but occurs in several famous scores, e.g. *Alexander Balus* (Handel, 1747), *L'Amand jaloux* (Grétry, 1778), *Don Giovanni* (Mozart, 1787), *Otello* (Verdi, 1887), 7th Sym. and *Das Lied von der Erde* (Mahler), *Serenade* (Schoenberg), 5 *Pieces* (Webern), *Agon* (Stravinsky), etc. Beethoven wrote some pieces for mandolin and pf., and Vivaldi several concs.

**Mandoline.** Poem by Verlaine set for v. and pf. by Debussy, 1882, as no. 3 of *Fêtes galantes* (orig. version), and by Fauré, 1891, as No. 1 of *Mélodies*, Op. 58.
Mandora. See Mandola.


Manfred. Verse-drama by Byron (1817) on which are based (1) Ov. and 15 items of incidental mus. by Schumann, Op. 115 (1848--9); (2) Sym. (unnumbered) by Tchaikovsky, Op. 58 (1885).


Manfredini, Vincenzo (b Pistoia, 1737; d St Petersburg, 1799). It. composer, son of F. Manfredini. Court post in Russia 1758--69, returning to It. Comp. ballets, operas, 6 syms., and kbd. sonatas.


Mani (It., plural of mano). Hands.

Manica (It.). Shift (on vn., etc.; see Position).

Manichord. See Monochord.

Manico (It.). Fingerboard (vn., etc.).

Manieren (Ger.). Ornaments, or graces.


Männergesangverein (Ger.). Male singing society, i.e. male v. ch. Developed from *Liedertafel*.


Mannheim School. Name given by modern musicologists to group of 18th-cent. Ger. composers based on Mannheim and assoc. with the court of the Elector of Pfalzbayern (1724--99). Their importance, shared to some extent with similar progressives in Vienna, Italy, and Bohemia, was in laying foundation of the sym. as it was to be developed by Haydn and Mozart. They were headed by Johann W. Stamitz (1717--57), followed by Ignaz Holzbauer (1711--83, in Mannheim from 1753), F. X. Richter (1709--89, in Mannheim from 1747), Cannabich (1731--98), and Stamitz's sons Karl (1745--1801) and Anton (1754--1809). The elder Stamitz joined the Mannheim orch. in 1745, soon becoming cond. He founded a new style of perf. suited to his works. Features of this style incl. melodic prominence of vns., extended crescendi and precise dynamics, tremolando, and replacement of improvised continuo by written-out parts.


Manns, (Sir) August (Friedrich) (b Stolzenberg, 1825; d Norwood, 1907). Ger.-born cond. (naturalized Eng.). After studies, was prin. clarinettist in Danzig military band. In 1848 became first violinist in Gung'l's orch., Berlin. Bandmaster, Königsberg and Cologne 1851--4. Went to London 1854 as ass. cond. of Crystal Palaceband. In 1855 became cond. and augmented band to sym. orch. From 1855 to 1901, when orch. was disbanded, Manns's Crystal Palace concerts were most enterprising concerts in Eng., where many works received their f.ps. in England. Manns cond. first London perf. of mus. by Elgar. Instituted Saturday popular concerts 1856. Cond. Handel Fest. 1883--1900. Knighted 1903.


Manual. Any of the org. kbd's. provided for the hands (as opposed to pedal-kbd.). Hpd's. have 1st and 2nd manuals (kbd's.).

Manuale (Ger.). Manual of organ. See Man.

Manuarkoppel (Ger.). Manual coupler, i.e. (usually) Swell to Great.


Manzoni Requiem. Title sometimes given to Verdi's Requiem, which was comp. in memory of It. novelist and poet Alessandro Manzoni. F.p. Milan 1874, London 1875.

Manzuoli, Giovanni (b Florence, c.1720; d Florence, 1782). It. castrato. Sang first in It., then in Madrid 1749--53. Sang in London 1764 and 1765, where he instructed the child Mozart, then settled in Florence. Ended career in Milan, 1771, when he created title-rôle in Mozart's Ascanio in Alba (K111). Retired to Florence to teach.

Maraca (plural maracas). Lat.-Amer. perc. instr. made from a pair of dried Cuban gourds, with beans or beads inside. Shaken by handle to produce a rattling effect. (Sometimes made of other materials with lead shot inside, to give a stronger effect). Usually played as a pair. Used by dance-bands, also in concert works by 20th-cent. composers such as Varèse, Prokofiev, Bernstein, Arnold, McCabe, etc.


Marazzoli, Marco (b Parma, c.1602 or c.1608; d Rome, 1662). It. composer, singer, and harpist. Singer in papal chapel 1637--62. With V. Mazzocchi, wrote what is believed to be first comic opera, Chi soffre, sperì (Rome 1639, rev. of Il falcone, 1637), also other operas, oratorios, cantatas, etc.

Marcando; marcato (It.). Marking; marked, i.e. each note emphasized. Marcatissimo is the superlative.

March (Fr. Marche, Ger. Marsch, It. Marcia). Form of mus. to accompany the orderly progress of large group of people, especially soldiers; one of earliest known mus. forms. Military marches are of 4 kinds: funeral (4/4 time), slow (usually 4/4), quick (2/4 or 6/8), and
double-quick. The march entered art mus. in 17th cent. in the works of Couperin and Lully, but there are marches in virginals pieces by Byrd. Marches occur in the operas of Mozart (e.g. *Die Entführung*, *Figaro*, *Così fan tutte*, and *Zauberflöte*); Schubert wrote *Marches militaires* and Beethoven incorporated a funeral march into his *Eroica* sym., as did Chopin into a pf. sonata. Famous operatic marches were written by Meyerbeer, Wagner, and Verdi. It was further developed in the sym. by Berlioz, Mahler, Tchaikovsky, and Elgar. Military marches for concert perf. by sym. orch. were written by Elgar (*Pomp and Circumstance*) and R. Strauss. Some of the best military marches were written in the 19th cent. by Sousa, Johann Strauss I, and Lanner.


Marenzio, Luca (*b* Coccaglio, Brescia, 1553/4; *d* Rome, 1599). It. composer and singer. Probably a choirboy in Brescia Cath.; later employ of Cardinal Madruzzo in Rome in 1570s. From 1578 in employ of Cardinal Luigi d'Este. Pubd. books of madrigals in 1580s, achieving widespread popularity. In 1588 went to Florence to serve Medici family. Was at Pol. court in Warsaw in 1596--7. Early madrigals and villanelle were noted for detailed illustration of the texts. In 1590s his style became more chromatic and dissonant as his choice of texts became more serious. His earlier works were popular in Eng., where they were pubd. in *Musica Transalpina* and influenced Wilbye, Weelkes, and others.

Margot-la-Rouge (‘A Night in Paris’). Unpubd. opera in 1 act by Delius to libretto by ‘Rosenval’ (Berthe Gaston-Danville), comp. 1901--2. Vocal score by Ravel 1902 (pubd.


Marimba. Lat.-Amer. perc. instr. of African origin. It consists of strips of wood of different length with (tuned) resonators underneath, the whole fixed in a frame and struck with drumsticks---in fact, a super-xylophone large enough for perf. by 4 players (or Marimberos), standing or sitting side by side. Now made with bars of rosewood and tubular metal resonators which are struck with soft-headed hammers held by the player(s). Grainger scored for the marimba in the suite In a Nutshell before 1916. Milhaud wrote a conc. for marimba and vibraphone (1947) and Creston a conc. for marimba (1940). It now frequently occurs in orch. works. The S. African original, known to Afrikaans-speaking Europeans as the Kaffir Piano, is called the Malimba by natives.

Marinetti, Filippo Tommaso (b Alexandria, 1876; d 1944). It. apostle of Futurism. Advocated 'noise-makers' of all kinds in mus.


Markiert (Ger.). Marked, i.e. clearly accented, or brought out. Used in connection with, for instance, the emphasis given to a melody above its acc.

Markig (Ger. ‘vigorou’s’). Directive frequently found in Bruckner scores, e.g. sehr markig in finale of 8th Sym.


Marriage of Figaro, The (Mozart). See Nozze di Figaro, Le.


Marseillaise, La. Fr. nat. anthem (first line ‘Allons, enfants de la patrie’). Words and mus., by Claude Joseph Rouget de Lisle, written on 24 April, 1792, under title Chant de guerre
**London**

Martenot, Neuilly. Gave demonstration of his elec. mus. instr. the Ondes Martellando; martellato process unless the heel is indicated by the expression vv. (short, sharp blows with the bow upon the str. The point of the bow is to be used for this.)

orch: Symphony burlesque sur les thèmes savoyards, (1913); Rythmes (1926); Guitare (1933); Petite Symphonie Concertante (1946); Concerto for 7 winds, timp., and str. (1949); Études for str. (1956); Passacaille for str. (1963); Les 4 élémens (1963); 5 Ballades: alto.


**Martelé** (Fr.). Hammered---referring to the manner of playing bowed instr. by a series of short, sharp blows with the bow upon the str. The point of the bow is to be used for this process unless the heel is indicated by the expression Martelé du talon (see also Détaché).

**Martellando; martellato** (It.). Same as Martelé, though the words are sometimes applied tofp. playing and even singing.


ballets: Die bleue Blume (1936); Fairy-Tale of Cinderella (1941).

**orch**: Symphony burlesque sur les thèmes savoyards, (1913); Rythmes (1926); Guitare (1933); Petite Symphonie Concertante (1946); Concerto for 7 winds, timp., and str. (1949); Études for str. (1956); Passacaille for str. (1963); Les 4 élémens (1963); 5 Ballades: alto.
sax., str., and pf. (1938); fl. and str. (1939); pf. (1939); tb. (1940); vc. and small orch. (1949).

**concertos:** Pf. conc. No. 1 (1934), No. 2 (1968--9); vn. conc. (1951); hpd. conc. (1952); vc. conc. (1966); Triptych, vn. and orch. (1973--4).

**voice and orch:** Der Cornet, for cont. and small orch. (1943); Sechs Monologe aus Jedermann (Hofmannsthall), bar. or cont. (1943).

**choral:** Mass (1922--6); Le vin herbé, secular oratorio on Tristan legend (1938--41); In terra pax, oratorio (1944); Golgotha, oratorio (1945--8); Pilate (1964); Requiem (1971--2).

**chamber music:** Pf. quintet (1919); str. trio (1936); Str. Qt. No. 1 (1936), No. 2 (1967); Vn. Sonata No. 1 (1913), No. 2 (1931--2).


Martinu, Bohuslav (Jan) (b Polic^ka, 1890; d Liestal, Switz., 1959). Cz. composer and violinist. Vn. lessons at 6; began composing at 10. Studied Prague Cons. 1906--10 with Suk. Violinist, Czech P.O. 1918--23, whose cond. Talich performed Martinu work in Prague 1923. Went to Paris 1923 to study with Rousell. Stayed until 1941, when settled in USA where he composed 5 symjs. Returned to Europe 1953, living in Fr. and Switz. Prolific composer in all mus. forms. Remained essentially Cz. despite long exile. His works are uneven and flawed, but the best, such as the opera Julietta and the symjs., are progressive
and full of rhythmical energy and imagination. Basically diatonic, but with wide, sometimes dissonant, harmonic range. Prin. works:

**operas**: The Three Wishes (film, 1929); The Miracles of Mary (1933--4); Comedy on the Bridge (radio, 1935); Theatre Behind the Gate (1936); Julietta (1936--7); What Men Live By (TV, 1952); The Marriage (TV, 1952); Mirandolina (1954); Ariadne (1958); The Greek Passion (1956--9).

**ballets**: Is”; tar (1918--22); Who is the Most Powerful in the World? (1922); Revolt (1925); The Butterfly that Stamped (1926); Kitchen Revue (1927); ”;ek (The Chap Book, singing ballet) (1931--2); The Strangler (1948).

**orch**: The Angel of Death, sym.-poem (1910); Half-Time (1924); La Bagarre (Tumult) (1926); Le jazz (1928); Serenade (1930); Sinfonia Concertante, 2 orch. (1932); Invence (1934); Concerto Grosso (1937); Double Concerto, for 2 str. orch., pf., timp. (1938); Memorial to Lidic (1943); Intermezzo (1950); The Rock (1957); 3 Estampes (1958);

Sym.: No. 1 (1942), No. 2 (1943), No. 3 (1944), No. 4 (1945), No. 5 (1946), No. 6 (Fantaisies symphoniques) (1951--3).


**choral**: Czech Rhapsody (1918); The Epic of Gilgamesh (1954--5); Mikes of the Mountains (1959).

**chamber music**: Nonet, wind quintet, pf. qt. (1924--5), Nonet, wind quintet, str. trio, db. (1959); Pf. Quintet (1911); Str. Quintet (1927); wind quintet (1930); Pf. Quintet No. 1 (1933), No. 2 (1944); Pf. Qt. (1942); Ob. Qt. (1947); Str. Trios, No. 1 (1923), No. 2 (1934); Pf. Trios, No. 1 (1930), No. 2 (1950), No. 3 (1951); Vn. Sonatas, No. 1 (1927), No. 2 (1931), No. 3 (1944); Vc. Sonatas, No. 1 (1939), No. 2 (1941), No. 3 (1952); Va. Sonata (1955); Fl. Sonata (1945); Cl. Sonatina (1956); Tpt. Sonatina (1956); Str. Qts., No. 1 (1918), No. 2 (1925), No. 3 (1929), No. 4 (1937), No. 5 (1938), No. 6 (1946), No. 7 (Conc. da camera) (1947). Many kbd. pieces and songs.

Martín y Soler, Vicente (b Valencia, 1754; d St Petersburg, 1806). Sp. composer. Went to Italy 1780, Vienna 1785, and St Petersburg 1788 as dir. of It. opera. Wrote 20 operas, several to libs. by da Ponte, incl. Una cosa rara (1786) from which Mozart quoted in the supper scene of Don Giovanni and two to libs. by Catherine II of Russia. In London 1794--6, returning to Russia as teacher.

Martriano, Salvatore (b Yonkers, NY, 1927). Amer. composer. Studied Oberlin Cons. 1947-51, Eastman Sch. 1952, Florence 1952--4 (with Dallapiccola). Before Oberlin, was Marine bandsman and in dance bands. Teacher at Illinois Univ. since 1963. Works incl. Mass (unacc.); Oooo That Shakesperherian Rag; vn. sonata; wind sextet; str. qt.; opera The Magic Stones; Ballad for amplified night-club singer and instr. ens.; L's GA for gas-masked politico, helium bomb, 3 16mm. movie projectors, 2-channel tape (text is Lincoln's Gettysburg Address; the gas, when inhaled by the actor, changes the sound of his v.); Election Night Address.

Marttinen, Tauno (b Helsinki, 1912). Finnish composer. Studied Viipuri Institute of Mus. and Sibelius Acad. Dir., Hämeenlinna Institute of Mus. Works incl. 5 sym.; opera The Cloak (Gogol); 2 pf. concs., vn. conc., 3 Kalevala cantatas; ballets, vc. conc., etc.

many modern works to It. audiences. Cond. f.p. in Italy of Wagner's Tristan und Isolde, Bologna 1888. Comp. 2 sym., 2 pf. conc., pf. quintet, 2 pf. trios, vc. sonata, many pf. pieces. Made many transcrs. of classical works.


Marsianello. Name usually given in Britain to Auber's opera in 5 acts La Muette de Portici (The Dumb Girl of Portici) to lib. by Scribe and Delavigne. Prod. Paris 1828, London 1829, NY 1831. Perf. in Brussels in 1830 led to Belgian revolt (plot being based on Neapolitan uprising against Spanish oppressors, 1647).

Mascagni, Pietro (b Leghorn, 1863; d Rome, 1945). It. composer and cond. Studied Milan Cons. with Ponchielli, having already had sym. and choral works performed. Left Cons. to join touring opera co. as cond. Settled as pf. teacher at Cerignola. In 1889 won first prize in competition sponsored by publisher Sonzogno with 1-act opera Cavalleria Rusticana. The abundant success of this work overshadowed his remaining operas, and the assertion that he is a one-opera composer (verismo at that) has only recently been challenged. In his later years he associated himself with Mussolini's Fascist régime. Prin. comps.:

operas: Pinotta (1880); Guglielmo Ratcliff (1885); Cavalleria Rusticana (1888); L'Amico Fritz (1891); I Rantzau (1892); Silvano (1895); Zanetto (1896); Iris (1898); Le maschere (1900); Amica (1905); Isabeau (1911); Parisina (1913); Lodoletta (1917); Il piccolo Marat (1921); Nerone (1934).

choral: Cantata for Leopardi centenary (1898); Requiem in memoriam Re Umberto (1900); Inno del Lavro (1928); Inno del Avanguardisti (1929).

Mascarene (Fr.). In earlier use this means Masque and in later use Masquerade, i.e. Masked Ball.


Mascheroni, Edoardo (b Milan, 1852; d Ghirla, Como, 1941). It. cond. and composer. Début Brescia 1880. Opera cond., Rome, 1885--92, introducing Beethoven's Fidelio to Italy; Scala,
Milan, 1891--4, cond. f.p.s. of Catalani's *La Wally* and Verdi's *Falstaff*. Toured Europe and S. America. Wrote 2 operas (libs. by Illica), choral works, and songs.

**Maschinenpauken** (Ger.). Mechanically-tuned kettledrums. See *Drum*.

**Mask, Maske.** Old spellings of *Masque*. Sometimes found attached to, for instance, a virginals piece, where it probably implies a dance of a suitable character for use in a masque.


**Masked Ball, A** (Verdi). See *Ballo in maschera, Un*.


**Masonic Music by Mozart.** Mozart, a Freemason in a Vienna Lodge, comp. several works for masonic purposes, the chief of which are: *Maurerischer Trauermusik* (Masonic funeral music), (K477, 1785), cantata, *Die ihr des unermesslichen Weltalls Schöpfer ehrt* (K619, 1791); song, *Die ihr einen neuen Grade* (K468, 1785); cantata, *Dir, Seele des Weltalls* (K429, 1783); choruses: *Ihr unsere neuen Leiter* (K484, 1785), *Lasst uns mit geschlungnen Händen* (K623a, 1791), *Laut verkünde unsere Freude* (K623, 1791); song, *O heiliges Band* (K148, 1772); cantata, *Sehen, wie dem starren Forscherange* (K471, 1785); ch., *Zerfließet heut*, geliebte Brüder (K483, 1785).

**Masque** (or Mask or Maske). An aristocratic ceremonial entertainment in the 17th cent., consisting of a combination of poetry, vocal and instr. mus., dancing, acting, costume, pageantry, and scenic decoration, applied to the representation of allegorical and mythological subjects. It was much cultivated in It., from which country Eng. seemsto have learnt it, then carrying it to a very high pitch of artistic elaboration. It developed from the *intermedii* and from mystery plays. In Elizabethan times, among the authors employed was Ben Jonson, a supreme master of the Eng. masque; he sometimes enjoyed the collab. of Inigo Jones as designer of the decorations and machinery. Among composers of masque mus. were Campion, Coprario, Lanier, and the younger Ferrabosco. From a literary point of view the most famous masque is Milton's *Comus* (1634); for this the mus. was supplied by Henry Lawes, but the finest masques ofthis period had music by his brother William. Masques continued under the Puritan régime of the Commonwealth and Protectorate, some
being arr., by authority, for entertainment of distinguished foreign visitors. After the Restoration, masque episodes were popular in plays, and music for them was composed by John Blow, Pelham Humfrey, Louis Grévin, and Henry Purcell. A late example is Arne’s Alfred (1740), written for perf. in the Prince of Wales's garden: from it comes the song Rule, Britannia! In the 20th cent. Vaughan Williams described his ballet Job as a ‘masque for dancing’, to indicate that 19th-cent. type of choreog. would not be appropriate. Lambert’s Summer’s Last Will and Testament is described as a masque.


Mass. Owing to the importance the R.C. Mass holds in the minds of worshippers and the opportunities it offers for mus. participation it has exercised a large influence upon the development of mus. High Mass is sung, Low Mass is spoken. The Proper of the Mass (i.e. the parts which vary from season to season and day to day) has naturally usually been left to its traditional plainsong treatment. The 5 passages that are frequently set for ch., or for ch. and soloists, are: (a) Kyrie (Lord have mercy), (b) Gloria in excelsis Deo (Glory be to God on high), (c) Credo (I believe), (d) Sanctus, with Benedictus properly a part of it, but in practice often separated (Holy, Holy ...), Blessed ...), (e) Agnus Dei (O Lamb of God). These are, properly, the congregational element in the Ordinary, or Common of the Mass, i.e. the invariable part. Innumerable mus. settings have been provided by hundreds of composers of all European nations. The earliest polyphonic setting was probably that by Machaut in 14th cent. In the 15th cent. Dufay and others introduced secular tunes as a cantus firmus, e.g. the folk song L’Homme armé. A high point was reached at the end of the 16th cent., when the unacc. choral contrapuntal style of comp. reached its apogee (Palestrina in It., Byrd in Eng., Victoria in Sp., etc.). In the 17th and 18th cent. the development of solo singing and increased understanding of the principles of effective orch. acc. led to great changes in the style of mus. treatment of the Mass, and the settings of the late 18th-cent. and early 19th-cent. composers (Haydn, Mozart, Weber, Schubert, etc.), however musically effective, have not the devotional quality of the settings of the late 16th and early 17th cent. The practice had grown up of treating the 5 passages above mentioned as the opportunity of providing an extended work in oratorio style, two outstanding examples of this being the Mass in B minor of J. S. Bach (1724–49) and the Mass in D of Beethoven (1819–22). Many impressive settings have been comp. since Beethoven, e.g. by Bruckner, and in the 20th cent. by Stravinsky, Vaughan Williams, Rubbra, and many others. In large-scale settings the above-mentioned 5 passages tended to become subdivided. The great setting by Bach is as follows: (a) Kyrie eleison (Lord, have mercy), Christe eleison (Christ, have mercy), Kyrie eleison (Lord, have mercy); (b) Gloria in excelsis Deo (Glory be to God on high), Laudamus te (We praise Thee), Gratias agimus tibi (We give Thee thanks), Domine Deus (Lord God), Qui tollis peccata mundi (Who takest away the sins of the world), Qui sedes ad dexteram Patris (Who sittest at the right hand of the Father), Quoniam tu solus sanctus (For Thou only art holy), Cum Sancto Spiritu (With the Holy Spirit); (c) Credo in unum Deum (I believe in one God), Patrem omnipotentem (Father almighty), Et in unum Dominum (And inone Lord), Et incarnatus est (And was incarnate), Crucifixus (Crucified), Et resurrexit (And rose again), Et in Spiritum Sanctum (And I believe ) in the Holy Spirit), Confiteor unum baptisma (I confess one baptism); (d) Sanctus (Holy), Hosanna in excelsis (Hosanna in the highest), Benedictus qui venit (Blessed is he that cometh); (e) Agnus Dei (O Lamb of God), Dona nobis pacem (Give us peace). See also Missa and Requiem. Massart, Joseph (Lambert) (b Liège, 1811; d Paris, 1892). Belg. violinist. Pupil of Kreutzer in Paris. Prof. of vn. Paris Cons. 1843–90. Pupilsincl. Wieniawski and Kreisler.

Massenet, Jules (Émile Frédéric) (b Montaud, St Étienne, 1842; d Paris, 1912). Fr. composer. Entered Paris Cons. at 11, becoming pupil of A. Thomas. Won Grand Prix de Rome. Spent 3 years in Rome; returned to Paris 1866, his first (1-act) opera being prod. at Opéra-Comique 1867. His oratorios est. his name until the opera Hérodiade (a version of the
Salome story) in 1881, but his greatest success came in 1884 with Manon. He was prof. of advanced comp. at Paris Cons. 1878--96. Among his later successes was Don Quichotte, prod. Monte Carlo 1910, with Chaliapin in the title-role. Massenet used Wagner's leitmotiv device, but translated it into his melodious and agreeable style, a style considered by some to be saccharine but which has won admiration in the later 20th cent. for its stylistliness, craftsmanship, sense of th., and understanding of the human v. Prin. works:

**operas:** La Grand' Tante (1867); Le Roi de Lahore (1877); Hérodiade (1881); Manon (1883); Le Cid (1885); Esclarmonde (1889); Le Mage (1891); Werther (1891); Thaïs (1894); Le Portrait de Manon (1894); La Navarraise (1894); Amadis (c.1895); Sapho (1897); Cendrillon (1898); Grisélidis (1901); Le Jongleur de Notre Dame (1901); Chérubin (1902); Ariane (1906); Thérèse (1907); Bacchus (1909); Don Quichotte (1908--9); Roma (1911); Panurge (1912); Cléopâtre (1912).

**ballets:** Le Carillon (1892); cigale (1904); Espada (1908).

**oratorios and cantatas:** David Rizzo (1863); Marie-Magdeleine (1873, rev. as opera 1906); Eve (1875); Narcisse (1877); La Vierge (1880); Biblis (1886); La Terre Promise (1900).

**orch.** Scènes hongroises (1871); Scènes pittoresques (1874); Scènes napolitaines (1876); Scènes alsaciennes (1881); Marche solennelle (1897); Fantaisie, vc. and orch. (1897); pf. conc. (1903). Also about 200 songs, some with orch.

**Mass in D (Missa Solemnis).** For sop., cont., ten., and bass soloists, ch., org., and orch. by Beethoven, Op. 123, comp. 1819--22. F.p. complete, St Petersburg, April 1824; f.p. (incomplete) to Ger. words, Vienna May 1824 in first part of concert which incl. f.p. of 9th Sym.; complete but private perf. London 1832; public, but probably incomplete, London 1839; first complete public perf. in London 1846.

Mässig (Ger.). (1) Moderate, moderately, mässiger, more moderate and mässigen, to moderate. (2) In the style of (e.g. marschmässig, in march style).


**Mass of Pope Marcellus** (Palestrina). See Missa Papae Marcelli.


**Master Class.** Form of teaching in which celebrated performer instructs a group of pupils in front of other pupils or a paying audience. Master classes have become a popular feature at
festival and on television, but there is sometimes doubt as to whether the pupils benefit from what can, in effect, become a solo perf. by the teacher.

Master of Music Degree awarded at some Brit. and Amer. univ., according status between Bachelor and Doctor of Mus.

Master of the King's (Queen's) Music. Title of the only surviving mus. post in the Britishroyal household; carries honorarium and no fixed duties. The post originated in reign of Charles I (office being held by Nicholas Lanier) and meant the head of the sovereign's private band which accompanied him or her wherever he or she went. In 1660 Charles II est. a band of 24 players of str. instr. Since 1893 the post has been given to some eminent musician, usually a composer, who will write a fanfare, march, or larger work for some royal or state occasion, and is an influential figure in the mus. world generally (mus. musician, usually a composer, who will write a fanfare, march, or larger work for some private band which accompanied him or her wherever he or she went. In of Charles I (office being held by Nicholas Lanier) and meant the head of the sovereign's British royal household; carries honorarium and no fixed duties. The post originated in reign of Charles I (office being held by Nicholas Lanier) and meant the head of the sovereign's private band which accompanied him or her wherever he or she went. In 1660 Charles II est. a band of 24 players of str. instr. Since 1893 the post has been given to some eminent musician, usually a composer, who will write a fanfare, march, or larger work for some royal or state occasion, and is an influential figure in the mus. world generally (mus. equivalent of the Poet Laureate). Holders of the post since 1660 (some dates conjectural) are: Nicholas Lanier, 1660; Louis Grabu, 1666; Nicholas Staggins, 1674; John Eccles, 1700; Maurice Greene, 1735; William Boyce, 1755; John Stanley, 1779; William Parsons, 1786; William Shield, 1817--29; Christian Kramer, 1834; George Frederick Anderson, 1848--70; William George Cusins, 1870--93; Walter Parratt, 1893--1924; Edward Elgar 1924--34; Walford Davies, 1934--41; Arnold Bax, 1942--53; Arthur Bliss, 1953--75; Malcolm Williamson from 1975.


Matelotte (from Fr. matelot, sailor). Dutch sailors' dance like a hornpipe, perf. in wooden shoes, the dancers' arms being interlaced behind their backs.


*orch*: *Divertimento* str. (1958); *Music for Strings* (1961); *Serenade, Invocation and Dance* (1962); *Concerto for Orchestra* (1966); *Symbs.*: No. 1 (1966), No. 2 (*Summer Music*) (1982--3); *Sinfonietta* (1967); *Celtic Dances* (1972); *Laudi* (1973); *Vistas* (1975); *Requiescat* (1977); *Dance Variations* (1977).


*voice*:


Matin, Le; Midi, Le; Soir, Le (Morning, Afternoon, Evening). Nickname for 3 Haydn syms., Nos. 6--8 in Breitkopf edn., Hob. I. 6--8. (respectively in D, C, and G), comp. c.1761. The last is also known as Le Soir et la tempête (Evening and Storm).


Mattachins. See Bouffons.


Mattheson, Johann (b Hamburg, 1681; d Hamburg, 1764). Ger. composer, singer, harpsichordist, and theorist. Pupil of Hanff. Entered opera ch. 1690, singing tenor roles 1697--1705 during which time he wrote 5 operas and met Handel, with whom he fought a duel after an argument during a perf. of Mattheson's opera Cleopatra in 1704. Mus. dir. Hamburg Cath. 1715--28. Comp. church cantatas. Wrote 8 operas, 24 oratorios and cantatas, 12 fl. sonatas, and much else. Also wrote important books, full of advanced views and much historical material. One of his operas was Boris Goudenow (Hamburg, 1710).


voice

*s) [smand instr: *Stars*, ch. and orch. (1970); *3 Songs*, sop. and orch. (1971).


Mattinata (It.). A Morning Song, or a piece with that assoc., i.e. the same as *aubade* (Fr.), *alborada* (Sp.), and *Morgenlied* (Ger.).


Maultrommel (Ger.). Jew’s harp.


Maurerische Trauermusik (Masonic Funeral Music). Work in C minor by Mozart (K477) scored for 2 ob., cl., 3 basset hn., double bn., 2 hn., and str. Comp. in July 1785 for
installation of a master (a ritual which includes funerary imagery) and perf. again in Nov. 1785 at memorial service for two of Mozart's lodge brothers.

Mauresco (Sp.), Mauresque (Fr.). Moorish (see also Moresca). Elgar wrote a Sérénade mauresque.


Maw, Nicholas (b Grantham, 1935). Eng. composer. Studied RAM 1955--8 and with N. Boulanger and Max Deutsch in Paris 1958--9. One of the generation of 'modern romantics' whose mus., while contemporary in some of its procedures, remains attached to traditional forms and outlook. Prin. works:

orch: Sinfonia (1966); Sonata, str. and 2 hn. (1967); Concert Music (derived from Rising of the Moon, 1972); Serenade (1973, rev.1977); Odyssey (1973--9); Summer Dances (1981); Toccata (1982); Morning Music (1982).
voice\nm(s) [smand orch: Nocturne, mez. and chamber orch. (1958); Scenes and Arias, sop., mez., cont. (1961--2, rev. 1966); La Vita Nuova (The New Life), sop., chamber ens. (1979).
voice\nm\ns\ns\nsm and piano etc: The Voice of Love, mez. (1966); 6 Interiors, ten. and guitar (1966). vocal: 5 Epigrams (1960); Our Lady's Song (1962); Corpus Christi Carol and Balulalow (1964); 5 Irish Songs (1972); Te Deum (1975); Nonsense Songs (1976); The Ruin, with hn. obbl. (1980).

Maxwell Davies, Peter (b Salford, 1934). Eng. composer, cond., and teacher. Studied Manchester Univ. and RMCM (comp. with Richard Hall) at same time as Birtwistle, Goehr, and Ogdon (all members of Manchester School). In 1957 won It. Govt. scholarship and studied in Rome with Petrassi. His Prolation won Olivetti Prize 1958 and was f.p. ISCM fest., Rome 1959. Mus. dir Cirencester Grammar Sch. 1959--62. Studied Princeton Univ. 1962--4, with Sessions. Resident composer Adelaide Univ. 1966. In 1967 was co-dir. of chamber ens., Pierrot Players, formed to perf. contemporary works; this was reorganized 1970 as The Fires of London, for which many of Maxwell Davies's works have been written. Since 1970 he has lived intermittently in Orkney, where the landscape and solitude have had an undoubted effect on his music, notably in the chamber opera The Martyrdom of St Magnus and the large-scale sym. Mus. dir., Dartington Hall summersch. 1979--84. C.B.E. 1981. Maxwell Davies soonbecame one of the most important of the Eng. so-called avant-garde. Like Britten, he has enjoyed writing for specific performers and his wide-ranging imagination has devised striking sounds, freakish perhaps but always springing from a genuine mus. impulse. Rhythms are sometimes complex, vocal lines angular. He developed music theatre, staged pieces for a single performer, as in the remarkable Eight Songs for a Mad King. His music is marked also by a strong dramatic impulse which found a full outlet in the opera Taverner. He has been inspired by the ability to combine and contrast
the music of medieval times with his own idiom, and has also made much use of the 1920s fox-trot rhythm for nostalgic purposes. Prin. works:

**operas:** Taverner (1962--70); The Martyrdom of St Magnus (1976--7); The Two Fiddlers (children's opera) (1978); The Lighthouse (1979).


**ballet:** Salome (1978).

**orch:** Frolation (1958); 5 Klee Pictures (1959, rev. 1976); 1st Fantasia on an In Nomine of John Taverner (1962); 2nd Fantasia (1964); St Thomas Wake (1969); Worldes Blis (1969); Sym. No. 1 (1973--6), No. 2 (1980), No. 3 (1984); AMirror of Whitening Light (1977); Dances from 'Salome'(1979).

**voice [s]**

**s** [smand orch. or chamber ens]**: Motets, SCTB soloists, double ch., instr. (1959); O Magnum mysterium, cycle of carols, ch., instr., org. (1960); Te Lucis ante Terminum, ch. and chamber orch. (1961); Framamenti di Leopardi, cantata for sop., cont., and instr. (1962); Veni Sancte Spiritus, sop., cont., and bass soloists, ch., orch. (1963); Ecce Manus Tradentis, ch. and instr. (1965); Revelation and Fall, sop. and 16 instr. (1965); The Shepherd's Calendar, young vv. and instr. (1965); Missa super 'L'Homme Arné', speaker and ens. (1967--8, rev. 1971); From Stone to Thorn, mez., chamber ens. (1971); Hymn to St Magnus, sop., chamber ens. (1972); Fool's Fanfare, sop., ens. (1972); Tenebrae super Gesualdo, mez., guitar, chamber ens. (1972); Stone Litany, mez. and orch. (1973); Fiddlers at the Wedding, mez., chamber ens. (1973--4); My Lady Lothian's Lilt, mez., ens. (1975); Anakreontika, Gr. songs for mez. and instr. (1976); The Blind Fiddler, sop. and instr.(1976); Kirkwall Shopping Songs, children's vv., instr., pf. (1979); Black Pentecost, mez., bar., instr. (1979); Solstice of Light, ten., ch., org. (1979); Into the Labyrinth, ten. and orch. (1983).

**chamber ens:** Alma Redemptoris Mater, 6 wind instr. (1957); St Michael, sonata for 17 wind instr. (1957); Ricercar and Doubles, 8 instr.(1959); Sinfonia, chamber orch. (1962); 7 In Nomine (1963--5); Shakespeare Music (1964); Antechrist (1967); Stedman Caters (1968); Eram quasi agnus, motet for instr. (1969); Points and Dances from 'Taverner' (1970); Canon in Memory of Igor Stravinsky (1972); Renaissance Scottish Dances (1973); Psalm 124 (1974); Ave Maris Stella (1975); Runes from a Holy Island (1977); Our Father Whiche in Heaven Art (1977); Dances from 'The Two Fiddlers' (1978); A Welcome to Orkney (1980); The Bairns of Brugh (1981); Image, Reflection, Shadow (1982); Sinfonia Concertante (1982); Sinfonietta Accademica (1983).

**solo voice [s]**

**s** [smand one instr]**: Shall I Die for Mannis Sake?, sop., alto, pf. (1965); Dark Angels, sop., guitar (1974); The Yellow Cake Review, 6 cabaret songs, v. and pf. (1980).

**voices only** (SATB unless specified): 4 Carols (1962); The Lord's Prayer (1962); Ave, Plena Gracia, with opt. org. (1964); 5 Carols, women's vv. (1966); Ave Rex Angelorum, with opt. org. (1976); Westerlings (1977); Songs of Hoy (1981); Seven Songs Home (1981); Lullabye for Lucy (1981).

**chamber music:** Sonata, tpt., pf. (1955); cl. sonata (1956--7); Sextet (1958); Str. Qt. (1961); Sollita, fl. with mus. box (1966); Hymnos, cl., pf. (1967); Stedman Doubles, cl., perc. (1968); Bell Tower (Turris Campanarum Sonantium), perc. (1971); Ara Coeli: Lullaby for Ilian Rainbow, guitar (1972); The Door of the Sun, va. (1975); The Kestrel paced round the Sun, fl. (1975); The Seven Brightnesses, cl. in Bb (1975); 3 Studies for Percussion (1975); Nocturne, alto fl. (1979); Little Quartets, str., No. 1 (1980), No. 2 (1981); Sonatina, tpt. (1981); Hill Runes, guitar (1981); 2 Gesualdo Motets, brass quintet (1982); The Pole Star, brass quintet (1982); 4 Tallis Voluntaries, brass quintet (1982); Sea Eagle, hn. (1982); Birthday Music for John, fl., va., vc. (1983); sonata for vn. and cimbalom (1984).
Maynard, John
Mayer-Lismann, Else
Taught Donizetti. His best operas are said to be Bergamo, being immense until eclipsed by Rossini's. Maestro di cappella, S. Maria Maggiore, did not create it, but sang at Vienna première of Donizetti's La Lodoïska. His opera Der Rosenkavalier, written with him in mind though he did not create it, was performed at Vienna première in 1911. CG début under Mahler in 1914. Most famous role was Ochs in Strauss's Der Rosenkavalier, written with him in mind though he did not create it, but sang at Vienna première in 1911. C.G. debut 1924 (Ochs), NY Met. 1927 (Pogner). Created role of Barak in Strauss's Die Frau ohne Schatten, Vienna 1919. Also renown Gurnemanz in Parsifal, Rocco in Fidelio, and Sarastro (Zauberflöte). Favourite singer at Salzburg Festivals.


Mynard, John (b St Albans, 1577; d after 1615). Eng. lutenist and song-writer. His The XII Wonders of the World, settings of poems by Sir John Davies, was published 1611. These satirical songs have accompaniments for lute and bass viol.


Mayr, (Johannes) Simon (b Mendorf, Bavaria, 1763; d Bergamo, 1845). Ger.-born composer. Studied in Bergamo and Venice where his oratorios found favour. First opera Saffo (1794) was successful and was followed by 67 others until 1824, his popularity in Italy being immense until eclipsed by Rossini's. Maestro di cappella, S. Maria Maggiore, Bergamo, 1802; prof. of counterpoint at institute 1805. Wrote only church mus. after 1816. Taught Donizetti. His best operas are said to be La Lodoïska (1795, rev. 1799), L'Amor
Coniugale (1805, to same plot as Beethoven's Fidelio and f.p. 4 months earlier), Il ritorno di Ulisse (1809), and Medea in Corinto (1813). Wrote life of Haydn. Also comp. instr. works, e.g. 2 pf. concs.


Mazeppa. (1) Pf. pieces by Liszt, 1st 1840, 2nd No. 4 of Études d'exécution transcendante (1851); and symphonic poem for orch. (1851) based on Hugo's story (also for 2 pf. 1855, and pf. 4 hands 1874). (2) Opera in 3 acts by Tchaikovsky to lib. by composer and Burenin after Pushkin. Comp. 1881--3. Prod. Moscow 1884, Liverpool 1888, Boston 1922. Mazeppa (1644--1709) was Russ. historical character.

Mazurka. A traditional Polish country dance (orig. sung as well as danced). Originated in Mazovia, near Warsaw, inhabitants being Mazurs. It spread in the early 18th cent. to Ger. and then to Paris, and early in the 19th to Brit. and the USA. It is in triple time with a certain accentuation of the 2nd beat of each measure and an ending of the phrases on that beat; dotted notes are a feature. It is not a fast dance, and a certain aristocratic pride of bearing, sometimes combined with a touch of abandon, helps to differentiate it from the waltz. Its place in concert mus. was est. by Chopin, who wrote c.60 for pf. These are in a greatly refined style and the tempo and rhythm are sometimes changed from those that are traditional. The Polka-Mazurka differs from the Polka in being in triple time and from the Mazurka in having an accent on the 3rd beat of the measure.


Mazzocchi, Domenico (b Civita Castellana, 1592; d Rome, 1665). It. composer and lawyer. Wrote opera (1626), oratorio Querimonia di S. Maria Maddalena (Plaint of St Mary Magdalene, 1631), and pubd. book of madrigals (1640) in which signs ;lt and ;mt for crescendo and diminuendo, f for forte, p for piano, and tr for trill first appear.

Mazzocchi, Virgilio (b Civita Castellana, 1597; d Civita Castellana, 1646). It. composer, brother of Domenico Mazzocchi. Maestro di cappella, St John Lateran, Rome, 1628--9, when he moved to similar post at St Peter's. With Marazzoli, wrote what is said to be first comic opera, Chi soffre, speri (Rome 1639, rev. of Il falcone, 1637). Also wrote vocal mus.

M.D. = Main Droite (Fr.) or Mano Destra (It.), i.e. Right Hand. Sometimes, also, used as abbreviation of Musical Director.

Me. See Mi.

Prin. works:


piano: Sonatina patetica (1957); Orenda (1959); Coruscations (1971).

Measure. (1) Old Eng. term, now adopted in USA and reintroduced into Britain in 19th cent. by John Curwen, indicating time-content of notational space between one bar-line and the next, e.g. 2 beats in the bar'. (2) The bar-line itself. Note that the Eng. 'bar' is the same as Amer. 'measure'; Amer. 'bar' means Eng. 'bar-line'. (3) A stately Eng. dance of 15th and 16th cents. ('trod a measure' is a frequent phrase in Elizabethan drama).

Meck, Nadezhda von (b nr. Smolensk, 1831; d Wiesbaden, 1894). Russ. patroness of Tchaikovsky, whom she never met. Gave him annual grant of 6,000 roubles to devote himself to comp. Their correspondence was pubd. in USSR 1934—6. 4th Sym. ded. to her. In 1880 and 1881 Debussy worked for her as a pianist.


Medial Cadence. One in which leading chord is inverted instead of being in root position.

Mediant. The 3rd degree of the major or minor scale. So called because it is midway between the tonic and the dominant.

Mediation. Inflexion in plainchant occurring at the end of first section of a psalm-tune.


Medley. Similar to pot-pourri: a collection of parts or passages of well-known songs or pieces arranged so that the end of one merges into the start of the next.

Medtner, Nicolas (Nikolay Karlovich) (b Moscow, 1880; d London, 1951). Russ. composer and pianist. Studied Moscow Cons. (pf. with Safonov, comp. with Arensky and


Megaphone. A large speaking tpt. Also a device introduced by Edison for listening at a distance of some miles without the use of wires or electricity---practically an improved ear-tpt. on a large scale.


Méhul, Étienne Nicolas (b Givet, nr. Mezières, 1763; d Paris, 1817). Fr. composer. Organist at convent at age 10. Taken to Paris 1778 by rich amateur who recognized his talent, studying under Edelmann. Befriended by Gluck who advised him to compose for the stage. His Euphrosine et Coradin (1790) won him fame and imparted new dramatic force to opéra comique. 30 other stage-works followed in next 17 years, most famous being Joseph (1807) in which his strong dramatic sense and lyrical vein are found at their best. Taught at Paris Cons. 1793--1815. Fortunes declined after fall of his patron Napoleon. Also wrote ballets, cantatas, songs, a Mass, and symfs. His operas incl.: Euphrosine et Coradin (1790), Stratonice (1792), Le Jeune Sage et le vieux fou (1793), Le Jeune Henri (1797), Ariodant (1799), Les Deux Aveugles de Tolède (1806), Uthal (1806), Joseph (1807), Le Prince troubadour (1813), L'Oriflamme (1814).

Meistersinger (Mastersingers). Middle-class Ger. literary and mus. movement of 15th and 16th cents. cultivated by craftsmen's guilds and representing continuation of aristocratic Minnesinger of preceding 2 centuries. Movement declined in 17th cent., the Ulm school being disbanded in 1839 and its last survivor dying in 1876. The conduct of a mastersingers' guild was very much as depicted by Wagner in his opera Die Meistersinger von Nürnberg. Rigid and pedantic rules governed the weekly meetings (after church on Sunday); competitions were held and prizes awarded; members were promoted into various classes: Schüler (apprentice), Schulfreund (friend), Sänger (singer), Dichter (poet), Meister (master). Title Dichter was awarded for new poem (Lied, Gesang), Meister for new melody (Ton, Weise). Several of the characters in Wagner's opera were historical personages, e.g. Konrad Nachtigall and especially Hans Sachs (1494--1576). Some attractive songs by Sachs survive, but generally Meistersinger melodies are dull and suffer from a surfeit of coloratura.

Meistersinger von Nürnberg, Die (The Mastersingers of Nuremberg). Opera in 3 acts by Wagner to his own lib. based on Wagenseil and other sources. Gives accurate and

Melartin, Erkki Gustav (b Käkisalmi, 1875; d Pukinmäki, 1937). Finn.composer and pianist. Studied Helsinki Cons., Vienna, and elsewhere. Prof. at Helsinki Cons., of which he was dir. 1911--36. Wrote opera Aino, 8 syms., symphonic poems, ballet, vn. conc., 4 str. qts., 400 pf. pieces, over 300 songs.

Melba, (Dame) Nellie (Mrs Helen Porter Armstrong (née Mitchell)) (b Richmond, nr. Melbourne, 1861; d Sydney, N.S.W., 1931). Australian sop. As child, studied pf., organ, and theory, but sang in churches and at local concerts. Studied Paris with M. Marchesi. Début in opera in Brussels 1887 as Gilda in Rigoletto, CG 1888 as Lucia, Paris 1889 as Ophélie. Her London triumphs date from her Juliette (Gounod) in 1889 and she appeared regularly at CG until 1914 (except 1909) and then in 1919, 1922--4 (BNOC), and 1926. Début Scala, Milan, 1893(Lucia), and NY Met. same year. Her Met. appearances were 1893--7, 1898--9, 1900--1, 1904--5, 1910. In 1897--8 toured USA with own co. and was member of Manhattan Opera Co. for several seasons from 1907. Also sang with Chicago Opera. Final operatic appearance CG 1926 as Mimi (recording exists). V. notable for purity, freshness, and brilliance of ornamentation in coloratura roles. Finest parts were Gilda, Mimi, Violetta, Desdemona, Nedda, and Marguerite. In 1896 in NY inadvisedly sang the Siegfried Brünnhilde. At CG her supremacy enabled her to dictate casting of operas in which she sang. Her stage name was adopted in tribute to Melbourne. The ice-cream sweet pêche Melba and Melba toast are named after her. D.B.E. 1918, G.B.E. 1929.


Melisma (Gr. `song'; plural melismata). A group of notes sung to a single syllable, as opposed to coloratura. Used in plainsong and in other song. Melismata is title of vocal pieces (madrigals, etc.) pubd. 1611 by Thomas Ravenscroft.


Mellophone. Brass instr. of semi-conical bore, coiled in circular shape and played with a cup mouthpiece. Has 3 piston valves. Sometimes used as substitute for French hn., being easier to play but not so rich in tone.

Melodia. Org. stop of Hohlflöte type popular in USA, of 8' length and pitch.

Melodic Minor Scale. See Scale.
Mélodie (melody). Term applied to Fr. solo song with acc., counterpart of the Ger. *Lied*.


**Melodrama**. Dramatic comp., or part of play or opera, in which words are recited to a mus. commentary. Popularized late in 18th cent. Where one or two actors are involved, `monodrama' or `duodrama' is term used. J. A. Benda's *Ariadne auf Naxos* (1774) and *Medea* (1775) are early examples. Mozart used melodramatic monologues in *Zaide* (1780). Fibich wrote a trilogy *Hippodamia* (1888--91). Famous operatic examples occur in the dungeon scene of Beethoven's *Fidelio*, the Wolf's Glen in Weber's *Der Freischütz*, Gertrude's aria in Marschner's *Hans Heiling*, and the Prologue to Strauss's *Ariadne auf Naxos*. Other examples are R. Strauss's *Enoch Arden* (1898), Honegger's *Jeanne d'Arc au bûcher* (1935), Bliss's *Morning Heroes* (1930), and Vaughan Williams's *An Oxford Elegy* (1949). The word has also come to mean an over-dramatic play, hence the adjective 'melodramatic', but in a musical connotation the orig. meaning is conveyed.

**Melodramma** (It.). 17th-cent. term for opera. Nothing to do with *melodrama*.

**Melody** (from Gr. `Melos'). A succession of notes, varying in pitch, which have an organized and recognizable shape. Melody is `horizontal', i.e. the notes are heard consecutively, whereas in harmony notes are sounded simultaneously (`vertical'). The mus. of many primitive races still remains purely melodic, as does European folk-song and also plainsong. Many apparently simple folk melodies will be found, on examination, to be highly organized, e.g. as regards the use at different pitch levels of some simple, brief motif, the adroit use of a high note as a point of climax, etc.; many such melodies will be found to be cast in some definite form, such as Simple Ternary form. **Rhythm** is an important element in melody, whether it be the prose rhythm of primitive mus., plainsong, and the comps. of some modern composers, or the metrical rhythm of most other mus. Indeed this element is so much a governing factor in the effect of a melody that if, while the notes of a popular melody are left intact, the rhythm is drastically altered, it becomes difficult to recognize the melody. The rhythm of many melodies is extraordinarily subtle and repays close study.

Once harmony had become an element in mus. it began to influence melody in this way---that melodic passages are often found to be based on the notes of a chord (with or without added decorative or intermediate notes). It is difficult to define `originality' in melody. Apparently it lies mainly in mere detail, since, on critical examination, what we accept as an orig. melody is often found closely to resemble some previous and quite well-known melody. It is often difficult to see what has led to the popularity of a particular melody, or what it is that gives some melodies durability while others prove to be merely ephemeral: however, it will generally be found that the long-lived melodies possess the valuable quality of logical organization. Racial and nat. feeling expresses itself strongly in melody, particular scales, intervals, and rhythms being typical of the mus. of particular races or nations. The word is also sometimes used as the title for a small, simple piece, e.g. Rubinstein's *Melody* in F.

**Melophone**. Wind instr. with free-beating reeds, air being supplied by bellows operated by right hand and concealed in body of guitar or vc. Invented 1837 by Leclerc of Paris.


Membranophone. Term for mus. instr. which produce sound from tightly stretched membranes, either struck (as indrums) or 'singing' (as the kazoo). One of four classifications of instr. devised by C. Sachs and E. M. von Hornbostel and pubd. in Zeitschrift für Ethnologie, 1914. Other categories are aerophones, chordophones, and idiophones, to which electrophones have been recently added.


Memorial to Lidic^e. Work for orch. by Martin;anu f.p. NY 1943;comp. in memory of Cz. village annihilated in Nazis' reprisal.

Mendelssohn (Mendelssohn-Bartholdy), Fanny Cäcilie (b Hamburg, 1805; d Berlin, 1847). Ger. amateur pianist and composer, sister of Felix Mendelssohn. Published 6 of her songs with her brother's, and (in her own name) 2 books of Lieder ohne Worte for pf., also oratorio, songs, and part- songs. Married painter Wilhelm Hensel in 1829.

Mendelssohn (Mendelssohn-Bartholdy), (Jakob Ludwig) Felix (b Hamburg, 1809; d Leipzig, 1847). Ger. composer, pianist, organist, and cond. Grandson of Moses Mendelssohn, philosopher, and son of banker Abraham who added Bartholdy to his surname when he became Protestant Christian. Felix was 2nd of 4 children, eldest being Fanny Mendelssohn, almost as good a pianist as her brother. His first pf. lessons were from his mother and in Berlin he was taught harmony by Karl Zelter. Boy prodigy as pianist, making public début at 9. In 1819 his setting of Ps. 19 was sung by Berlin Singakademie. In 1821 Zelter took him to Weimar to visit Goethe, a warm friendship developing between the 72-year-old poet and the boy of 12, who was already a prolific composer. His comic opera, Die Hochzeit des Camacho was completed 1825 and produced 1827. In 1826, at age 17, he comp. the ov. to A Midsummer Night's Dream, adding the remainder of the incidental mus. 16 years later. Attended Berlin Univ. 1826--9, and finally determined upon mus. as a profession. In Mar. 1829, he cond. Bach's St Matthew Passion at the Singakademie (its first perf. since Bach's death in 1750), one of his many services to the Bach revival. Visited Eng. 1829, giving one of first perf. there of Beethoven's 'Emperor' conc. From the outset he received adulation from Eng. public. Before leaving, toured Scotland and was inspired by scenery to write Hebrides ov. Tourd Ger., Austria, and It. in next 2 years, composing 2 sym. and publishing 1st book of Lieder ohne Worte. Further visits to London 1832 and 1833 (when he cond. f.p. of his Italian Sym.). Appointed cond., Lower Rhine Mus. Fest., Düsseldorf 1833--6 and cond. of Leipzig Gewandhaus Orch. 1835--46. Married 1837 and in next few years wrote several of his finest works, incl. Lobgesang, the Variations Sérieuses, and vn. conc. Organized new cons. of mus. at Leipzig, becoming dir. when it opened in 1843 as well as teaching pf. and comp., with Schumann as associate. Made 8th visit to Britain 1844, and returned in 1846 to cond. f.p. of oratorio Elijah at Birmingham Fest. Last (10th) visit was in 1847, when he conducted Elijah in London, Manchester, and Birmingham, and played for Queen Victoria and Prince Albert. Severe overwork, combined with the shock of his sister Fanny's sudden death in May 1847, led to his own death in Nov. of that year. Mendelssohn's gifts were phenomenal. He was a good painter, had wide literary knowledge, and wrote brilliantly. He was a superb pianist, a good violist, anexceptional organist, and an inspiring cond. He had an amazing mus. memory. Hews generous to other musicians, and keen to raise standards of popular taste. His genius as a composer led Bülow to describe him as the most complete master of form after Mozart. In him, a classical upbringing was combined with romantic inclination, imparting to his work a poetic elegance which has caused it to be regarded as superficial because of its lack of impassioned features. The popularity of his work in the 19th cent. was followed by a severe reaction, partly caused by a feeling that his
life had been too comfortably easy, but the pendulum has swung again and the best qualities of his music, its craftsmanship, restraint, poetry, inventive orchestration, and melodic freshness are now highly valued. Prin. works:


**concertos,** etc: Pf.: No. 1 in G minor, Op. 25 (1832), No. 2 in D minor, Op. 40 (1837); *Capriccio brillant* in B minor, Op. 22 (1832), *Rondo brillant* in Eb, Op. 29 (1834), *Serenade and Allegrogiocoso* in B minor, Op. 43 (1836); Vn., in E minor, Op. 64 (1844); Conc. in A minor for pf. and str. (op. posth.) (1822); Conc. in D minor, vn. and str. (op. posth.) (1822); Conc.in E, 2 pf. and orch. (op. posth.) (1823); Conc. in Ab, 2pf. and orch. (1824).

**choral:** Die *erste Walpurgisnacht* (*The First Walpurgis Night*), Op. 60 (1831, rev. 1842); Oratorios: *St Paul*, Op. 36 (1834--6); *Elijah*, Op. 70 (1846, rev. 1846--7); *Christus*, Op. 97, unfinished (1847); *Lobgesang* (*Hymn of Praise*), Sym. No. 2 in Bb, Op. 52 (1840); *Lauda Sion*, Op. 73 (1846); *Hear My Prayer* (1844); 9 settings of Psalms.

**chamber music:** Str. Qts.: No. 1 in Eb, Op. 12 (1823), No. 2 in A minor, Op. 13 (1827), No. 3 in D, No. 4 in E minor, No. 5 in Eb, Op. 44 nos. 1, 2 and 3 (1837--6), No. 6 in F minor, Op. 80 (1847); 4 Pieces for str. qt., Op. 81: *Andante* in E major (1847), Scherzo in A minor (1847), *Capriccio* in E minor (1843), *Fugue* in Eb (1827); Pf. Qts: No. 1 in C minor, Op. 1 (1822), No. 2 in F minor, Op. 2 (1823), No. 3 in B minor, Op. 3 (1824--5); va. sonata in C minor (1824); cl. sonata in Eb (1824); vn. sonata in F minor, Op. 4 (1825); *Variations concertantes* for pf. and vc., Op. 17 (1829); Str. Quintets: No. 1 in A, Op. 18 (1831), No. 2 in Bb, Op. 87 (1845); Octet in Eb, for str., Op. 20 (1825); scherzo from Octet arr. for orch.; vc. sonatas: No. 1 in Bb, Op. 45 (1838), No. 2 in D, Op. 58 (1843); Pf. Trios: No. 1 in D minor, Op. 49 (1839), No. 2 in C minor, Op. 66 (1845); *Lied ohne Worte* in D for vc. and pf., Op. 109 (1845); sextet in D, Op. 110 (1824); *Concertstück*, No. 1 in F minor for cl., corno di bassetto, and pf., Op. 113 (1833), No. 2 in D minor, Op. 114 (1833).


**voice and piano:** 12 *Songs*, Op. 8 (1830); 12 *Songs*, Op. 9 (1829); 6 *Songs*, Op. 19a (1830); 6 *Songs*, Op. 34 (1834--7); 6 *Songs*, Op. 47 (1839); 6 *Songs*, Op. 57 (1839--42); 6 *Songs*, Op. 71 (1845--7); 3 *Songs*, Op. 84 (1831--9); 6 *Songs*, Op. 86 (1826--47); 6 *Songs*, Op. 99 (1841--5); 2 *Sacred Songs*, Op. 112 (1835).

**part-songs:** 6 for SATB, Op. 41 (1834); 6 SATB, Op. 48 (1839); 6 TB, Op. 50 (1837--40); 6 SATB, Op. 59 (1837--43); 6 2-part songs, Op. 63 (1836--44); 4 TB, Op. 75 (1837--44); 4 TB, Op. 76 (1840--7); 3 2-part songs, Op. 77 (1836--47); 6 SATB, Op. 88 (1839--47); 4 TB, Op. 100 (1839--44); 4 TB, Op. 120 (1837--47); these are settings mainly of Heine, Goethe, Eichendorff, Fallersleben, Uhland, and Scott; *Festgesang*, male vv. and brass (1840).

**organ:** 3 Preludes and Fugues, Op. 37 (1833--7); 6 Sonatas, Op. 65 (1839--44); *Andante and Variations* in D (1844).
Ménestrel (Fr.). Minstrel. Type of Fr. public mus. entertainer in 14th cent., orig. called ménestrier, the profession being known as ménestrandie. Spreading over the channel to Eng., the term became 'minstre'l. The minstrels (in effect professional musicians) formed a guild c.1350. See also Jongleurs, Meistersinger, and Minnesinger.

Mengelberg, (Josef) Willem (b Utrecht, 1871; d Zuort, Switz., 1951). Dutch cond. Studied Cologne Cons. (cond. under F. Wüllner), Mus. dir., Lucerne 1891. Appointed permanent cond. of Concertgebouw Orch. of Amsterdam 1895, remaining until 1945 and making it one of the great orchs. of the world. He particularly championed works of Mahler and Strauss in early years of 20th cent., winning friendship and admiration of both composers, who went to Amsterdam to conduct the orch. in their own works. Strauss ded. Ein Heldenleben to Mengelberg and the orch. In 1920 Mengelberg held a fest. in Amsterdam at which all Mahler's sym's. and other major works were perf., the first such proclamation of faith in the composer. Cond. NY P.O., 1921--9. Prof. of mus., Utrecht Univ. from 1933. Frequent guest cond. of Eng. orchs. In 1945, because of alleged collaboration with the Nazi conquerors of Holland, was forbidden by Dutch govt. to 'exercise his profession in public in any matter whatever for a period of 6 years 1945--51'. He died in exile in the 6th year of this 'sentence', the justice of which is now questioned.


Meno (It.). Less, as in meno mosso, less moved, i.e.slower.

Menotti, Gian Carlo (b Cadegliano, It., 1911). It.-born composer, librettist, and cond., mainly resident in USA and Scotland. Taught as child by mother and wrote 2 operas before he was 15. Studied Milan Cons. 1924--7, then, on Toscanini's advice, at Curtis Institute, Philadelphia, under Rosario Scalero, 1928--4 (taught there 1948--55). His tendency as composer was always towards opera and his first adult essay, Amelia Goes to the Ball, was cond. by Reiner in 1937 and later at NY Met. As with all his operas, he wrote his own lib. First outstanding success was in 1946 with The Medium, but this was eclipsed in 1950 by The Consul, dealing with the plight of refugees at the mercy of heartless bureaucracy. Amahl and the Night Visitors was the first opera to be written for TV in America. His works have achieved considerable popularity and his intention to bring opera nearer to the Broadway theatrogoer has been achieved if at some cost in originality of expression. But of his dramatic effectiveness and melodic gift there can be no doubt. Founded Fest. of Two Worlds at Spoleto, It., 1958. Wrote lib. for Barber's opera Vanessa (1957). Works incl.:

operas: Amelia Goes to the Ball (Amelia al Ballo) (1934--7); The Old Maid and the Thief (1939); The Island God (1942, withdrawn); The Medium (1945); The Telephone (1946); The
followed by world tour of Tamu-Tamu — Condemned to death as heretic (Eng. composer and organist. Chorister, St George's Chapel, Windsor, Merbecke et de la mer (From dawn to noon on the sea), orch., transcr. pf. solo and duet (Lenau's by Liszt. No. Mephisto Waltzes (Western interest in Indian mus. Hon. K.B.E. settled in Eng. and also began to conduct in World War II. After war continued his career as most famous of modern vn. virtuosi, but years. Bartók wrote the solo vn. sonata for him (his baton in Paris cond. F. Busch. In San Francisco Menuhin, Yehudi (b San Francisco, 1920; d London, 1981). Amer. pianist, sister of Yehudi Menuhin. Début, San Francisco 1928. Soloist in concs. and frequent recitalist with her brother. Settled in Australia 1938, but continued to tour.


Mephisto Waltzes (Mephistowalzer). Mephisto is abbreviation for Mephistopheles. 4 works by Liszt. No. 1, orig. for orch. as No. 2 (Der Tanz in der Dorfschenke) of 2 Episodes from Lenau's Faust (before 1861), was transcr. for pf. solo and pf. duet (1881); No. 2, orig. for orch., transcr. pf. solo and duet (1881); No. 3 for pf. (1883) orch. Riesenerau; No. 4 for pf. (1885, pubd. 1952).

Mer, La (The Sea). 3 symphonic sketches for orch. by Debussy comp. 1903–5, f.p. Paris 1905; London 1908 (cond. Debussy). Movements are named De l'Aube à midi sur la mer (From dawn to noon on the sea), Jeux de vagues (Play of the waves), and Dialogue du vent et de la mer (Dialogue of the wind and the sea).

Merbecke (Merbeck, Marbeck, Marbecke), John (b Windsor, c.1510; d Windsor, c.1585). Eng. composer and organist. Chorister, St George's Chapel, Windsor, 1531, organist 1541. Condemned to death as heretic 1543, but pardoned. In 1550 wrote first setting of prayer-
book liturgy as authorized by Act of Uniformity. Compiled first biblical concordance in Eng. and wrote theological pamphlets. Also comp. mass and motets.

Mercadante, (Giuseppe) Saverio (Raffaele) (b Altamura, 1795; d Naples, 1870). It. composer. Pupil of Zingarelli, Naples 1816--20. Early works were instr. and choral, but turned to opera in 1819 and wrote nearly 60 up to 1856. With Il giuramento (1837), he threw off the Rossinian idiom of his earlier works and developed greater dramatic power in the orch. in the style of Meyerbeer, but his works have failed to hold the stage except for occasional perfs. in Italy and in concert versions in Vienna. Maestro di cappella Novara Cath., 1833. Dir., Naples Cons., 1840--70. Wrote 17 masses, orch. fantasies, songs, etc. Operas incl. Maria Stuarda, Elisa e Claudio (1821); Amleto (1822); Don Chisciotte (1829); Francesca da Rimini (1830--1); I briganti (1836); Il bravo (1839); La Vestale (1840); and Violette (1853). Blind from 1862.


Merkel, Gustav (b Oberoderwitz, 1827; d Dresden, 1885). Ger. composer and organist. Court organist, Dresden, from 1864 and prof., Dresden Cons. from 1861. Wrote 9 org. sonatas, many choral preludes, and other works.


Merry Widow, The (Die lustige Witwe). Operetta in 3 acts by Lehár to lib. by V. Léon and L. Stein after Meilhac's comedy L'Attaché. Prod. Vienna 1905 (first Widow was Mizzi Günther), London (Lily Elsie) and NY 1907. Merry Widow's name is Hanna Glawari.


Merulo (orig. Merlotti), Claudio (b Correggio, 1533; d Parma, 1604). It. organist, publisher, and composer. Organist, Brescia 1556, St Mark's Venice, 1557–84. Wrote motets, madrigals, and sacred songs, also opera in madrigal-style La tragedia (Venice 1574). Org., ducal chapel, Parma, from 1584.

Messa di Voce (It.). Placing of the voice. Practice in bel canto of singing a crescendo then a diminuendo on a held note. Not to be confused with mezza voce.


operas: La Béarnaise (1885), La Basoche (1890), Madame Chrysanthème (1893), Les p'tites Michu (1897), Véronique (1898), Fortunio (1907), Béatrice (1914), Monsieur Beaucaire (1919).

ballets: Les deux pigeons (1886), Le Chevalier aux fleurs (1897). Also wrote sym. and pf. pieces.

Messa per i defunti (Mass for the Dead). See Requiem.


Messe des Morts (Mass of the Dead). See Requiem. For that by Berlioz, see Grand' Messe des Morts.

Messiaen, Olivier (Eugène Prosper Charles) (b Avignon, 1908). Fr. composer, organist, and teacher. Studied Paris Cons. 1919–30, studying comp. with (among others) Caussade, Dupré, and Dukas. In his youth he studied Indian and Greek mus. rhythms, plainchant, and folk mus. He also notated the songs of all French birds, classifying them by region. Several of his works quote and make great use of birdsong. In 1931 he became organist of L'Église de la Trinité, Paris, holding the post ever since. In 1936 he became a teacher at the École Normale de Musique and Schola Cantorum, and founded Jeune France, a group of young musicians, with Jolivet, Daniel Lesur, and Baudrier. He was imprisoned by the Germans for 2 years during the war, but on release, 1942, he was appointed a teacher at Paris Cons. (harmony, then analysis from 1947 and comp. from 1966). His pupils have incl. Boulez, Stockhausen, Barraqué, Xenakis, Amy, Sherlaw Johnson, and Goehr. His 2nd wife, the pianist Yvonne Loriod, has exercised great influence on his work. Messiaen's mus., which is among the most influential and idiosyncratic of the century, is compounded from his deep Catholic faith, his celebration of human love, and his love of nature. He gave a new dimension of colour and intensity to org. mus., making special use of acoustic reverberations and contrasts of timbres. His harmony, rich and chromatic, derives from Debussy's use of 7ths and 9ths and modal progressions of chords. In his orch. works he makes use of the ondes Martenot in the vast Turangaïlïa-symphonie and of exotic perc. instrs., giving an oriental effect. Birdsong is also a major feature. His treatment of rhythm is novel, involving irregular metres, some of them originating in ancient Gr. procedures. Messiaen also acknowledges the supremacy of melody. Prin. works:

**orch**: *Le Banquet eucharistique* (1928); *Les Offrandes oubliées* (1930); *Hymne au Saint Sacrément* (1932); *L'Ascension* (1933); *Turangalîla-symphonie* (1946--9); *Rêveil des oiseaux* (1953); *Oiseaux exotiques* (1955--6); *Chronochromie* (1960); *Hai-Kai* (1962); *Couleurs de la cité céleste* (1963); *Et exspecto resurrectionem mortuorum* (1964); *Des canyons aux étoiles* (1970--4).

**vocal and choral**: 2 *Ballades de Villon*, v. and pf. (1921); 3 *Mélodies*, sop. and pf. (1930); *Mass*, 8 sop. and 4 vn. (1933); *Vocalise*, sop. and pf. (1935); *Poèmes pour Mi*, sop. and pf. (1936) with orch. (1937); *O sacrum convivium* (1937); *Chants de terre et de ciel* (1938); 3 *Petites Liturgies de la présence divine*, women's ch., pf., ondes Martenot, and orch. (1944); *Harawi, chant d'amour et de mort*, sop. and pf. (1945); 5 *Rechants*, 12 unacc. vv. (1949); *La Transfiguration de Notre Seigneur Jésus-Christ*, ten., bar., ch., and orch. (1965--9).

**piano**: 8 *Préludes* (1929); *Fantaisie burlesque* (1932); *Pièce pour le tombeau de Paul Dukas* (1935); *Visions de l'Amen*, 2 pf. (1943); *Rondeau* (1943); 26 *Regards sur l'Enfant Jésus* (1944); *Cantéyodjayâ* (1948); 4 *Études de rythme* (1949--50); *Catalogue d’oiseaux* (1956--8); *La Fauvette des jardins* (1972).

**organ**: *Variations écossaises* (1928); *Le Banquet céleste* (1928); *Diptyque* (1930); *Apparition de l'Église éternelle* (1932); *L'Ascension* (1934); *La Nativité du Seigneur* (1935); *Les Corps glorieux* (1939); *Messe de la Pentecôte* (1950); *Livre d'orgue* (1951); *Verset pour la fête de la dédicace* (1960); *Méditations sur le mystère de la Sainte Trinité* (1969).

**misc. instr**: *Thème et Variations*, vn. and pf. (1932); *Fêtes des belles eaux*, 6 ondes Martenot (1937); 2 *Monodies en quart de ton*, ondes Martenot (1938); *Quatuor pour la fin du temps*, vn., cl., vc., pf. (1940); *Le Merle noir*, fl. and pf. (1951); *Timbres-durées, musique concrète* (1952); *Le Tombeau de Jean-Pierre Guézec*, ln. (1971).

**Messiah**, Oratorio by Handel to lib. selected from scriptures by Charles Jennens. Comp. between 22 Aug. and 14 Sept. 1741, though parts are adaptations from other works by Handel. F.p. Dublin, 13 April 1742; London, 23 March 1743; Boston, Mass., 25 Dec. 1818 (extracts in NY 1770). There is no single definitive version, Handel having altered, rewritten, and added numbers for various perf. It became the custom in the 19th cent. to perf. *Messiah* with grossly inflated forces, but in the mid-20th cent. various performing edns. restored the work nearer to its original proportions and reverted to the correct tempo and rhythm for many nos. Mozart composed additional accs. for *Messiah* for an occasion when no org. was available to provide the figured bass, and these are still frequently used.

**Messing** (Ger.). Brass. So *Messinginstrumente*, brass instr.

**Mesto** (It.). Mournful, sad. So *Mestizia*, sadness.

**Mesure** (Fr.). (1) Measure, bar. (2) Time; e.g. *à la mesure* = *a tempo*.

**Metallophone**. Percussion instr. comprising series of tuned metal bars arr. in a single or double row. Orff scored for it in some of his comps. Far Eastern versions influenced development of *glockenspiel* and *vibraphone*.


**Metamorphoses after Ovid, Six.** Work for solo ob., Op. 49, by Britten, comp. 1951. Movements are entitled *Pan*, *Phaeton*, *Niobe*, *Bacchus*, *Narcissus*, and *Arethusa*.

**Metamorphosis of Themes by Weber**, *Symphonic* (Hindemith). See *Symphonic Metamorphosis of Themes by Weber*. 
Metamorphosis. Term used to describe manner in which composer may change tempo, rhythm, and notes of a theme yet preserve its essential and recognizable characteristics. Employed by Liszt in his symphonic poems and by Elgar and Franck in symphonies. Hindemith's *Symphonic Metamorphosis of Themes by Weber* and Britten's *6 Metamorphoses after Ovid* are modern examples of the device. Strauss's use of the term in his *Metamorphosen* refers to Goethe, not to music form.

Metastasio (orig. Trapassi), Pietro Antonio Domenico Bonaventura (*b* Rome, 1698; *d* Vienna, 1782). It. poet and librettist. Pubd. first work at 14 and later enjoyed protection of the singer Marianna Benti-Bulgarelli. Lived in Vienna as court poet from 1730 and devoted himself to providing composers with opera lib., mainly on classical subjects. They were set over 800 times by different composers. Some texts from his vast output were used up to 70 times. *Artaserse* was set by 40 composers. Among those who set his lib. were Galuppi, Gluck, Handel, Hasse (who set nearly all), Jommelli, Koželuh, Mercadante, Meyerbeer, Mozart, Paisiello, Piccinni, Spontini, etc. Gluck's opera reforms were directed against the highly formal, artificial, and conventional nature of Metastasio's works, with the development of the plot being halted continually for displays of vocal agility. Among Metastasio'slibs. were *Didone abbandonata*, *La Clemenza di Tito*, and *Il Rè Pastore*.

Metre. Term used of regular succession of rhythmical impulses, or beats, in poetry and mus., e.g. 3 :4 and 6 :8 being described as different kinds of metres. Rhythm is no longer accepted as a sufficiently precise definition, *metre* being considered as the basic pulse and rhythm as the actual time-patterns of the notes within a measure. E.g., in 3 :4 the 3 beats---strong, weak, weak---are metrical, while the time-values of the notes actually heard are the rhythm.

Metrical Psalm. A psalm versified in a regular syllabic metre which thus can be sung to a hymn-tune. Brought to Britain by Calvinists fleeing to England and Scotland from Geneva. Famous treasury of Eng. sacred tunes is Sternhold and Hopkins's metrical psalter (London 1562). It was followed by other such psalters (Este's 1592, Ravenscroft's 1621, Playford's 1677, Tate and Brady's 1696).

Metric Modulation. Term and technique introduced by Amer. composer Elliott Carter for changing the rhythm (not necessarily the metre) from one section to another.

Metronome. Apparatus for sounding an adjustable number of beats per minute and therefore for fixing the tempo of a comp. An early form, called *chronomètre*, was available at end of 17th cent. and further experiments followed. That most commonly used is a clockwork model patented by Maelzel, who appropriated the idea from the Dutch inventor D. N. Winkel and est. a metronome factory in Paris, 1816. Consists of steel rod, about 7 :FD" long by ;D1;E8" wide, pierced near top through which comes the pivot on which the rod oscillates. This rod, governed by a double pendulum, is suspended by a pivot in front of a wooden case and held perpendicular. By means of a weight, the pendulum may be made to oscillate between 40 and 208 times in a minute. Maelzel's graduated scale, fixed to the case, gives speed of oscillation. A spiral spring keeps the instrument beating for a considerable period. A composer who wants 78 quarter-note (crotchet) beats in 1 minute will write 'M.M. (Maelzel metronome) ;Yα = 78'. It should be mentioned that some composers' metronome markings are suspect. Eds. of early works have in many cases added metronome marks which they think are feasible. Elec. metronomes have been marketed by several firms, and there is a pocket-metronome, about the size of a watch, consisting merely of an adjustable pendulum. The ticking of Maelzel's metronome is supposed to have inspired the theme of the 2nd movement of Beethoven's 8th sym. Several 20th-cent. composers have incorporated the ticking of actual metronomes into their scores, e.g. Ligeti's symphonic poem for 100 metronomes and Gordon Crosse's *Play Ground*.

Metropolitan Opera House. Chief Amer. opera house, now a constituent of NY's Lincoln Center for the Performing Arts. Opened Sept., 1966, with Barber's *Antony and Cleopatra*. 
Seating capacity 3,800. Orig. `Met.' opened 1883, with Gounod's Faust. After first season, Leopold Damrosch was appointed art. dir., but died before his first season was over and was succeeded by Anton Seidl and by Walter Damrosch, son of Leopold, who remained until 1890--1, giving allopas in Ger. Singers at the Met. in the period up to 1903 incl. Nilsson, Materna, Sembrich, Nordica, Eames, the de Reszkes, Calvé, Melba, Plan;alco, Maurel, and Scotti. In 1903 Heinrich Conried became manager, engaging Caruso, Fremstad, Farrar, and Chaliapin. In 1907 he brought Mahler as cond., but resigned in 1908 and was followed by the joint direction of Andreas Dippel and Giulio Gatti-Casazza who engaged Toscanini as cond. Dippel resigned in 1910 and Gatti-Casazza remained until 1935. An outstanding occasion was the f.p. in 1910 of Puccini's La Fanciulla del West, with Caruso, Destinn, and Toscanini. Toscanini resigned in 1914--15 and was followed by a group of conductors among whom Bodanzky, Serafin, and Wolff were outstanding. During Gatti-Casazza's régime operas by Strauss, Janáček, Respighi, and others had their first Amer. performances. Gigli, Ponselle, Pinza, Flagstad, Leider, Melchior, Muzio, Jeritza, and Tibbett were among the principal singers. Gatti-Casazza's successor was Herbert Wittherspoon, who died almost immediately and the management passed to Edward Johnson, a member of the company since 1922. In his 15 years he encouraged Amer. singers, e.g. Warren, Peerce, Tucker, Traubel, Thebom, and strengthened the conducting by engaging Stiedry, Walter, Busch, Szell, Reiner, and others. From 1950 to 1972, Rudolf Bing was manager. In his régime stage techniques were modernized and theatrical producers engaged. He extended the season from 30 to 45 weeks. Great singers in his era incl. Callas, Tebaldi, Price, Merrill, de los Angeles, Bergonzi, and Siepi. Bing was succeeded by Goeran Gentele, who was killed before taking office, though not before he had appointed the Met.'s first mus. dir. Rafael Kubelik. The manager from 1973 was Schuyler Chapin. He appointed James Levine mus. dir. in 1975. Broadcasting from the Met. began in 1931. Since 1932 the Saturday matinées have been relayed nationally.


Meyerbeer, Giacomo (really Jakob Liebmann Beer) (b Berlin, 1791; d Paris, 1864). Ger. composer who worked mainly in Paris. After receiving legacy from relation named Meyer converted his name into Meyerbeer. Child prodigy pianist, playing Mozart conc. in public at age 7. Studied counterpart with Vogler at Darmstadt 1810--12, at which time he wrote 2 operas and an oratorio. His comic opera was a failure in Vienna, where he was urged by Salieri to study vocal methods in It. He fell under Rossini's spell in 1815 and wrote 6 It. operas between 1817 and 1824, all successful, especially Il Crociato in Egitto. Weber advised him to turn to Ger. opera, but after the Paris première of Il Crociato in 1826 he concentrated on Fr. opera, spending the next few years assimilating Fr. history and
character. He collaborated with the librettist Scribe and their first opera, *Robert le Diable*, in 5 acts and on a grand scale, was an unprecedented success. This was followed by *Les Huguenots* and *Le Prophète*. He was Generalmusikdirektor in Berlin 1842–9, during which time he wrote *Ein Feldlager in Schlesien* for Jenny Lind, later incorporating some of its nos. into *L'Étoile du Nord*. The success of Meyerbeer's pageant-like operas irked Wagner (who nevertheless learned from them in early works like *Rienzi*) and Meyerbeer, born of Jewish parentage, was bitterly attacked in Wagner's pamphlet *Das Judentum in der Musik* in spite of the fact that Meyerbeer had assisted him early in his career. He returned to Paris in 1863 to supervise rehearsals of his longest opera, *L'Africaine*, on which he had been working for nearly 25 years but he became ill and died. It had been customary to deride Meyerbeer for aneclecticism which lacked sufficient inner conviction to give his operas life beyond their day and away from the spectacular dramatic productions they received in Paris. Revivals of his operas, however, have revealed virtues which were his alone, and, as with so many other figures in music history, it would be rash to write him off as forgotten. Prin. works:


**Mezzo, mezza** (It.). Half. Mezza voce, half-voice, i.e. half the vocal (or instr.) power possible. (Not to be confused with *Messa di voce*.) Mezzo-forte, half-loud, i.e. neither loud nor soft.

**Mezzo-Soprano** (It.). Half-soprano. Female (or artificial male) v. midway between sop. and cont. Several operatic roles written for sops. are traditionally sung by and better suited to mezzos, e.g. Dorabella in *Cosi fan tutte*, Carmen, Oktavian in *Der Rosenkavalier*, the Composer in *Ariadne auf Naxos*. Occasionally a singer will describe herself as 'mezzo-contralto', meaning a little lower in range than mezzo.

**mf.** = *Mezzo forte*, Half-loud.

**M.G.** = *Main gauche* (Fr.). Left hand.

**Mi.** (1) The 3rd degree of the major scale, according to the system of vocal syllables derived from Guido d'Arezzo (see *Hexachord*), and so used (spelt *Me*) in Tonic Sol-fa, in which it is also the 5th degree of the minor scale. In many countries, however, the name has become attached (on 'fixed-doh' principles) to the note E, in whatever key it may occur. (2) *Messiaen*’s intimate name for his first wife, the violinist Claire Desnos, for whom he wrote his *Poèmes pour Mi*.

**Miaskovsky.** See *Myaskovsky, Nikolay*.

and Manuela in his Bolivar (1950). CG 1937 (Micaela in Carmen), San Francisco 1938,

Michelangeli, Arturo Benedetto (b Brescia, 1920). It. pianist. Studied Brescia and Milan
appearances infrequent.

Michelangelo Buonarroti, Suite on Verses of. Michelangelo Sonnets (Britten). See Seven Sonnets of Michelangelo.

Mi contra Fa. The tritone (interval of 3 whole tones), from F up or down to B, difficult to
sing, thus giving rise to the saying 'Mi contra fa diabolus est in musica' ('Mi against fa ;obthe Hexachord system names for these notes;cb is the devil in music').

Microtone. All intervals which lie between the semi-tones of the 12-note, equal-tempered
tuning system. Several 20th-cent. composers have experimented in microtones and quarter-
tones. Joseph Yasser proposed a scale of 19 notes per octave and Adriaan Fokker 31 per
octave, but little mus. has been written using these temperaments because instrs. are not
designed to play them. Elec. instrs., however, enable division of intervals other than the
octave in equal intervals, as in Stockhausen's Gesang der Jünglinge. Among the earliest
composers to employ microtones were Ives, Bartók, and Bloch but as incidental features.
More systematic use was devised by A. Hába, J. Carrillo, and H. Partch.

Middelschulte, Wilhelm (b Werne, 1862; d Werne, 1943). Ger. organist and composer.
Studied Berlin. Organist, Lukaskirche, Berlin, 1888--91, Chicago R.C. Cath. 1891--5, St
James's Ch., Wisconsin, 1899--1919. Wrote several org. works.

Middle C. The note C found at approx. middle of pf. kbd., commonly tuned to 256 Hz. The
pitch represented by note on 1st ledger line below treble staff, or 1st above bass staff.

Midi, Le (Haydn). See Matin, Le.

Prod. London 1955, San Francisco 1983. Ritual Dances from Act II are often perf. as concert
piece and were f.p. before opera was prod. (Basle, 1953, Liverpool 1954).

Midsummer Night's Dream, A. Play (1593--4) by Shakespeare which has attracted several
composers. (1) The Fairy Queen, 1691, adaptation (by E. Settle?) of Shakespeare for which
Purcell wrote incidental mus. Shakespeare's text is not quoted. (2) Mendelssohn composed
an Ov. in E major, Op. 26, in 1826 when he was 17, adding additional items of incidental
mus., Op. 61, for a prod. of the play at Potsdam in Oct. 1843 these being: 1. Scherzo
12. Melodrama. 12a. Finale (Act 5). (3) Incidental mus. by Orff commissioned by Nazis
when Mendelssohn's mus. was banned. 1st version 1939 (f.p. Frankfurt 1939; withdrawn),
(f.p. Stuttgart 1964). (4) Opera in 3 acts by Britten to lib. (Shakespeare's text) abbreviated by
Glyndebourne 1981.
Mighty Handful (Russ., *Moguchaya kuchka*). Term coined by critic V. Stasov and applied to the 5 Russ. composers Balakirev, Borodin, Cui, Mussorgsky, and Rimsky-Korsakov who were consciously nationalist in their approach to mus. Sometimes known as 'the Five' or the 'MightyFive'.


**Mignonie, Francisco** (b Santo Paulo, 1897). Brazilian composer, cond., and pianist. Studied in Santo Paulo and Milan. Prof. of pf. and harmony Rio Cons. since 1934. Works incl. operas, ballets, orch. mus., and smaller pieces.


**Mikrokosmos.** 153 'progressive pieces for pianoforte' by Bartók comp. between 1926 and 1939 and pubd. in 6 vols. 7 pieces (Nos. 69, 113, 123, 127, 135, 145, 146) transcr. by Bartók for 2 pf. 7 pieces (Nos. 102, 117, 137, 139, 142, 151, 153) transcr. by Tibór Sérl for orch. 5 pieces (Nos. 102, 108, 116, 139, 142) transcr. by Sérl for str. qt.

**Milán, Luis de** (b Valencia, c.1500; d Valencia, c.1561). Sp. composer, poet, and player of the vihuela, for which he wrote many pieces. Also wrote songs with vihuela acc., a book of them pubd. 1536.


Mildmay, Audrey (b Herstmonceux, 1900; d London, 1953). Eng. sop. Sang with Carl Rosa and SW. Married John Christie of Glyndebourne, 1931, who built opera house for her and launched famous summer operatic fest. 1934. She sang Susanna (Figaro), Zerlina (Don Giovanni), and Norina (Don Pasquale) at Glyndebourne. Edinburgh Fest. was her idea.


Milhaud, Darius (b Aix-en-Provence, 1892; d Geneva, 1974). Fr. composer and pianist. Entered Paris Cons. 1909, studying with Gédalge, Widor, and d'Indy. Attaché at Fr. legation, Rio de Janeiro, 1917--19, meeting Claudel, poet-diplomat, who was to write lib. for several of his works. Returned to Paris 1919, becoming known as one of Les Six who owed allegiance to Satie and Cocteau. Visited USA 1922 as pianist in his own works. Left Fr. 1940, settling in USA, teaching at Mills Coll., Oakland, Calif., 1940--71, and in summers at Aspen, Colorado. Also taught at Paris Cons. 1947--71. Extremely prolific composer, despite handicap of precarious health from late 1920s when rheumatic condition necessitated use of wheelchair. Dominating feature of his mus. is use of polytonality. Experimented with many instr. combinations and also with tape. Prin. works:

operas: Les Malheurs d'Orphée (1925); Le Pauvre Matelot (1926); Christophe Colomb (1928); Maximilien (1930); Médée (1938); Bolivar (1943); David (1952); La Mère coupable (based on 3rd play of Beaumarchais's Figaro trilogy) (1964); Si Louis (1970).

ballets: L'Homme et son désir (1918); Le Boeuf sur le toit (1919); Les Mariés de la Tour Eiffel (1921); La Création du monde (1923); Le Train bleu (1924); La Bien-Aimée (after Schubert and Liszt) (1928); La Mort d'un tyran (1933); Mme Miroir (1943); Jeux de printemps (Imagined Wing) (1944); The Bells (1946); Les Rêves de Jacob (1949); Vendange (1952).

theatre: Agamemnon, incidental mus. to Claudel adaptation of Aeschylus (1913--14); Protée, incidental mus. to drama by Claudel (1913--19); Les Choéphores, Claudel, after Aeschylus (1915); Les Euménides, Claudel, after Aeschylus (1917--22); L'Annonce faite à Marie, incidental mus. to Claudel drama (1932); Le Jeu de Robin et Marion, mystery play after Adam de la Halle (1951); L'Opéra des gueux, arr. of The Beggar's Opera (1937).

orch: 6 syms. for small orch. (Le Printemps, Pastorale, Serenade, 10 str. instr., 10 wind instr., 4 vv., ob., vc.) (1917--22); Saudades do Brazil (1920--1, orig. for pf.); Suite provençalcale (1937); Suite fran;alcaise (1945); Syms. Nos. 1--12, comp. 1940--62 (No. 1 Hymnus ambrosianus with ch.); va. conc. (1927); 2 vc. concs. (1935, 1946); cl. conc. (1941); harp conc. (1954). [spiano and orch: 5 concs; 5 Études (1920); Le Carnaval d'Aix (1926); Conc. for 2 pf. (1942).

violin and orch: Concertino de printemps (1934); 3 concs. (1927--58) (No. 3 Concerto Royal).

misc: Conc., perc. and small orch. (1930); Suite for harmonica (or vn.) and orch. (1942); L'Aphothése de Molière, hpd. and str. (1948); conc. for marimba, vibraphone, and orch. (1947); Concertino d'hiver, tb. and str. (1953).

chamber music: 18 str. qts., comp. 1912--62 (Nos. 14 and 15 can be played separately or together as an octet, 1949); La Cheminée du roi René, suite (1939); str. trio (1947); str. septet (1964); sonatinas for vn. and va., fl. and pf., cl. and pf.; sonatas for va., and for vn. and hpd.; Élégie for vc. and pf. (1945).

piano: Sonata No. 1 (1916), No. 2 (1949); Saudades do Brazil (1920--1, also orch.); [nmL'Album de Madame Bovary (1934); Le Candélabre à sept branches (1951); Scaramouche for 2 pf. (1939); Paris, suite of 6 pieces for 4 pf. (1948).
Military band. This term is used in Britain to describe either an actual army (or naval or air-force) band or for one on the same model, i.e. comprising both brass and woodwind instr. The composition of such bands varies widely in different countries, and even in different regimental or other units of the same country. One common Brit. combination is as follows: (a) 1 picc. (or fl., or both); 1 ob.; 1 small cl., 12--14 ordinary cl., 2 bass cl.; 1 alto and 1 ten. sax; 2 bn. (b) 4 hn., 2 bars., 2 euphoniums, 4 bombardons. (c) 4 cornets; 2 tpt.; 3 tb. (d) 2 drummers with a variety of perc. instr. Sometimes, when conditions of perf. allow, 1 or 2 str. db. may appear, as an alternative to the same number of bass wind instr. Bands in USA vary from the above scheme merely in detail. The score and parts of the military band, unlike those of the brass band, employ the ordinary orch. system of notation. The term `wind band' is used in USA.


Miller, (Alton) Glenn (b Clarinda, Iowa, 1904; d between London and Paris, 1944). Amer. trombonist, band-leader, composer, and arranger. Played in various bands from 1921 until joining Dorsey brothers' orch. 1934. Devised reed section of cl. and 4 sax. while with Ray Noble 1935. Formed own band 1937; this became one of best-known and most popular in the world because of its characteristic sound, exemplified in recordings such as Moonlight Serenade, Chattanooga Choo-Choo, In the Mood, American Patrol, etc. Disbanded 1942 when Miller joined US Army. In 1944 assembled service band and went to Eng. same year. Disappeared on flight to Paris, Dec. 1944, aircraft never being found. Band continued under other leaders, notably Ray McKinley (1956--65).

Milloöcker, Karl (b Vienna, 1842; d Baden, 1899). Austrian composer and cond. Studied Vienna Cons. Cond. posts at Graz and Vienna, where he was cond. and composer at Theater an der Wien from 1869. Prolific composer of operettas, best-known of which are Der tote Gast (1865), Der Bettelstudent (1882), Gasparone (1884), Der arme Jonathan (1890).

Mills, Charles (b Asheville, N. Carolina, 1914; d NY, 1982). Amer. composer. Played in jazz bands from age 17. Studied NY with Copland, Sessions, and Harris. Winner of several prizes. Commissioned by Mitropoulos to compose work for NY P.O., 1951. Prin. works incl. 4 syms., pf. conc., fl. conc., Theme and Variations for orch., ob. concerto, and many chamber works, some involving jazz groups.

Visited USA as lecturer 1965--7. Also writer on mus. Works mainly choral, with strong religious (R.C.) basis, incl.:

**orch:** Variations (1958); Divertimento for str. (1961); Chamber Sym. (1968); Sym. No. 1 (1972), No. 2 for ten., ch., and orch. (1978); conc. for symphonic wind band (1979); conc. for str. (1982).

**chorus and orch:** Salutatio angelica (1948); The City of Desolation (1955); St Francis (1956); The Water and the Fire (1960--1); Break to be Built, O Stone (1962); Festival Te Deum (1967); Roman Spring (1969); Motet for Peace (1973); Emmanuel Cantata (1975).

**unacc. chorus:** Mass (1951); Benedic anima mea Dominum (1954); The Harrowing of Hell (1956); Cast Wide the Folding Doorways of the East (1963); Ashmansworth (1963); The Leaden Echo and the Golden Echo (1974).

**voice and instr:** The Song of Akhenaten, sop. and chamber orch. (1957); Our Lady's Hours, sop. and pf. (1957); Midway, mez. and chamber orch. (1974).

**chamber music:** Ob. qt. (1953); wind quintet (1964); str. qt. (1975).


Mime. (1) Acting in dumb-show (or the actor in such) sometimes acc. by mus. (2) The Nibelung dwarf, brother of Alberich in Wagner's Der Ring des Nibelungen, who brings up Siegfried.

Mimodrama. Play or drama in which action is carried on in dumb-show, often to mus. Differs from ballet because movements are not formalized.

Minaccevole; minaccevolmente (It.). Menacing; menacingly. So also minacciando, minaccioso, minacciosamente.


Minim. See Half-note.

Minimalists. Term applied to group of composers, e.g. Steve Reich and Philip Glass, in whose music there is the minimum of material which is repeated to maximum effect.
Minkus, Léon (really Aloisius Ludwig) (b Vienna, 1826; d Vienna, 1917). Austrian composer of ballet mus. Collab. with Delibes on *La Source*, Paris 1866. Settled in Russia and wrote mus. for many Petipa ballets in St Petersburg, incl. *Don Quixote* (1869) and *La Bayadère* (1877). From mus. point of view, had misfortune to be contemporary of Tchaikovsky.

*Minneapolis Symphony Orchestra.* See *Minnesota Orchestra.*

Minnelied (Ger.). Love song.

Minnesinger (Ger.). 'Singer(s) of love'. Ger. equivalent of troubadours, flourishing in 12th- and 13th-cent. guilds. Mainly of aristocratic orig. in contrast to *Meistersinger* who were of merchant class. Among the most celebrated Minnesinger were Walther von der Vogelweide (*d* 1230), Neidhart von Reuenthal (*c.*1180--1240), Heinrich von Meissen (Frauenlob, *d* 1318), Hermann, the Monk of Salzburg (*c.*1350--1410), and Oswald von Wolkenstein (*c.*1377--1445). Wagner's *Tannhäuser* and Strauss's *Guntram* are operas dealing with the Minnesinger class. Minnesota Orchestra. Name since 1968 of Minneapolis S.O., USA, giving regular series of subscription concerts in Minneapolis and St Paul. Founded 1903 by Emil Oberhoffer who was cond. until 1922, followed by Bruno Walter 1922--3, Henry Verbrugghen 1923--31, Eugene Ormandy 1931--6, Dimitri Mitropoulos 1937--49, Antal Dorati 1949--60, Stanislaw Skrowaczewski 1960--80, Neville Marriner 1979--86.

Minor (It. *Minore*; Fr. *mineur*). Opposite of major, applied to scale, key, chord, and intervals.

Minor Common Chord. Common chord of which the 3rd is minor.

Minor Intervals. See *Interval.*

Minor Scale. See *Scale.*

Minstrels. (1) See *Menestrel.* (2) Black-faced entertainers, 'nigger minstrels', popular in USA (though not with genuine blacks) from about 1830s whose songs and humour were based on those of Negroes. Debussy's *Minstrels* in his *Préludes* (Book 1, No.12), refers to these mus.-hall troupes.


Minuet (Eng.), Menuet (Fr.), Menuett (Ger.), Minuetto (It.). Dance in triple time, orig. as Fr. rustic dance and adapted by the court in the 17th cent. So called because of small, dainty step (*menu* = small) which is characteristic. Soon taken up by composers of art mus. from Lully onwards and became one of optional movements of the *Suite*. It also occurred in ovs. by Bach and Handel. In 18th cent. it was used in syms. (and other forms) by Wagenseil, Haydn, Mozart, and others, becoming the standard 3rd movement until supplanted from Beethoven onwards by the scherzo. Normally in A|B|A form, the B section being a contrasting minuet called 'trio' because some Fr. composers wrote it in 3-part harmony or reduced the performers to 3. Note that, although Beethoven and other composers used it in their scores, the word *Menuetto* does not exist in any language.
Minute Waltz. Nickname for Chopin's Waltz in Db, Op. 64, No. 1, comp. 1847, on the assumption that it can be played in 1 minute—but only if played too fast.

Miracle. Nickname of Haydn's Sym. in D major, No. 96 in Breitkopf edn., comp. London 1791. So called in error because it used to be said that its f.p. in London on 11 Mar. 1791 the audience rushed forward at the end to congratulate the composer, thereby escaping injury when a chandelier collapsed on to their vacated seats. Research has est. that this incident occurred during Haydn's 2nd visit to London, at a concert on 2 Feb. 1795 and that the sym. which had been played, and which therefore really deserves the nickname, was Haydn's No. 102 in Bb.


Miracle Plays, Mysteries, and Moralities. The custom of teaching Bible stories by means of sacred dramas (often in church) is venerable. These dramas were known as Miracle Plays (or, simply, Miracles), another name, given by writers on the subject (apparently first in the 18th cent.), being Mystery. Of similar character were the plays which, personifying virtues and vices, taught moral lessons, e.g. Moralities. Religious plays of such types as these are recorded as early as the 4th cent. In Eng., there are records of them from the 11th to the 16th cents., some of the finest being perf. in York and Chester. Even today there are traces of them in the rural perf.s of mummers in the N. of Eng. (e.g. the play of St George and the Dragon). Corpus Christi (June) was in some cities a great occasion for plays in the streets (at Chester 24 such played in a single day, moving to different locations, with all 24 given at each). Some of the plays involved a good deal of singing, and contained the seeds of the future masque, oratorio, and opera. In the 20th cent. several composers have based works on the old mystery plays, notably Stravinsky and Britten (whose Noye's Fludde is a fine example). Vaughan Williams described his opera based on Bunyan's The Pilgrim's Progress as a morality.


Mirliton. Generic term applied to acoustical devices, many of folk origin, which modify tonal characteristics of other instruments by means of vibration of their membrane, as incomb and paper.


Mirror Canon, Mirror Fugue. Canon or fugue in which the parts (or vv.) and intervals appear in the score simultaneously both the right way up and upside down, as if a mirror lay between them.

Miserere, Ps. 51 (50 in R.C. numeration). In the R.C. Church it is sung in the service of Lauds. It has frequently been set by composers. A famous operatic setting occurs in Act 4 of Verdi’s Il Trovatore, for sop., ten., ch., and orch.

Miserly Knight, The (Skupoy rytzar). Opera in 3 scenes by Rakhmaninov, a setting of Pushkin’s poem. Comp. 1905, prod. Moscow 1906.

Missa (Lat.). Mass. Thus one finds Missa brevis, short mass; missa cantata, sung mass; missa ad fugam or missa ad canones, mass in fugal or canonic style; missa sine nomine, mass without a name, i.e. comp. (in 15th and 16th cents.) with orig. material and not, as was customary, on an existing plainsong or secular melody.

Missa in tempore belli (Mass in time of war) (Haydn). See Paukenmesse.

Missa Papae Marcelli (Mass of Pope Marcellus). Mass for 6 vv. by Palestrina comp. c.1561. The PopeMarcellus II, who resigned after only a few weeks, showed a desire to promote a reform in church mus. and this Mass is traditionally assoc. with the circumstance. But the romantic legend that has grown around the occurrence has no historical basis.

Missa pro defunctis (Mass for the dead). See Requiem.

Missa solemnis (Lat., ‘Solemn Mass’). (1) In which all sections---apart from the readings of the Epistle and the Gospel---are sung either in polyphony or plainchant. Term is also applied to elaborate ceremonial setting. (2) See Mass in D (Beethoven).


Miss Donnithorne’s Maggot. Th. piece by Maxwell Davies for mez. and chamber ens. (incl. 4 metronomes, football rattle, bosun’s whistle, chamois leather rubbed on glass). Text by Randolph Stow. F.p. Adelaide, S. Australia, 1974, with Mary Thomas (mez.), cond. composer.


Mistero, misterio (It.). Mystery. Misterioso, mysteriously; misteriosamente, in a mysterious manner.

Misura (It.). Measure. (1) in the Eng. sense of ’bar’. (2) In the general sense of regularity. So alla misura, in strict time; senza misura, without strict time. And so, too, misurato, measured, i.e. strictly in time.


Mitte (Ger.). Middle, e.g. *Auf der Mitte des Bogen*, In the middle of the bow. Mixed Chorus, Mixed Voices. *Body* containing male and female vv.

Mixed Media. Term for theatrical works, events, or 'happenings' in which several forms of art are merged, e.g. mus., dance, film, elec. devices, etc. *Avant-garde* composers such as Cage, Berio, Xenakis, Stockhausen, and Reich have created mixed media works.

Mixer. Elec. devicewhich combines several signals and routes them to one or more channels corresponding to tracks on a magnetic tape, or to a loudspeaker.

Mixolydian Mode. See *Modes*.

Mixture Stop. Org. stop in which each finger-key (or pedal-key) played operates on a group of pipes corresponding to some of the higher harmonics of the note of that key. The group may be of from 2 to 7 pipes and the stop is then spoken of as having that number of *Ranks* (indicated in order specifications in Roman figures). It cannot be used alone, but adds brightness and richness when combined with stops of normal pitch in 'Full Organ', etc. See also *Sesquialtera*.

M.K. Abbreviation for *Manualkoppel* (Ger.), i.e. Manual Coupler (in org. mus.---followed by an indication of the particular manuals to be coupled).

Mlada. Opera in 4 acts by Rimsky-Korsakov to his own lib. based on lib. for earlier scheme for opera-ballet to be written incollab. with Borodin, Cui, and Mussorgsky, with ballet mus. by Minkus. Prod. St Petersburg 1892.


M.M. (1) See Metronome. (2) Abbreviation for Master of Music (sometimes M.Mus.).

M.Mus. See Master of Music.


Modal. Pertaining to the modes; style of comp. in which the modes are used.

Modes. (1)'Names for each of the ways of ordering a scale, i.e. major mode and minor mode. (2)'The scales which dominated European mus. for 1,100 years (approx.

ad 400 to
ad 1500) and strongly influenced composers for another hundred years (up to c. 1600). They have since reappeared from time to time in the work of some composers, especially in the 20th cent. Throughout that total period of 1,500 years the plainsong of the Church, which is entirely 'modal', has continued to accustom the ears of fresh generations to the melodic effect of the Modes. But the description 'Church Modes' or 'Ecclesiastical Modes' is wrong, since their use was general. The available mus. material at the time when the Modes became accepted was that which may be nowadays conveniently represented by the white keys of the pf. or org., the notes of which constitute (with slight differences of tuning) the scale worked out scientifically in the 4th cent.

be by Pythagoras and the Gr. thinkers of his time. In the 2nd cent.
ad the Greeks were using this scale in 7 different ways: Gr. influence was strong in the early Christian Church and changes in the modal system developed among singers as a practical measure. In the 5th cent. 4 modes were adopted (Authentic Modes) and at the time of Pope Gregory (c. 540--604) 4 more were added (Plagal) and later 4 more, making 12. In the Authentic Modes, the 5th note (the Dominant), was much used as a reciting-note in plainsong, and the first (the Final), as a cadence-note, to close a passage. The Authentic Modes may be re-created by playing on the pf. octave scales of white notes beginning respectively on D, E, F, and G. A melody played in one of the modes and then in another will alter in some of its intervals and hence in its general effect, as opposed to a melody played in our 12 major or minor scales, which are all alike as to intervals. The Plagal Modes were merely new forms of the others, being the same 4 taken in a compass lying not between Final and Final of the corresponding authentic modes but between their Dominant and Dominant, the Final, on which the cadences fell, thus coming in the middle. In order to avoid having the Reciting Note at the very top or bottom of the series of notes a new one was chosen, lying 3 notes below the original, and this was now regarded as the Dominant. The whole series was now as follows (A = Authentic and P = Plagal): [bn [cl0] [xfMode I (A)] [sv1,1s] Range [sv2,1s] D-D [sv3,1s] with [sv4,1s] Dominant A' [sv5,1s] [va0,1,5] [sv6,3s] [vs7,6,29] [vd0,2,7] [dt7vg,1v,2,3v,4v,5v] [cl8] [rf] [btMode I (A) [ntRange] [qc] [ntDominant] [ntA'] [et] [btII (P) [qr] [nt] [qc] [ntA] [nt] [qc] [nt_] [wsF] [et] [btIII (A) [qr] [nt] [qc] [nt-E] [nt] [qc] [nt_] [wsC] [sd] [fn1] [et] [btIV (P) [qr] [nt] [qc] [nt-B] [nt] [qc] [nt_] [wsA] [et] [btV (A) [qr] [nt] [qc] [ntF] [nt] [qc] [nt_] [wsC] [et] [btVI (P) [qr] [nt] [qc] [nt-C] [nt] [qc] [nt_] [wsA] [et] [btVII (A) [qr] [nt] [qc] [ntG] [nt] [qc] [nt_] [wsD] [et] [btVIII (P) [qr] [nt] [qc] [nt-D] [nt] [qc] [nt_] [wsC] [sd] [et] [xn] Nearly a thousand years after Gregory a Swiss monk, Henry of Glarus, or Henricus Glareanus,
brought forth, in a book called *Dodecachordon* (1547), a theory that there should, historically, be 12 modes instead of 8. He added modes on A and C (none on the unsuitable B), with their Plagal forms, so that the table above was complemented as follows:

<table>
<thead>
<tr>
<th>Mode</th>
<th>Signatures</th>
<th>Dominants</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Dorian</td>
<td>[Dorian]</td>
<td>G</td>
</tr>
<tr>
<td>II. HypoDorian</td>
<td>[HypoDorian]</td>
<td>[Dorian]</td>
</tr>
<tr>
<td>III. Phrygian</td>
<td>[Phrygian]</td>
<td>[HypoDorian]</td>
</tr>
<tr>
<td>IV. HypoPhrygian</td>
<td>[HypoPhrygian]</td>
<td>[HypoDorian]</td>
</tr>
<tr>
<td>V. Lydian</td>
<td>[Lydian]</td>
<td>[HypoLydian]</td>
</tr>
<tr>
<td>VI. HypoLydian</td>
<td>[HypoLydian]</td>
<td>[Lydian]</td>
</tr>
<tr>
<td>VII. Mixolydian</td>
<td>[Mixolydian]</td>
<td>[HypoLydian]</td>
</tr>
<tr>
<td>VIII. Ionian</td>
<td>[Ionian]</td>
<td>[HypoIonian]</td>
</tr>
<tr>
<td>IX. HypoIonian</td>
<td>[HypoIonian]</td>
<td>[Ionian]</td>
</tr>
<tr>
<td>X. Dorian</td>
<td>[Dorian]</td>
<td>G</td>
</tr>
<tr>
<td>XI. HypoDorian</td>
<td>[HypoDorian]</td>
<td>[Dorian]</td>
</tr>
<tr>
<td>XII. Phrygian</td>
<td>[Phrygian]</td>
<td>[HypoDorian]</td>
</tr>
</tbody>
</table>

It should be clearly understood that the difference between the various modes is not one of pitch but of the order in which fall the tones and semitones. Any mode could be taken at another than its original pitch (i.e. transposed), but in that case its intervals remained as before. Thus the whole series could be set out as beginning on C, when the Dorian and Lydian (to take two examples) would appear as follows:

The Authentic Modes shown uniformly with C as final (with the semitones marked) I. Dorian.

Mödl, Martha (b Nuremberg, 1912). Ger. sop., orig. mez. Studied Nuremberg. Opera début Remscheid 1942 as Cherubino. Düsseldorf Opera 1945--9 as mez., Hamburg Opera from 1949, also Vienna State Opera. CG 1949--50 (début as Carmen) and 1953; début NY Met. 1956. Sang as dramaticsop. from 1950; Kundry (Parsifal) at Bayreuth 1951, followed by other Wagner roles incl. Brünnhilde and Isolde. Sang in 1981 Salzburg f.p. of Cerha's *Baal*. Modo (It., 'restrained', 'moderate'). Direction used either alone, as in Elgar's Vc. Conc., or as qualification of another direction, e.g. *allegro moderato* (a bit slower than *allegro*). Fr. *modéré*.[xM][xM0][fS][eL2][fY75][1,6,6]*:sdThe Dominants of the two modes so marked (one of them Authentic and the other Plagal) would normally be B, but this being found an unsuitable note C was adopted instead. It will be noted that the odd-numbered Modes are the Authentic ones and the even-numbered the Plagal.)

Music[cM][cM0][cM1][cM3][79][cM5][cM11][cM5][cM8][10][84][cM1][cM][cM][aM][Modo][It.]. (1) Manner, e.g. *In modo di*, in the manner of. (2) Mode (see Modes).

Modulation. The changing from one key to another in the course of a section of a comp. by evolutionary mus. means (not just by stopping and starting anew in another key) and as a part of the work's formal organization. The simplest and most natural modulations are to the related keys (or attendant keys) i.e. to the relative minor or major, to the dominant and its relative major or minor and to the subdominant and its relative minor or major. The tonic-major and minor are also related keys, modulation from one to the other being simple, but they are not usually so described. *Chromatic modulation*, found frequently in Wagner, Franck, and Strauss, in general means altering a chord by means of a chromatic change. It can also be achieved by moving basses up or down major or minor 3rds. *Enharmonic modulation* covers the use of chords altered by enharmonic means, e.g. turning a dominant 7th chord to a Ger. 6th. Modulation becomes less of a feature in atonal mus. because of the enlargement of the scale. First composers to use modulation may have been Obrecht and Desprès. Chromatic modulation occurs in madrigals of Gesualdo and Monteverdi.
Bull's organ fantasia *Ut, re, mi, fa, sol, la* modulates a whole tone upward successively into different keys. With J. S. Bach, modulation became integral part of fugue.

**Modulator.** (1) Elec. device by which frequency or amplitude of a waveform can be changed. (2) Diagram used in teaching of tonic sol-fa on which note-names are ranged in order perpendicularly.

**Modus Lascivus.** The Ionian mode, the same as the major scale of C.

**Moeran, Ernest John** (b Heston, Middx., 1894; d Kenmare, Co. Kerry, 1950). Eng. composer of Irish descent. Studied RCM and with John Ireland. Collected folksongs in Norfolk, where he lived for several years. Mus. first heard in London 1923. Comps., which are predominantly lyrical, incl.:

- **orch:** *In the Mountain Country* (1921); Rhapsodies Nos. 1 and 2 (1924); *Whythorne’s Shadow* (1931); *Lonely Waters* (1932); Sym. in G minor (1934--7); *Overture for a masque* (1944); *Sinfonietta* (1944); *Serenade in G* (1948).
- **concertos:** Vn. (1942); *Rhapsody* for pf. and orch. (1943); Vc. (1945).
- **chamber music:** Str. qt.; vn sonata; sonata for 2 unac. vns. (1935); ob. qt. (1946); vc. sonata (1947); *Prelude* for vc. and pf. (1948).
- **piano:** 3 Pieces (1919); *Theme and Variations* (1920); *On a May Morning, Stalham River, Toccata* (1921); 3 Fancies (1922); 2 Legends (1923); *Bank Holiday, Summer Valley* (1925); *Irish Love Song* (1926); *White Mountain* (1927); *Prelude and Berceuse* (1933).
- **song:** Ludlow Town, 4 Housman Songs for bar. and pf. (1920).


**Moffo, Anna** (b Wayne, Penn., 1932). Amer. sop. Studied Curtis Institute and in Rome. Opera début, Spoleto 1955 as Norina in Donizetti’s *Don Pasquale*. Début Chicago Lyric Opera 1957 (Nannetta in Verdi’s *Falstaff*), NY Met. 1959 (Violetta in *La traviata*), CG 1964 (Gilda in *Rigoletto*).

**Mohaupt, Richard** (b Breslau, 1904; d Reichenau, Austria, 1957). Ger. composer and cond. Held opera posts in Ger. until forced to leave. His opera *Die Wirtin von Pinsk* was prod. Dresden 1938 and banned by the Nazis after 2 perf.s. Lived in USA 1939--55. Sym. and vn. conc.f.p. by NY P.O. His operas *Bremer Stadtmusikanten* and *Der grüne Kakadu* were prod. at Bonn (1949) and Hamburg (1958) respectively.

**Moise** (Rossini). See *Mosè in Egitto*.

**Moiseiwitsch** (Moiseivich), Benno (b Odessa, 1890; d London, 1963). Russ.-born pianist (Brit. nationality from 1937). Studied at Odessa and became pupil of Leschetizky in Vienna,
1904. First appeared in Eng. at Reading, 1908, London 1909. Continental tours, then settled in Eng. 1914. Expert in classical repertory but noted above all for his playing of mus. of Rakhmaninov, regarded as surpassed in its day only by composer himself.


Moll (Ger.). Minor, in the sense of key, e.g. A moll, A minor; Moll Ton, or Moll Tonart, minor key.


Molto (It.). Much, very, e.g. allegro molto, very quickly.

Momente (Moments). Comp. by Stockhausen for sop. solo, 4 ch. groups, and 13 instrumentalists. The first 'Donaueschingen' version dates from 1961--4, the 2nd 'Europa' from 1972.

Moment-Form. Type of work devised by Stockhausen, the 'moment' being a short part of a comp. having its own mus. characteristic. What occurs within this moment may be regarded as more important than the succession between moments, which may be indeterminate as in Stockhausen's Momenten (1961--4).

Moment Musical (Fr.). Musical moment. Title popular in 19th cent. for short pf. pieces, e.g. Schubert's 6 Moments musicaux (D780), completed 1828.
Mompou, Federico (b Barcelona, 1893). Sp. (Catalan) pianist and composer. Studied Barcelona Cons. and from 1911 in Paris with Philipp. Returned to Barcelona 1914--21 when he wrote most of his works, mainly pf. pieces in what he called primitivista style (no bar-divisions, key-signatures, or cadences). Lived in Paris 1921--41, when he again returned to Barcelona and composed further pf. works and songs, religious settings for ch. and orch., and mus. for guitar.


Mondonville, Jean Joseph Cassanéa de (b Narbonne, 1711; d Belleville, Paris, 1772). Fr. violinist and composer. Prominent in Paris from 1734; dir. Royal Chapel 1744 and of Concert Spirituel 1755--62. Active on Fr. side in 'Querelle des Bouffons', 1752--4. Comp. Titan et l'Aurore (1753) and 6 other operas, 3 oratorios, vn. sonatas, etc.


Mono. Abbreviation for monophonic with special meaning in gramophone recording when long-playing records first appeared. Mono records were recorded on one channel requiring only one loudspeaker as opposed to stereophonic 2-channel recording. Gradually stereo ousted mono, but certain transfers from the pre-LP recording era can only be made in mono.

Monochord (Gr.). One string. (1) Scientific instr. consisting of soundbox over which is stretched a single string which can be divided at any point by a movable bridge, the position of which can be exactly determined by scale of measurements on the surface across which it moves. By altering the ratios in which the str. is vibrating, different notes of the harmonic series may be prod. Used in Ancient Egypt and Ancient Gr. and is still used by modern acousticians. (2) In later medieval times, monochords were made with 2 or 3 str., capable of
emitting intervals and chords. These were ancestors of clavichord, sometimes called in It. monocordo.

Monocordo (It.). One string. Term used in str. playing to indicate when certain passage or whole piece is to be perf. entirely on one str. Orig. with Paganini in his ‘Napoleon’ Sonata for G str.

Monodrama (Gr.). Single play. Stage work involving only one character, e.g. Schoenberg’s Erwartung, and Poulenc's La Voix humaine.

Monody, Monodic. Term sometimes used as synonym of monophonic mus. or for acc. solo song, but properly it is a particular kind of acc. solo song which developed c.1600 as a reaction against 16th-cent. polyphonic style. It is distinguished by recit.-like v.-part and figured-bass acc. The members of Bardi’s Camerata in Florence wrote in monodic style, Caccini publishing a coll. of monodies, Le nuove musiche, in 1602. By 1613 it was adopted for instr. mus. e.g. in trio sonatas of Rossi and Marini.

Monophony, Monophonic (Gr.). One sound. Mus. which has a single melodic line of notes without harmonies or melody in counterpoint, as opposed to polyphony and homophony. Oldest typeof mus., being only type perf. in Ancient Gr., early church mus. (Gregorian etc.), and mus. of Minnesinger, Meistersinger, etc. All this mus. was in monophonic notation, which is a term covering several systems. For special 20th-cent. application, see Mono. Monothematic[fy75,1] (Gr.). Having only one theme, and therefore applied to comp. or movements based on one subject, e.g. a figure. Finales of several Haydn syms. are examples of monothematic construction.

Monotone (Gr.). Recitation of liturgical text on unaltered pitch as in prayers, psalms, etc.


Monsigny, Pierre Alexandre (b Fauquembergues, nr. St Omer, 1729; d Paris, 1817). Fr. composer. Not educated for mus. profession, though learned vn. Worked in noble household from 1749 and took comp. lessons after hearing Pergolesi’s La serva padrona. After 5 months wrote operetta Les Aveux indiscrets (1759) which brought immediate fame. Wrote 12 more comicoperas, incl. La Belle Arsène (1773) and, said to be his finest, Le Déserteur (1769). Ceased composing 1777 at height of popularity, possibly unwilling to compete with Grétry. Succeeded Piccinni as Inspector at Paris Cons., 1800--02.

Montagnana, Domenico (b Lendinara, c.1687; d Venice, 1750). It. vn.-maker. Pupil of Goffriller in Venice; lived in Cremona and Venice. Also made vas. and vcs. His instr. are scarce and very valuable.

Monte, Philippe de (b Mechlin,1521; d Prague, 1603). Flemish composer. In Naples 1542--51 and England 1554--5. Kapellmeister to Austrian emperors at Vienna and Prague from 1568. Visited It. and Eng. Comp. over 1200 madrigals and similar works, also masses and motets.

Montéclair, Michel Pinolet de (b Andelot, 1667; d St Denis, 1737). Fr. composer, teacher, and db. player. From 1699 db. player atParis Opéra. Wrote opera-ballet Les Festes de l’été, 1716, and other stage works; cantatas, motets, trio sonatas, etc., and a vn. method.

Montella, Giovanni Domenico (b Naples, 1570; d Naples, 1607). It. composer of madrigals and church mus. Lutenist in Naples. Some of his madrigals have texts like villanelle. He was a master of counterpoint and used experimental harmonies.
Montemezzi, Italo (b Vigasio, 1875; d Vigasio, 1952). It. composer. Intended for engineering career, but in Milan decided to become musician and at 3rd attempt was admitted to Milan Cons. His first opera was prod. Turin 1905, but he achieved fame in 1913 with L’amore dei tre re, a work in verismo style but influenced by Debussy also. Lived in USA 1939--49. Prin. works:

operas: Giovanni Gallurese (Turin 1905), Hellera (Turin 1909), L’amore dei tre re (Milan 1913), La nave (Milan 1918), La notte di Zoraima (Milan 1931), L’incantesimo (NY radio 1943).


Monteverdi, Claudio (b Cremona, 1567; d Venice, 1643). It. composer. Chorister, Cremona Cath., and pupil of Ingegneri. At 16, when he was already a fine organist and viol player, he pubd. some sacred madrigals. Entered service of Duke of Mantua as viol player and singer of madrigals. Went with Duke on military expeditions to Danube and Flanders, 1595 and 1599. Heard and was influenced by Florentine operas of the Camerata, notably Peri's Euridice, 1600. His own first opera, La favola d'Orfeo was prod. in 1607, notable in history of mus. because for the first time the acc. was for a full (by the standards of the time) orch. The following year his Arianna was perf. at a ducal celebration in Mantua; only the Lamento, which was immediately popular, survives. He left Cremona after the death of the Duke in 1612 and in 1613 became Master of Mus. of the Venetian Republic. For St Mark's, Venice, he composed a superb stream of sacred works which spread his fame throughout Europe. He received a visit from Schütz and his works were studied by M. Praetorius in Ger., Mersenne in Fr., and Tomkins in Eng. 12 of the operas he had written in Mantua were destroyed there in 1630 when it was sacked by Austrian troops. In the same year the plague ravaged Venice; the combination of these catastrophes probably accounts for Monteverdi's admission to holy orders in 1632. When the first opera house, San Cassiano, was opened in Venice in 1637, Monteverdi's interest in opera was re-kindled and for the remaining 6 years of his life he comp. a series of works of which only 2 survive. Monteverdi's place in the history of Renaissance mus. can be justly compared to Shakespeare's in literature. Working from traditional beginnings, he transformed every genre in which he worked by imaginative use of available styles rather than by revolutionary means. His madrigals cover a period of 40 years, from publication of the 1st book in 1589 to the 8th in 1638 (the 9th was pubd. posthumously in 1651). He soon introduced instr. accs., and chromatic modulations, and the dramatic nature of the mus. foreshadows the solo cantata and operatic recit., culminating in Il combattimento di Tancredi e Clorinda (1624) which is a miniature opera in style, acc. by str. and employing descriptive effects. His sacred mus. veered between elaborate traditional polyphony and an advanced concerted style in which elements from his secular madrigals and operas lend colour and drama to the text, as in the famous Vespers comp. for Mantua in 1610. The operas take the Florentine melodramatic and monodic form and embellish it with all that he learned from It. madrigalists and Fr. composers. They are, in effect, the first mus. dramas, making use of what came to be known as leitmotiv and deploying many startling dramatic devices. They are also the first operas in which the characters are recognizably human rather than symbolic figures. Above all, the melodic genius and fertility of his mus. and its harmonic adventurousness are what make it so attractive and 'contemporary' in the
20th cent. Naturally, the scores present many musicological problems; their solution by various eds. has caused considerable disagreement among students of the period. Prin. works:

**operas and ballets:** [fy75,1]La *favola d’Orfeo* (1607); *Arianna* (1608, lost); *Il ballo delle Ingrate* (1608); *Tirsi e Clori* (1616); * Favola di Peleo e di Theti* (1617, lost); *Il matrimonio d’Alcesti con Admeto* (1618, lost); *Andromeda* (1619, lost); *Commento d’Apollo* (1620, lost); *La finta Piazza Licori* (1627, lost); *Mercurio e Marte* (1628, lost); *Adone* (1639, lost); *Le nozze d’Enea con Lavinia* (1641, lost); *II Ritorno d’Ulisse in patria* (1640); *L’incoronazione di Poppea* (1642).

**sacred:** *Madrigali spirituali*, 4 vv. (1583); *Vesperae* (1610); *Masses* for 4 vv., and psalms (1650); *Selva morale e spirituale* (1641) for varying numbers of vv. with varied instr. acc. in most cases; and a large number of motets, etc.

**secular vocal:** *Canzonette* for 3 vv. (1584); *Madrigali*: Book I for 5 vv. (1587), II for 5 vv. (1590), III for 5 vv. (1592), IV for 5 vv. (1603), V for 5 vv., some with instr. acc. (1605), VI for 5 vv., some with instr. acc.; includes *Lamento d’Arianna*, (1614), VII for vv. from 1 to 6, with instr. acc., incl. *Lettera amorosa* (1619), VIII *Madrigali guerrieri e amorosi* (Madrigals of Love and War) for vv. from 1 to 8 with instr. acc., incl. *Il Combattimento di Tancredi e Clorinda* of 1624 (1638), IX *Madrigali e Canzonette* for 2 to 3 vv., 4 with basso continuo (1651); 10 *Scherzi musicali* for 1 or 2 vv., all with basso continuo (1632); 15 *Scherzi musicali* for 3 vv., unacc. (1607).


Montreal Symphony Orchestra. Canadian orch., the successor of several previous organizations. From 1897 to 1907 an orch. with this name was cond. by Joseph Goulet, a Belg. violinist who lived in Montreal from 1890. Douglas Clarke, dean of faculty of mus., McGill Univ., in 1930 formed sym. orch. which survived until 1941 and introduced many important works and soloists to Canada. A rival orch., sharing some of the players, was formed in 1935 as Les Concerts Symphoniques, sometimes cond. by Wilfrid Pelletier and after 1941 by the Belg. Désiré Defauw. In 1954 orch. was re-named Orchestre Symphonique de Montréal---Montreal S.O. Conds. after Defauw: O. Klemperer 1950--3; I. Markevich 1955--60; Z. Mehta 1961--7; F.-P. Decker 1968--75; R. Frühbeck de Burgos 1975--6; Charles Dutoit from 1978.

Moody, Fanny (b Redruth, 1866; d Dundrum, Co. Dublin, 1945). Eng. sop. Studied with Mme Sainton-Dolby. Début London 1885; stage début with Carl Rosa Opera, Liverpool, 1887. Married Charles Manners 1890, with whom she formed Moody-Manners Opera Company. Sang at CG and was first Eng. Tatiana in Tchaikovsky's Eugene Onegin.

Moody-Manners Opera Company. Touring opera co. formed 1898 by Charles Manners and his wife Fanny Moody and disbanded 1916. At its peak was split into 2 cos., one of 175 members, the other of 95.


Moonlight and Roses. See Lemare, E. H.

Moonlight Sonata. Popular nickname of Beethoven's Pf. Sonata No. 14 in C# minor, Op. 27 No. 2, comp. 1800--1. The nickname originated in review by poet Heinrich Rellstab (1799--1860) in which he wrote that the first movement reminded him of moonlight on Lake Lucerne---a misleading approach to a movement with almost the character of a funeral march.


chamber music: Vn. sonata (1929), str. qt. (1933), cl. quintet (1946), pf. trio (1953).


Moore, Thomas (b Dublin, 1779; d Devizes, 1852). Irish poet and musician. Studied Trinity Coll., Dublin, 1793–8. Self-taught musically. In 1802 began to write words and mus. of songs pubd. 1807–8 as Irish Melodies. By 1834, 10 sets of these melodies and folk-song arrs. had been pubd., the last 2 being harmonized by Bishop. Among the most enduring of his songs were The Last Rose of Summer (incorporated into Flotow's Martha), The Harp that Once in Tara's Halls, and The Minstrel Boy, the words of which he set to traditional tunes. His Lalla Rookh (1817) with its 4 interpolated poems (e.g. Paradise and the Peri), became the basis of several mus. comp. (by Spontini, Rubinstein, Stanford, Schumann, and Bantock).

Moraes, Joao de Silva (b Lisbon, 1689; d Lisbon, 1747). Portuguese composer of religious mus.


Moralities. See Miracle Plays.


Morasco. See Moresca.

Morbido; morbidezza (It.). Soft, gentle; softness, gentleness. (Not morbid, or morbidity.)

Morceau (Fr.). Piece. So Morceau symphonique, Symphonic piece. (For Morceau d'ensemble see Ensemble.)


Mordent (from It. mordere, to bite). Mus. ornament shown by a sign over the note. There are Upper and Lower Mordents. In Ger. Mordent means only the Lower Mordent. Examples are: [bn[e2][dt5p10,1p4g,5p10][btUpper Mordent[qc(in German[qcPralltriller][qc[ntUpper Mordent[qcwith inflected note[qc[xm33] [btLower Mordent[qc(in German simply[qcMordent][qc[ntLower Mordent[qcwith inflected note[qc[xm33] [xn"In the case of the Upper Mordent these 'crushed in' notes are the main note itself and the note above; if the latter is to be inflected in any way the necessary sign (#binat.|x|bb) appears above the mordent sign. In the case of the Lower Mordent the 'crushed in' notes consist of the note itself and the note below; if this latter is to be inflected in any way the necessary sign appears below the Lower Mordent sign (the interval is generally that of a semitone). There is
a confusion of terminology. The terms 'Mordent' and 'Inverted Mordent' are very commonly used for the two forms, but some call the first one shown above the 'Mordent' and the second one the 'Inverted Mordent', and others reverse these titles. The one way of avoiding all misunderstanding is always to use the words 'Upper' and 'Lower'. In addition to these 2 forms, others were used by earlier composers but in modern edns. those are set out in full. See also *Acciaccatura*.

Moreau, Jean-Baptiste (b Angers, 1656; d Paris, 1733). Fr. composer, organist, and choirmaster. After holding church posts went to Paris 1686, composing divertissements for the court. Wrote incidental mus. for Racine's *Esther* (1689) and *Athalie* (1691).

Moréndo (It. 'dying'). Instruction for the mus. to die away gradually, often used by Verdi(also by Beethoven, at end of slow movt. of str. qt. Op. 74).

Moresca (Moresco), Morisca (Morisco). A Moorish dance. Apparently the name (which was common from the 15th to 17th cents.) did not carry any fixed implications as to rhythm or style. Often it was applied to any rough-and-ready grotesque dance employing animal costumes, etc. In *Arbeau's Orchésographie* (1588--9), it is said that some performers blacked their faces to resemble Moors and wore bells on their legs; this has led to speculation that the Eng. *Morris* dance is a derivation.

Moresque (Fr.). Same as Moresca.

Morgenblätter (Morning leaves, or morning newspapers). Title of waltz, Op. 279, by Johann Strauss II comp. for Vienna Press Ball (1864).

Morhange, Charles Henri. Real name of Alkan.

Mörrike-Lieder (Songs of Mörike). 53 songs by Hugo Wolf for solo v. and pf. to poems by the Ger. poet Eduard Friedrich Mörike (1804--75), comp. 1888, incl. *Elfenlied*, *Gesang Weylas*, *Der Feuerreiter*, and *An die Geliebte*. 11 of them were later orchestrated.


Morlacchi, Francesco (b Perugia, 1784; d Innsbruck, 1841). It. composer. Studied in Perugia and with Zingarelli in Loreto. Wrote cantata for Napoleon's coronation as King of It. in Milan 1805. Comp. 8 opera buffa 1807--10, then went to Dresden as cond. of It. opera there, remaining until his death. Wrote many operas, incl. *Il nuovo barbiere di Siviglia* (Dresden, 1816), and much church mus. Morlacchi's absences in It. caused Weber, appointed Kapellmeister at Dresden, 1817, to overwork.

exclusive licence for 21 years to print song-books of all kinds and mus. paper. Thus he pubd. not only his own mus. but that of his contemporaries. Pubd. and ed. The Triumphs of Oriana (1601), to which he contributed Arise, awake for 5 vv. and Hard by a crystal fountain for 6 vv. Was one of great masters of Eng. madrigal. Probably friend of Shakespeare: setting of It was a lover and his lass for As You Like It may have been for orig. prod., 1599. Specialized in ballets. Also wrote church mus., incl. Burial Service; lute songs, and A Plaine and Easie Introduction to Practicall Musicke (1597). Among his works and publications were: Canzonets for 3 vv. (1593), Madrigals for 4 vv. (1594), 1st Book of Balletts, 5 vv. (1595), 1st Book of Canzonets, 2 vv. (1595), Canzonets, 4 vv. (selected from 'best It. authors' but incl. 2 by Morley) (1597), Madrigals, 5 vv. (selected from 'best It. authors') (1598), 1st Book of Consort Lessons, 6 instr. (1599), 1st Book of Ayres, lute and bass viol (1600), The Triumphs of Oriana, 5 and 6 vv. 'by divers several authors' (1601).

Morley College. Non-vocational adult education centre in London, founded 1889. Has flourishing and adventurous mus. dept., dirs. of which have incl. Holst (from 1907), Goldsborough (from 1924), Arnold Foster (from 1928), Tippett (from 1940), Fricker (from 1953), Gardner (from 1965), Graubart (from 1969).


Moro, Giacomo (fl. 16th--17th cents.). It. composer and Servite monk. Wrote much church mus. incl. fine setting of the Burial Service, and an unpublished cantata, Caractacus.


Mort de Cléopâtre, La (The Death of Cleopatra). Lyric scene for sop. or mez. and orch. by Berlioz, comp. 1829 as entry for Prix de Rome but no prize was awarded. Part of a larger cantata, Cléopâtre, the rest being destroyed.


Mosè in Egitto (Moses in Egypt). Opera (azione tragica-sacra) in 4 acts (orig. 3) by Rossini to lib. by A. L. Tottola. Prod. Naples 1818 (the well-known `Prayer' being added for 1819 revival), Vienna 1821 (in Ger.), London 1822 (in It. as Pietro l'Eremita (Peter the Hermit)), CG 1833 (in Eng. as The Israelites in Egypt with adds. from Handel's Israel in Egypt), NY 1832. 4-act version with Fr. lib. by Balocchi and de Jouy and mus. substantially rev., prod. Paris 1827 under title Moïse et Pharaon. This version prod. CG (under title Zora) 1850, NY 1860.


Mosonyi, Mihály (Brand, Michael) (b Boldogasszonyfalva, Hung., 1815; d Pest, 1870). Hung. composer, teacher, and writer. Studied mus. in Pozsony from 1832 while earning living as copyist. From 1835 to 1843 was pf. teacher to aristocratic family and comp. str. qts. and pf. pieces. Moved to Pest 1842 as teacher of pf. and comp. and also played db. in orch. In 1856 became friend of Liszt and in 1859 began to comp. in national style and took Hung. name of Mosonyi. Among his later works are cantatas and operas on Hung. themes. First to use cimbalom in symphonic work. Also admirer and champion of Wagner.

Mosso (It.). Moved, e.g. piú mosso, More moved, i.e. quicker.

Mossolov, Alexander (Vasilyevich) (b Kiev, 1900; d Moscow, 1973). Russ. composer. Studied Moscow Cons. with Myaskovsky and Glière. Early songs had newspaper advertisements as texts. Was among first proponents of ‘Soviet realism’ under name ‘constructivist music’, e.g. ballet The Factory (1927), which employed metal sheet, shaken in the orch., for realistic effects (perf. also as concert piece under names ‘Music of the Machines’ or ‘Iron foundry’). This was criticised in Russia as ‘decadent’. Mossolov was back in favour during 1941--5 war with patriotic works. Wrote 6 syms., 2 pf. concs., vc. conc., vn. conc., chamber mus., and songs.


Motet. A form of short unaccompanied choral comp. which eventually superseded conductus, although both were in use from 13th to early 16th cents. In 13th, 14th, and 15th cents. the motet was exclusively sacred and was based on a pre-existing melody and set of words to which other melodies and words were added in counterpoint. Machaut, Desprès, Ockeghem, and others were masters of themotet. Dufay introduced secular melodies as the cantus firmus of the motet. By the 16th cent., the motet reached its apogee as a sacred comp., with the madrigal as its secular counterpart. Palestrina wrote about 180 motets. Victoria, Morales, Tallis, Byrd, Bull, and Taverner were great composers of motets, sometimes called Cantiones Sacrae. J. S. Bach wrote motets (incl. Singet dem Herren), 4 of them for 8 vv. Soon the term came to be loosely applied by composers, sometimes to works with acc. and even to works for solo v. and acc. In some cases, e.g. Parry's Songs of Farewell, the words are not ecclesiastical. Generally today the term signifies a church choral comp., with Lat. words not fixed in the Liturgy. In 1951--2 Bernard Naylor wrote 9 motets to Eng. texts as a cycle for the 9 major church festivals.


Mother Goose (Ravel). See Ma Mère l'oye.

Motif (Fr.; Eng. motive; Ger. motiv). The shortest intelligible and self-existent melodic or rhythmic figure (e.g. the first 4 notes of Beethoven's 5th Sym.). Every 'theme' or 'subject'
perhaps has several *motifs*, and almost every mus. passage will be found to be a development of some *motif*. But the word has, in mus. analysis, been used as a synonym for 'theme'; and Wagner's extension of it to *leitmotiv* has further complicated the issue. The adjective 'motivic' is an invention of analytical writers, functional but ugly and better avoided.

**Motion.** (1) Term which denotes the course upwards or downwards of a melody or melodies. In the combination of any 2 'voices' or 'parts' of a comp., if they proceed in the same direction (notationally considered), they are said to be in *Similar Motion*, if in opposite directions, in *Contrary Motion*. If one part holds (or repeats) a note and the other part moves up or down from it, that is *Oblique Motion*. Similar Motion in which the parts proceed by the same intervals (numerically considered) is *Parallel Motion*. (2) In the shaping of a single part progress of one note to an adjacent note by step is called *Conjunct Motion* and progress to some other note by leap *Disjunct Motion*. Moto (*It.*). Motion. *Con moto*, with motion, i.e. quickly. Moto *perpetuo* (*It.*). Perpetual motion. See *Perpetuum mobile*.

**Motor Rhythm.** 20th-cent. term for the type of rhythm which is as though mechanized, i.e. like the sound of an engine. The ugly adjective 'motoric' has, alas, been coined as descriptive of this kind of comp. or passage of comp.


**Motto Theme.** A theme which recurs, sometimes transformed, throughout the course of a comp., e.g. in Beethoven's 5th, Tchaikovsky's 4th and 5th, and Elgar's 1st Syms. It is akin to Wagner's *leitmotiv*, Berlioz's *idée fixe*, and Liszt's metamorphosis of themes.


Mount of Olives (Beethoven). See *Christus am Ölberge*.

**Moure, Jean Joseph** (*b* Avignon, 1682; *d* Charenton, 1738). Fr. composer. Worked in Paris from 1707. Dir., Concert Spirituel 1728--34. Wrote operas, ballets, divertissements, and instr. works.

**Moussorgsky.** See Mussorgsky, Modest.

**Mouth Organ.** See *Harmonica*.

**Mouthpiece** (*Fr. bec* (woodwind); *embouchure* (brass)). Part of a woodwind or brass instr. which is inserted in the player's mouth or to which he applies his lips in order to produce a sound.

**Mouton, Jean** (*b* Holluigue, c.1459; *d* St Quentin, 1522). Fr. composer. Served at courts of Louis XII and Fran; alcis I. Wrote at least 15 masses, over 100 motets, and *chansons*. Teacher of Willaert. His music has great technical polish, excellent contrapuntal mastery, and flowing polyphony, but perhaps lacks brilliance of Desprès.
Mouvement (Fr., abbreviated to Mouvt.). Movement, either in the sense of motion, or a section of a large comp., such as a sym. (see Movement). Sometimes (as in Debussy), the word is used to indicate a return to the orig. speed after some tempo deviation. Mouvement perpétuel is the Fr. equivalent of perpetuum mobile. Movable-doh.[fy75,1] A term applied to that system of sight-singing in which Doh is the name applied to the keynote of every major scale, ray to the 2nd note, me to the 3rd, and so on—as distinct from the Fixed-doh system in which Cis, in every key in which it occurs, called doh, D called ray, and so on. (See Sight-Reading, Tonic Sol-fa.)

Movement. The primary, self-contained sections of a large comp. (sym., conc., sonata, suite, etc.), so called because each movement of a work usually has a separate tempo indication. Some comps. are in one movement, e.g. Sibelius's 7th Sym., and in many the movements are joined to play continuously. The word sometimes occurs in the title of a work, e.g. Stravinsky's Symphony in 3 Movements and his Movements for pf. and orch.


Movimento(It.). Motion, as distinct from movement in the structural sense.

Doppiomovimento means 'at double the preceding speed'.

Mozart, (Johann Georg) Leopold (b Augsburg, 1719; d Salzburg, 1787). Ger. composer and violinist. Played in orch. of Prince-Archbishop of Salzburg, becoming court composer and Kapellmeister 1762. Father of 2 prodigiously talented children, Wolfgang and Anna, to whose training and exploitation he devoted much time. Comp. many types of mus., incl. famous Toy Symphony (simplified and reduced version of a Cassation in G) and author of influential vn. method, 1756.

Mozart, Wolfgang Amadeus (baptized Johannes Chrysostomus Wolfgangus Theophilus) (b Salzburg, 1756; d Vienna, 1791). Austrian composer, kbd. player, violinist, violist, and cond. Son of Leopold Mozart, Kapellmeister to Prince-Archbishop of Salzburg, Mozart showed exceptional musical precocity, playing the klavier at 3 and composing at 5. His elder sister Maria Anna (1751--1829) was also a brilliant kbd. player and in 1762 Leopold decided to present his children's talents at various European courts. They first visited Munich and Vienna in 1762. Wolfgang was now able to play the vn. without having had formal teaching. In 1763 a longer journey began, from Munich, Augsburg, Frankfurt, and other cities to Cologne, Brussels, and Paris. They spent a fortnight at Louis XV's court at Versailles. In Apr. 1764 they arrived in London and were received by George III. While in London, Wolfgang studied with Abel, comp. with J. C. Bach, and singing with the castrato Manzuoli. He wrote his first 3 symgs. in London. After visits to Holland and Switzerland, the Mozart family returned to Salzburg in Nov. 1766. Further visits to Vienna were made in 1767 and 1768 and Mozart comp. 2 operas, La finta semplice and Bastien und Bastienne. In Dec. 1769, Leopold took Mozart to It. where the boy's genius was everywhere acclaimed. He was taught by Martini and met Nardini, Jommelli, and Burney. In Rome he heard Allegri's Miserere and wrote it out from memory. His opera Mitridate, Rê di Ponto was successfully prod. in Milan in Dec. 1770. Two further visits to It. speedily followed, but the new prince-archbishop of Salzburg was less well-disposed towards the Mozarts and in 1777 Mozart left on a tour with his mother, Leopold not being well enough to go. They visited Munich, Augsburg, Mannheim (where he heard the famous orch.) and arrived in Paris in 1778. Mozart's mother died there in July of that year. No longer a Wunderkind, Mozart had less appeal for the Parisians, who were engrossed in the Gluck-Piccinini controversy. Unable to obtain a court post, Mozart returned to Salzburg where he spent the next 2 years as court and cath. org. amid growing hostility to the archbishop. In 1780 the Elector of Bavaria commissioned an opera from Mozart (Idomeneo), prod. in Munich, Jan. 1781. On Mozart's return to Salzburg he had a final confrontation with the archbishop and resigned. He went to Vienna, where he married Constanze Weber in Aug. 1782, a few days after the first perf. of
his opera *Die Entführung aus dem Serail*. The last 9 years of his life were a juxtaposition of financial troubles with an astonishing outpouring of masterpieces in almost every genre. In 1785 he frequently played the va. in str. qts. with Dittersdorf and Haydn. To the latter, who regarded Mozart as the greatest composer he knew, Mozart dedicated 6 str. qts. in the autumn of 1785, when he also began work on *Le nozze di Figaro*. He frequently appeared as soloist in his own kbd. concs. Although *Figaro* was rapturously received in Vienna in 1786, it was taken off after 9 perfs., but was the rage of Prague when prod. there in 1787. During his visit to the Bohemian capital, Mozart's Sym. in D (K504, No. 38) received its f.p., thereafter being known as the 'Prague Sym'. He was subsequently commissioned to write an opera for Prague for the following autumn. The result was *Don Giovanni*, written in a few months while the 2 str. quintets in C major and G minor and *Eine kleine Nachtmusik* were also composed. In the same year Leopold Mozart died at Salzburg. The new opera was a success in Prague, but initially failed in Vienna, where it was prod. with some extra numbers in May 1788. A month later Mozart began to compose the first of his 3 last syms., completing them between 26 June and 10 Aug. In 1789, under severe financial pressure, he played a conc. in Dresden on the way to Berlin. He visited Leipzig, playing Bach's org. at St Thomas's. In Berlin King Friedrich Wilhelm II, a cellist, commissioned 6 str. qts. of which only 3 were written. In the autumn Emperor Joseph II of Austria commissioned a new comic opera, *Così fan tutte*, which was prod. early in 1790. Joseph died shortly afterwards, but Mozart's hope of being appointed by Leopold II Kapellmeister in place of Salieri was not fulfilled. In 1791 he was approached by the actor-manager Schikaneder with a view to composing a fairy-tale opera on a lib. concocted by Schikaneder. *Die Zauberflöte* was almost completed by July, the month in which Mozart received a commission to compose a *Requiem* for an anonymous patron (Count F. von Walsegg who wished to pass it off as his own). Mozart deferred work on it to compose an adaptation of Metastasio's *La clemenza di Tito* for Leopold II's coronation as King of Bohemia in Prague in Sept. This prod. was supervised by Mozart, who returned to Vienna, wrote the cl. conc., cond. the f.p. of *Die Zauberflöte*, and then resumed work on the *Requiem*. But ill-health which had been overtaking him for some time now became critical and he died on 5 Dec., leaving the *Requiem* to be completed by his pupil Süßmayr. Hereceived a cheap funeral with others who had died at the same time, and the location of his grave remains unknown. The circumstances of Mozart's death and the unseemly and unnecessary haste with which one of Vienna's most famous men was buried have given rise to many sensational theories, none proved but all giving some ground for believing that things were not quite as they seem. The extent and range of Mozart's genius are so vast and so bewildering that any concise summing-up of his achievement must risk being trite. He took the mus. small-change of his day, learned from childhood in the courts of Europe, and transformed it into a mint of gold. His sense of form and symmetry seems to have been innate and was allied to an infallible craftsmanship which was partly learnt and partly instinctive. In his operas he not only displayed hitherto un-equalled dramatic feeling, but widened the boundaries of the singer's art through contact with some of the greatest vv. of his day and, with his amazing insight into human nature, at once perceptive and detached, he created characters on the stage who may be claimed in their context as the equal of Shakespeare's. His music was supra-national, combining It., Fr., Austrian, and Ger. elements. Not by revolutionary deliberation but by the natural superiority of the mus. he wrote, he changed the course of the sym., the pf. conc., the str. qt., the sonata, and much more besides. Perhaps the only element missing from his mus. is the worship of Nature which Beethoven and later 19th-cent. composers were to supply. There are brilliance and gaiety on the surface of Mozart's mus., but underneath a dark vein of melancholy which gives his works (*Così fan tutte* in particular) an ambivalence which is continually fascinating and provocative. 'Mozart is musie', a critic said, and most composers since 1791 have agreed. A selective list of prin. works follows. Some of the dates, which are Köchel's, are conjectural:

operas: *Apollo et Hyacinthus*, intermezzo (K38, 1767); *Bastien und Bastienne* (K50, 1768); *La finta semplice* (K51, 1768); *Mitridate, Rè di Ponto* (K87, 1770); *Ascanio in Alba* (K111, 1771); *Il sogno di Scipione* (K126, 1772); *Lucio Silla* (K135, 1772); *La finta giardiniera*
(K196, 1774); Il Rè Pastore (K208, 1775); Zaide (K344, 1780); Thamos, König in Ägypten (K345, 1780, incid. music); Idomeneo, Rè di Creta (K366, 1780); Die Entführung aus dem Serail (K384, 1781--2); L'Oca del Cairo (K422, 1783); Lo sposo deluso (K430, 1783); Der Schauspieldirektor (The Impresario) (K486, 1786); Le nozze di Figaro (K492, 1786); Don Giovanni (K527, 1787); Così fan tutte (K588, 1790); Die Zauberflöte (The Magic Flute) (K620, 1791); La Clemenza di Tito (K621, 1791).

Ballet music: Les Petits Riens (K app. 10, 1778); for Idomeneo (K367, 1780).

Symphonies (numbered according to Breitkopf and Härtel edn.): No. 1 in Eb (K16, 1764); No. 4 in D (K19, 1764); No. 5 in Bb (K22, 1765); No. 6 in F (K43, 1767); No. 7 in D (K45, 1768); No. 8 in D (K48, 1768); No. 9 in C (K73, 1771); No. 10 in G (K74, 1770); No. 11 in D (K84, 1770); No. 12 in G (K110, 1771); No. 13 in F (K112, 1771); No. 14 in A (K114, 1771); No. 15 in G (K124, 1772); No. 16 in C (K128, 1772); No. 17 in G (K129, 1772); No. 18 in F (K130, 1772); No. 19 in Eb (K132, 1772); No. 20 in D (K133, 1772); No. 21 in A (K134, 1772); No. 22 in C (K162, 1773); No. 23 in D (K181, 1773); No. 24 in Bb (K182, 1773); No. 25 in G minor (K183, 1773); No. 26 in Eb, ov. for Thamos (K184, 1773); No. 27 in G (K199, 1773); No. 28 in C (K200, 1773); No. 29 in A (K201, 1774); No. 30 in D (K202, 1774); No. 31 in D (Paris, K297, 1778); No. 32 in G, probably ov. to Zaide (K318, 1779); No. 33 in Bb (K319, 1779); No. 34 in C (K338, 1780); No. 35 in D (Ty4951)Haffner, K385, 1782); No. 36 in C (Linz, K425, 1783); No. 37 in G (only introduction, rest by M. Haydn) (K444, 1783); No. 38 in D (Prague, K504, 1786); No. 39 in Eb (K543, 1788); No. 40 in G minor (K550, 1788); No. 41 in C (Jupiter, K551, 1788); also various others, some only fragmentary, and some probably of doubtful authenticity.

Misc. orch: Cassations: Bb (K99, 1769); Kontrtänze (Country Dances): Bb (K123, 1770), Set of 6 (K462, 1784), Das Donnerwetter (K534, 1788), La Bataille (K535, 1788), Set of 2 (K565, 1788), Der Sieg vom Helden Koburg (K587, 1789), Set of 2 (K603, 1791), Eb (K607, 1791), Set of 5 (K609, 1791), G major (K610, 1791); German Dances: Set of 6 (K509, 1787), Set of 6 (K536, 1788), Set of 6 (K567, 1788), Set of 6 (K571, 1789), Set of 12 (K586, 1789), Set of 6 (K600, 1791), Set of 4 (K602, 1791), Set of 3 (K605, 1791), C major (K611, 1791); Divertimenti: No. 1 in Eb (K113, 1771), No. 2 in D (K131, 1772), D (K136, 1772), Bb (K137, 1772), F (K138, 1772), No. 3 in Eb (K166, 1773), No. 4 in Bb (K186, 1773), No. 5 in C (K187, 1773), No. 6 in C (K188, 1776), No. 7 in D (K205, 1773), No. 8 in F (K213, 1775), Eb (K226, 1775), Bb (K227, 1775), No. 9 in Bb (K240, 1776), No. 10 in F (K247, 1776), No. 11 in D (K251, 1776), No. 12 in Eb (K252, 1776), No. 13 in F (K253, 1776), No. 14 in Bb (K270, 1777), No. 15 in Bb (K287, 1777), F (K288, 1777), No. 16 in Eb (K289, 1777), No. 17 in D (K334, 1779); Serenades: G (K63, 1769), No. 1 in D (K100, 1769), No. 2 in F (Kontrtanz) (K101, 1769), No. 3 in D (K195, 1773), No. 4 in D (K203, 1774), No. 5 in D (K204, 1775), Serenata notturna, No. 6 in D for 2 orch. (K239, 1776), No. 7 in D (Haffner, K250, 1776), No. 8 in D (Notturno for 4 orch., K286, 1776--7); No. 9 in D (Posthorn, K320, 1779), No. 10 in Bb for 13 wind instr. (K361, 1784), No. 11 in Eb for wind (K375, 1781), No. 12 in C minor for wind (K388, 1782), No. 13 in G for str., Eine kleine Nachtmusik (K525, 1787); Maurerische Trauermusik (Masonic Funeral Music) (K477, 1785); Ein musikalischer Spass (A musical joke) (K522, 1787); Sinfonia Concertante in Eb for ob., cl., bn., hn. (K297b, 1778, considered doubtful attribution by some scholars); also Marches, Minuets, Gavottes.

Concertos[nm]: I spianio: No. 1 in F (arr. of sonata-movements by Raupach and Honauer, K37, 1767), No. 2 in Bb (arr. of sonata-movements by Raupach and Schobert, K39, 1767), No. 3 in D (arr. of sonata-movements by Honauer, Eckart, and ?C.P.E. Bach, K40, 1767), No. 4 in G (arr. of sonata-movements by Honauer and Raupach, K41, 1767), No. 5 in D (K175, 1773), No. 6 in Bb (K238, 1776), No. 8 in C (K246, 1776), No. 9 in Eb (K271, 1771), No. 11 in F (K413, 1782--3), No. 12 in A (K414, 1782), No. 13 in C (K415, 1782--3), No. 14 in Eb (K449, 1784), No. 15 in Bb (K450, 1784), No. 16 in D (K451, 1784), No. 17 in G (K453, 1784), No. 18 in Bb (K456, 1784), No. 19 in F (K459, 1784), No. 20 in D minor (K466, 1785), No. 21 in C (K467, 1785), No. 22 in Eb (K482, 1785), No. 23 in A (K488, 1786), No. 24 in C minor (K491, 1786), No. 25 in C (K503, 1786), No. 26 in D, Coronation (K537, 1788), No. 27 in Bb (K595, 1791); 2
pianos: Eb (K365, 1779); 3 pianos: F major (K242, 1776); Concert Rondo in D (K382, 1782), in A (K386, 1782).

violin: No. 1 in Bb (K207, 1775), No. 2 in D (K211, 1775), No. 3 in G (K216, 1775), No. 4 in D (K218, 1775), No. 5 in A (K219, 1775, with alternative Adagio in E, K261, 1776), Rondo in C (K373, 1781); 2 violins: Concertone in C (K190, 1773);

violin and viola: Sinfonia Concertante in Eb (K364, 1779);

bassoon: Bb (K191, 1774);
clarinet: A major (K622, 1791);
flute: No. 1 in G (K313, 1778), No. 2 in D transcr. from ob. conc. in C (K314, 1778); Andante in C (K315, 1778);
flute and harp: C major (K299, 1778);
bassoon and strings: No. 1 in D (K412, 1782), No. 2 in Eb (K417, 1783), No. 3 in Eb (K447, 1783), No. 4 in Eb (K495, 1786), No. 5 in Eb, fragment (K494a, 1786); Concert Rondo for hn. and orch. in Eb (K371, 1791);
oboe: C major (K314, ?1778, transcr. for fl. as conc. No. 2 in D).

church music: Kyrie in F (K33, 1766), Missabrevis in G (K49, 1768), in D minor (K65, 1769), in C (K115, 1773), in F (K116, 1771), in F (Mass No. 6) (K192, 1774), in D (K194, 1774), in C (Mass No. 10) (K220, 1775), in C (K258, 1776), in C (Mass No. 13) (K259, 1776), in Bb (K275, 1777); Mass in C, Dominicus (K66, 1769), No. 4 in C minor, Waisenhausmesse (K139, 1769), No. 7 in C, Missa in honorem S [cf10]mae Trinitatis (K167, 1773), in C (K257, 1776), in C, Missa longa (K262, 1776), No. 16 in C, Coronation (K317, 1779), in C major, Missa solemnis (K337, 1780), No. 18 in C minor, unfinished (K427, 1782--3); Regina Coeli (K127, 1772); Motet, Exsultate, jubilate for sop., orch., and organ (K165, 1773); Dixit Dominus (K193, 1774); Litaniae Lauretanae (K195, 1774); Litaniae de venerabili altaris Sacramento (K243, 1776); Vesperae de Dominica (K321, 1779); Kyrie in D minor (K341, 1780--1); Vesperae solemnes de Confessore (K339, 1780); Motet, Ave verum corpus (K618, 1791); Requiem Mass in D minor (unfinished) (K626, 1791).

chorus and orchestra: Die Schuldigkeit des ersten Gebotes, pt. I of sacred drama (K35, 1767); Grabmusik, Passion cantata (K42, 1767); La Betulìa liberata, oratorio (K118, 1771); Davidde Penitente, cantata, mainly based on Mass in C minor, K427 (K469, 1785); Die Mauерfreude, cantata (K471, 1785); Eine kleine Freimaurer-Kantate (K523, 1791).

unaccompanied voices: God is our Refuge, sacred madrigal (K20, 1765); 5 Riddle Canons (K89a, 1770); numerous Canons comp. between 1782 and 1788, also various secular trios, qts., and chs.

solo voice and orchestra: (mainly concerto arias): Per pietà, bell' idol mio, sop. (K78, c.1766); Scena and aria, Misera, dove son? Ah, non son'io che parlo, sop. (K369, 1781); Scena and rondo (extra number for Idomeneo) Non più, tutto ascolti. Non temer, amato bene, sop. (K490, 1786); Scena and rondo, Ch'io mi scordi di te. Non temer amato bene, sop. with pf. obbl. (K505, 1786); Scena and aria, Bella mia fiamma. Resta, oh caro, sop. (K528, 1787); aria, Un bacio di mano, for Anfossi's Le gelosie fortunate, for bass (K541, 1788); rondo, extra aria for Susanna in Figaro, Al desio di chi t'adora, sop. (K577, 1789); Un moto di gioia, sop., extra number for Susanna in Figaro (K579, 1789); Schon lacht der holde Frühling, sop. for Paisiello's Il Barbiere di Siviglia (K580, 1789); Vado, ma dove?, sop., for Martin's Il burbero di buon core (K583, 1789); Rivolgete a lui lo sguardo, bass, orig. for Così fan tutte (K584, 1789); Per questabella mano, bass (K612, 1791).

string quartets: No. 1 in G (K80, 1770), No. 2 in D (K155, 1772), No. 3 in G (K156, 1772), No. 4 in C (K157, 1772--3), No. 5 in F (K158, 1772--3), No. 6 in Bb (K159, 1773), No. 7 in Eb (K160, 1773), No. 8 in F (K168, 1773), No. 9 in A(K169, 1773), No. 10 in C (K170, 1773), No. 11 in Eb (K171, 1773), No. 12 in Bb (K172, 1773), No. 13 in D minor (K173, 1773), Nos. 14--19 'Haydn Quartets': No. 14 in G (K387, 1782),No. 15 in D minor (K421, 1783), No. 16 in Eb (K428, 1783), No. 17 in Bb (Hunt, K458, 1784), No. 18 in A (K464,
in D (K546, 1788).

**string quintets:** No. 1 in Bb (K174, 1773), No. 2 in C minor, arr. of Serenade No. 12 for wind, K388 (K406, 1786), No. 3 in C (K515, 1787), No. 4 in G minor (K516, 1787), No. 5 in D (K590, 1790), No. 6 in Eb (K614, 1791).

**clarinet quintet:** A major (K581, 1789);

**clarinet trio, Eb** for cl., va., pf. (K498, 1786).

**flute quartets:** No. 1 in D (K285, 1777), No. 2 in G (K285a, 1777), No. 3 in C (K285b, 1777), No. 4 in A (K298, 1778);

**flute (or vn.) sonatas, with hpd:** No. 1 in Bb (K10, 1764), No. 2 in G (K11, 1764), No. 3 in A (K12, 1764), No. 4 in F (K13, 1764), No. 5 in C (K14, 1764), No. 6 in Bb (K15, 1764).

**horn quintet:** Eb (K407, 1782).

**oboe quartet:** F major (K370, 1781).

**piano quartets:** No. 1 in G minor (K478, 1785), No. 2 in Eb (K493, 1786).

**piano and wind quintet** (pf., ob., cl., hn., bn.): Eb (K452, 1784).

**piano trios:** No. 1 in Bb (K254, 1776), No. 2 in G (K496, 1786), No. 3 in Bb (K502, 1786), No. 4 in E (K542, 1788), No. 5 in C (K548, 1788), No. 6 in G (K564, 1788); in D minor/major, completed by Stadler (K442, 1783).

**misc. chamber works:** *Adagio and Rondo* in C minor for glass armonica, fl., ob., va., vc. (K617, 1791); *Adagio* for cor anglais and str. (K580a, 1789); *Adagio in Canon* in F for 2 bassett hn. and bn. (K410, 1783); *Adagio in F* for 2 cl. and 3 basset hns. (K411, 1783); 12 *Duets* for 2 bassett hns. (K487, 1786); *Duo* for vn. and va., No. 1 in G (K423, 1783), No. 2 in Bb (K424, 1783); 5 *Divertimenti* for 2 cl. and bn. (K229, 1783); *Minuet* in D, 2 vn., 2 hn., bass (K64, 1769); 7 *Minuets with Trio*, 2 vn. and bass (K65a, 1769); *Adagio* in C for glass armonica (K356, 1791).

**sonatas** (cello: Bb (K292, 1775));

**piano:** No. 1 in C, No. 2 in F, No. 3 in Bb, No. 4 in Eb, No. 5 in G, No. 6 in D (K279--284, 1774, No. 6, 1775), No. 7 in C (K309, 1777), No. 8 in A minor (K310, 1778), No. 9 in D (K311, 1778), No. 10 in C, No. 11 in A, No. 12 in F, No. 13 in Bb (K330--333, 1778), No. 14 in C minor (K457, 1784), No. 15 in C (K545, 1788), No. 16 in Bb (K570, 1789), No. 17 in D (K576, 1789);

**violin and pianoforte:** No. 1 in C (K5, 1762--4), No. 2 in D (K7, 1763--4), No. 3 in Bb (K8, 1763--4), No. 4 in G (K9, 1764), Nos. 5--10, K10--15 (see flute sonatas), No. 11 in Eb, No. 12 in G, No. 13 in C, No. 14 in D, No. 15 in F, No. 16 in Bb (K26--31, 1766), No. 17 in C (K296, 1778), No. 18 in G, No. 19 in Eb, No. 20 in C, No. 21 in E minor, No. 22 in A, No. 23 in D (K501--306, 1778), No. 24 in F (K376, 1781), No. 25 in F (K377, 1781), No. 26 in Bb (K378, 1779), No. 27 in G major/minor (K379, 1781), No. 28 in Eb (K380, 1781), No. 29 in A (K402, 1782, completed by Stadler), No. 30 in C (K403, 1782, unfinished), No. 31 in C (K404, 1782, unfinished), No. 32 in Bb (K454, 1784), No. 33 in Eb (K481, 1785), No. 34 in A (K526, 1787), No. 35 in F (K547, 1788). Also sonata movt. in C minor (K396, 1782, completed by Stadler).

**string trios:** Bb, 2 vn. and bass, (K266, 1777), *Divertimento* in Eb, vn., va., vc. (K563, 1788). Also 6 *Fugue* arrs. from J. S. and W. F. Bach, with orig. introductions (K404A, 1782).

**piano (4 hands):** Sonatas: in Bb (K358, 1774), D (K381, 1772), F (K497, 1786), C (K521, 1787); *Fugue* in G minor (K401, 1782); *Andante and Variations* (K501, 1786).

2 **pianos:** *Fugue* in C minor (K426, 1783, arr. for str., with short *Adagio* as preface, 1788), Sonata in D (K448, 1781).

(K24, 1766), 7 Variations on 'Wilhelmus van Nassouwe' (K25, 1766), 12 Variations on a Minuet by Fischer (K179, 1774), Andantino in Eb (K236, 1790), 9 Variations on 'Lison dormait' from Desêde's Julie (K264, 1778), 12 Variations on 'Ah, vous dirai-je, maman' (K265, 1778), 8 Variations on a March in Grétry's 'Mariages Samnites' (K352, 1781), 12 Variations on 'La Belle Française' (K353, 1778), 12 Variations on 'Je suis Lindor' in Beaumarchais's 'Le Barbier de Séville' (K354, 1778), Minuet in D (K355, c.1786), Fantasia and Fugue in C (K394, 1782), Capriccio in C (K395, 1778), Fantasia in D minor (K397, 1782), 6 Variations on Paisiello's 'Salve tu, Domine' (K398, 1783), Suite in C (K399, 1782), 1st movement of Sonata in Bb (K400, 1782), Kleiner Trauermarsch in C minor (K453a, 1784), 10 Variations on Unser dummer Pöbel meint from Gluck's La rencontre imprévue (K455, 1784), Fantasia in C minor (K475, 1785), Rondo in D (K485, 1786), Rondo in F (K494, 1786), 12 Variations on an Allegreto in Bb (K500, 1786), Rondo in A minor (K511, 1787), Allegro and Andante (K533, 1788, often used with Rondo, K494, as finale to make 'Sonata No. 18'), Adagio in B minor (K540, 1788), 9 Variations on a Minuet by Duport (K573, 1789), Gigue in G (K574, 1789), 8 Variations on Schack's 'Ein Weib ist das herrlichste Ding' (K613, 1791).

organ: Sonatas with orch: C major (K263, 1776), C major (K278, 1777), C major (K329, 1779); 14 Sonatas for org. and str., comp. between 1767 and 1780.

mechanical organ: Adagio and Allegro in F minor (K594, 1790), Fantasia in F minor (K608, 1791), Andante in F (K616, 1791).

songs (v. and pf.):[ih0p4] Mozart wrote about 40 solo songs and Lieder, of which the best-known are: Die Zufrfriedenheit (K349, 1780), Ah, spiegarti, O Dio (K178, 1772), Oiseaux, si tous les ans (K307, 1777), Komm, liebe Zither (with mandolin)(K351, 1780), An die Hoffnung (K390, 1782), Gesellenreise (K468, 1785), Der Zauberer (K472, 1785), Die betrogene Welt (K474, 1785), Das Veilchen (K476, 1785), Lied der Freiheit (K506, 1786), Die Alte (K517, 1787), Die Verschweigung (K518, 1787), Das Lied der Trennung (K519, 1787), Als Luise (K520, 1787), Abendempfindung (K523, 1787), An Chloe (K524, 1787), Des kleinen Freidrichs Geburtstag (K529, 1787), Das Traumbild (K530, 1787), Die kleine Spinnerin (K531, 1787), Sehnsucht nach dem Frühlinge (K596, 1791), Das Kinderspiel (K598, 1791), Eine kleine deutsche Kantate, 'Die ihr des unermesslichen Weltalls' (K619, 1791).

additional accompaniments to works by handel: Acis and Galatea (K566, 1788), Messiah (K572, 1789), Alexander's Feast (K591, 1790), Ode for St Cecilia's Day (K592, 1791). See Masonic Music by Mozart.


Mozartiana. Sub-title of Tchaikovsky's Suite No. 4 for Orch. comp. 1887, the 4 movements consisting of arrs. of Mozart's (1)Gigue for pf. (K574), (2)Minuet for pf. (K355), (3)Ave verum corpus (K618) in orch. arr. by Liszt, (4)Variations for pf. on Unser dummer Pöbel meint from Gluck's La rencontre imprévue (K455).

mp. Mezzo piano, half-soft.


M.S. Mano sinistra (It.), left hand.

Muck, Karl (b Darmstadt, 1859; d Stuttgart, 1940). Ger. cond. and pianist. Studied Leipzig Cons. Chorus master Zürich, then posts as opera cond. at Salzburg, Brno, and Graz. Cond., Deutsches Landestheater, Prague, 1886. Cond. first Moscow and St Petersburg perfs. of


Mudd, Thomas (*b* London, *c.*1560; *d* after 1619). Eng. composer. Studied Cambridge Univ. 1578, being Fellow of Pembroke Coll. up to 1590. Became rector in Kent, 1592. Wrote church mus. and dances for viols, etc.


Muette de Portici, La (Auber). See *Masaniello*.


Muffat, Gottlieb (*b* Passau, 1690; *d* Vienna, 1770). Ger. composer and organist, son of Georg Muffat. Dir. of operas and chambermus., Vienna court, from 1717. Wrote org. mus., hpd. works, etc. Handel borrowed some of his themes.

Muffling (of drums). A way of muting kettle-drums (e.g. at a funeral) by placing a cloth over the surface. Nowadays it is usual to use sponge-headed drumsticks instead.


Müller von Asow, Erich
Meistersinger. (vc. and perc. (orch. St.)

Müller, Wenzel

Müller, Maria


Müller, Wenzel (b Tyrnau, 1767; d Baden, nr. Vienna, 1835). Austrian composer and conductor. Child prodigy as instrumentalist. Joined th. orch. at Brno 1782 as violinist and comp. Singspiel. Became Kapellmeister at Leopoldstädter Th., Vienna, 1786, staying until 1830. Prolific composer of Singspiels, incl. Die Schwestern von Prag (1794) and Das lustige Beilager (1797). From 1807 to 1813 was also cond. of Ger. opera in Prague. Songs from his works attained---and several retain---widespread popularity.


Mundharmonika (Ger.). Mouth harmonica, i.e. mouth organ.

Mundy, John (b c.1555; d Windsor, 1630). Eng. composer and organist, son of William Mundy. Organist St George's Chapel, Windsor for over 40 years. Wrote pieces for viols and madrigals, incl. Lightly she tripped for 5 vv. in The Triumphs of Oriana. His kbd. fantasia Faire Wether has descriptions of lightning and thunder.


Muradeli, Vano (b Gori, Tiflis, 1908; d Tomsk, 1970). Russ. (Georgian) composer. Studied Tiflis Cons. and with Myaskovsky at Moscow Cons. His opera The Great Friendship (Moscow 1947) precipitated the denunciation by Soviet officials in 1948 of 'formalism', distortion of history, and lack of melody in the mus. not only of Muradeli but of Shostakovich and Prokofiev. He was reinstated in the Khruschev era, becoming deputy in Supreme Soviet and recipient of Order of Lenin, 1967. Wrote 2 syms. and opera October.

Murder in the Cathedral (Pizzetti). See Assassinio nella cattedrale.

**Murris, Johannes de (Jehan des Murs) (b Lisieux diocese, c.1300; d c.1350).** Fr. mus. theorist. Wrote treatise *Musica speculativa* at Sorbonne, Paris, 1323, and other treatises, incl. one on counterpoint. Opposed the innovations of the *ars nova*.


**Mus.** Abbreviation for 'Music', as in B.Mus. (Bachelor of Music), D.Mus. (Doctor of Music), etc.

**Musette.** (1) Type of Fr. bagpipe popular in court circles in 17th and 18th cents. Was bellows-blown and had 4 or 5 drones enclosed in cylinder. Used in orch. by Lully. (2) Variety of gavotte in which persistent drone bass suggests the above instr. Vaughan Williams's ob. conc. (1944) has a musette in 2nd movement.

**Musgrave, Thea (b Barnton, Midlothian, 1928).** Scottish composer and cond. Studied Edinburgh Univ. 1947--50 with Mary Grierson and Hans Gål and in Paris 1952--4 with Nadia Boulanger. Lecturer in mus., London Univ. 1959--65. Taught at Univ. of California 1970. Her mus. developed from early diatonicism to a more chromatic idiom and to use of serialism; from various elements she has forged a mature style capable of rich expressiveness as in her opera *Mary, Queen of Scots*. In her orch. works, solo instr. are often given virtuoso opportunities; and in her ch. conc. the soloist moves about the orch. to play with different sections in the manner of a jazz improvisation. Prin. comps.:

**operas:** *The Abbot of Drimock*, 1-act (1955); *The Decision*, 3 acts (1964--5); *The Voice of Ariadne* (1972--3); *Mary, Queen of Scots*, 3 acts (1976); *A Christmas Carol* (1978--9); *An Occurrence at Owl Creek Bridge*, radio opera (1981).

**ballets:** *A Tale for Thieves* (1953); *Beauty and the Beast* (1968--9); *Orfeo*, with dancer (see Chamber Music below).

**orch.:** *Obliques* (1958); *Themes and Interludes* (1962); *Sinfonia* (1963); *Festival Overture* (1965); *Nocturnes and Arias* (1966); *Concerto for Orchestra* (1967); ch. conc. (1967); *Night Music* (1969); *Memento Vitae* (homage to Beethoven) (1969--70); vn. conc. (1971); va. conc. (1973); *Space Play* (1974); *Peripateia* (1981).


Musica Antiqua (Lat.). Old music. Coll. of 190 pieces of mus. compiled and ed. by John Stafford Smith and pubd. 1812. Ranges from ancient chants by Merbecke to Norman chansons, and masques from time of James I of Eng.

Musica ficta (Lat.). Feigned music. Musica falsa (It.). False music. In early mus., the sharpening or flattening of certain notes, conventionally prescribed or permitted in modal mus. (see Modus) to avoid certain awkward intervals, etc. Its prevalence in mus. up to and incl. that of the 16th cent. requires considerable knowledge of performing practice of the period on the part of modern eds. In most modern edns. the necessary alterations are written in.

Musica figurata (It.). Figuralmusik (Ger.). The term has 2 meanings: (1) Contrapuntal mus. in which the various melodic strands move more or less independently, shorter notes in one v. against longer in others---as distinct from mere 'note against note' counterpoint; (2) Decorated melody in plainsong, etc., as distinct from the more sober type (such decorated plainsong is also known as musica colorata, coloured music).

Musical America. American monthly mus. magazine founded as a weekly in 1898. Among eds. have been J. C. Freund, Deems Taylor, Oscar Thompson, and Everett Helm. Absorbed by High Fidelity, 1965.

Musical Box. Toy in which pins on a rotating barrel pluck the teeth of a comb. These teeth are graduated in length, thus providing a scale of notes from which tunes can be produced. (Multiple sets of pins produce several tunes.) Mechanism usually activated by lifting of lid.

Musical Comedy (Musicals). Type of musical entertainment, 20th cent. development of operetta, which relies for its popular success on a succession of catchy and easily memorable tunes, either as songs, duets, or choruses. Some early Eng. examples date from end of 19th cent., e.g. Lionel Monckton's The Runaway Girl (1898), but perhaps the first of the kind were Osmond Carr's In Town (1892) and Sidney Jones's A Gaiety Girl (1893), both staged by George Edwardes at the Prince of Wales Th., London. These were followed by Leslie Stuart's Florodora (1899), The Arcadians (Monckton, 1909), and The Maid of the Mountains (Fraser-Simson, 1916). The outstanding success of the First World War was Norton's Chu Chin Chow (1916). After 1918 American shows began to visit London and the names became familiar of Youmans (No, No, Nanette, 1924), Jerome Kern (The Cabaret Girl, 1922, Sunny, 1925, Show Boat, 1927), Gershw in (Oh Boy, 1917, Lady, Be Good, 1924, Funny Face, 1927, Girl Crazy, 1930, Strike Up the Band, 1930), Rodgers and Hart (The Girl Friend, 1926, Evergreen, 1930, On Your Toes, 1936, Pal Joey, 1940), Cole Porter (Gay Divorce, 1932, Nymph Errant, 1933, Anything Goes, 1934). Emigré European composers such as Victor Herbert, Rudolf Friml (Rose Marie, 1924, The Vagabond King, 1925), and Sigmund Romberg also contributed to the transatlantic successes. Romberg's shows incl. The Student Prince (1924), The Desert Song (1926), and New Moon (1928). In England two native composers dominated the musicals of the 1930s, Noël Coward with Bitter-Sweet (1929) and Operette (1938), and Ivor Novello with Glamorous Night (1935), Careless Rapture (1936), and The Dancing Years (1939). Scarcely less popular were Vivian Ellis's Mr Cinders (1929), Jill Darling (1934), and Under Your Hat (1938), while Noel Gay's Me and My Girl (1937) made 'The Lambeth Walk' almost a national song for a time. After the Second World War, the 1930s type of musical comedy lingered on with Ellis's Bless the Bride (1947), Novello's King's Rhapsody (1949), Wilson's The Boy Friend (1953), and Julian Slade's Salad Days (1954). But the death-knell of this genteel kind of affair was sounded by the record-breaking Oklahoma! (1943) of Rodgers and Hammerstein, first of an amazing series of shows from this duo: Carousel (1945), South Pacific (1949), The King and I (1951), Flower Drum Song (1958), and The Sound of Music (1959). The stronger construction of these musicals attracted into the popular th. such choreographers as Agnes de Mille, Jerome Robbins, and George Balanchine. Comparable with them were Irving
Berlin's *Annie Get Your Gun* (1946) and *Call Me Madam* (1950), Porter's *Kiss Me Kate* (1948, based on *The Taming of the Shrew*), and *Can-Can* (1953), and (a new team) Frederick Loewe's and Alan Jay Lerner's *Brigadoon* (1947), *Paint Your Wagon* (1951), *My Fair Lady* (1956, based on Shaw's *Pygmalion*), and *Camelot* (1960). A tougher vein was exploited by Leonard Bernstein with *On the Town* (1944), *Wonderful Town* (1953), and *West Side Story* (1957). The lyrics of the last-named were written by Stephen Sondheim, who later comp. some of the best musicals of the 1970s in *Company* (1970), *A Little Night Music* (1973), and *Pacific Overtures* (1976). The Brit. challenge to the Amer. dominance after 1946 was best represented by Lionel Bart's *Fings ain't wot they used t'be* (1959) and *Oliver!* (1960, based on *Oliver Twist*), Bricusse's and Newley's *Stop the World---I Want to Get Off* (1961), *Charlie Girl* (1965, Taylor and Heneker), but it was left to Andrew Lloyd Webber and Tim Rice to chart a new course with *Joseph and the Amazing Technicolor Dreamcoat* (1968), *Jesus Christ Superstar* (1970), *Evita* (1976, a life of Eva Peron), and *Cats* (1981, based on T. S. Eliot poems). Other significant musicals of the second half of the 20th cent. have been Frank Loesser's *Guys and Dolls* (1950), *The Most Happy Fella* (1956), and *How to Succeed in Business Without Really Trying* (1961), Adler's and Ross's *The Pajama Game* (1954) and *Damn Yankees* (1955), Jule Styne's *Funny Girl* (1964), Herman's *Hello Dolly!* (1964), Bock's *Fiddler on the Roof* (1964), Leigh's *Man of La Mancha* (1965, based on *Don Quixote*), Kander's *Cabaret* (1966, based on Isherwood's *Goodbye to Berlin*), MacDermot's *Hair* (1967, a 'rock' musical which incorporated elec. sounds), and Marvin Hamlisch's *Chorus Line* (1975) and *Jean Seberg* (1983).

**Musical Glasses.** See *Glass Armonica*.

**Musical Joke, A* (*Ein musikalischer Spass*). Divertimento in F for 2 hn. and str. qt. by Mozart (K522) comp. Vienna, 1787, as satire on composers and perfs. of popular mus.


**Musical Switch.** A medley constructed out of snatches of popular tunes dovetailed into each other so that one tune is 'switched', after a few measures, to another.

**Musical Times.** Eng. monthly mus. magazine founded 1844. Eds. have incl. W. McNaught (father and son), Martin Cooper, Harold Rutland, Andrew Porter, and Stanley Sadie.

**Musica Mensurata** (Lat.). Measured music. Medieval system of notation, necessitated by invention of figured mus. to denote relative duration and pitch of each note of plainchant to be sung.


**Musica Reservata** (Lat.). Reserved music. (1) Term coined in early 16th cent., possibly for expressivestyle of composers such as Desprès and for its method of perf., but exact meaning is unknown. One view applies it to mus. employing exceptional reserve in use of
ornamentation and another theory is that it meant mus. reserved for what would now be called 'highbrows'. (2) Name of London ens. formed 1960 to perform early mus. in authentic manner.

Musica Transalpina. First printed coll. of It. (i.e. transalpine) madrigals with Eng. words, compiled and pubd. in London by Nicholas Yonge in 2 vols., 1588 and 1597 (both It. and Eng. words were given). Had great influence on Eng. composers. Vol. I contained 57 pieces, incl. examples by Marenzio, Palestrina, Byrd, de Lassus, and others; 2nd vol. of 24 pieces incl. Ferrabosco, Marenzio, Venturi, etc.

Music Centre. Really a place, e.g. a hall, on which mus. activity is centred, but the term has been appropriated by commerce for piece of equipment in which stereo record-player, cassette-player, recording equipment, and sometimes radio are all assembled into single item of domestic furniture.

Music Drama. Term used by Wagner after Lohengrin to describe his operas in order to emphasize that the mus., dramatic, and scenic elements were on equal terms---a fusion of the arts as Gluck had proposed. Yet the old It. description of opera was dramma per musica.

Music for a While. Song by Purcell, part of his incidental mus. to Dryden's play Oedipus, 1692.

Music Hall. Strictly, the place where a particular type of variety entertainment was held, often attached to a public house or containing a bar where customers could drink while they listened and watched; but the term also means the entertainment itself. It flourished in Brit. from c. 1850 to 1914. Among the most famous London music-halls were the Surrey (Southwark), the Bedford (Camden Town), the Metropolitan (Edgware Road), and Collins's (Islington). By 1870 there were said to be 200 in London and 300 elsewhere. Many 'acts' were performed; musically the halls' importance lay in the association of a popular song with a particular performer, e.g. Charles Coborn and Two Lovely Black Eyes, Eugene Stratton and Lily of Laguna, Albert Chevalier and My Old Dutch, Harry Champion and Any Old Iron, Harry Lauder and Roamin' in the Gloamin', Vesta Victoria and Waiting at the Church, Florrie Forde and Down at the Ol' Bull and Bush, Will Fyffe and I Belong to Glasgow, and Ella Shields and Burlington Bertie from Bow. After 1914 the consumption of food and drink in the auditorium was forbidden and the music-hall gave way to the variety theatre and its stars like Gracie Fields and Hetty King. Something of the music-hall spirit survives in North of England working-men's clubs. It is an irony that while the songs and their singers have acquired a kind of immortality in Eng. theatrical folklore, the names of the composers are scarcely remembered, with the exception of Leslie Stuart, who wrote for Eugene Stratton. Thousands of music-hall songs, for example, were comp. by Joseph Tabrar, yet for one whose melodies reached more lips than Mozart's and Beethoven's, the reward has been almost total obscurity.

Musicians' Benevolent Fund. British mus. charity founded in 1921 orig. as fund in memory of the ten. Gervase Elwes. Maintains 3 residential homes for elderly and retired musicians, and helps many other musicians in various ways.

Musicians' Company. See Worshipful Company of Musicians.

Musicians' Union. Brit. trade union formed in 1921 by amalgamation of Nat. Orch. Assoc. of Professional Musicians (1891) and Amalgamated Musicians' Union (1893). Objective is to improve pay and conditions of professional musicians.

Music Makers, The. Ode, Op. 69, for cont. ormez., ch., and orch. by Elgar, to poem by A. O'Shaughnessy (1844--81), in which several self-quotations occur (e.g. from Enigma

Musicology (Ger. Musikwissenschaft). Mus. scholarship. A 20th-cent. word taken into the Eng. language (from the Fr. Musicologie), but the Ger. term Musikwissenschaft was coined by J. B. Logier in 1827. It may be said to cover all study of mus. other than that directed to proficiency in perf. or comp. Thus, a musicologist is one who is a specialist in some mus. study. Among the divisions of musicology are acoustics; the physiology of v., ear, and hand; the psychology of aesthetics and, more directly, of mus. appreciation and education; ethnology so far as it bears on mus. (incl. folksongs, folk dances, etc.); rhythm and metrics; modes and scales; the principles and development of instrs.; orchestration; form; theories of harmony; the history of mus.; the bibliography of mus.; terminology---and so forth. The International Mus. Soc. (IMS, 1900--14) had as its purpose the promotion of musicological study, and its post-war successor made its purpose clear in its name---'Société Internationale de Musicologie' (SIM, founded 1928, publishes journal Acta Musicologica). There are also nat. musicological socs. in many countries. A Brit. musicological soc. (The Royal Mus. Assoc.) has existed since 1874, and the Amer. Musicological Soc. was founded in 1934: both socs. publish journals.


Music Theatre. A type of comp., sometimes quasi-operatic but more usually a concert piece, for which a semi-staged presentation is necessary. It developed after about 1950, esp. in USA and Ger. An Eng. example is Maxwell Davies's Eight Songs for a Mad King. The term is better avoided, for a precise definition is impossible.

Musikalische Opfer, Das (Bach). See Musical Offering, The.

Musique Concrète (Fr.). Concrete music. Mus. prepared from recorded sounds, either natural (e.g. birdsong) or man-made (traffic, instr. etc.). Term originated by Pierre Schaeffer in 1948 to differentiate between mus. assembled from concrete sound objects and mus. based on the abstract medium of notation. Strictly, musique concrète should not be modified electronically but the distinction between it and electronically synthesized sound has been increasingly blurred until the term elec. mus. covers the whole process.

Mussorgsky, Modest (Petrovich) (b Karevo, Pskov, 1839; d St Petersburg, 1881). Russ. composer. Showed mus. talent as a child but was destined for an army career. In 1857 he met Balakirev in St Petersburg and studied with him, resigning his commission the next year. His early songs and pf. pieces show little sign of his later achievement, but by 1864 he was writing fine songs. He started and abandoned 2 operas, but began work in 1868 on Boris Godunov, which he rev. when it was rejected by the Imperial Th. On its prod. in 1874 it pleased audiences but not musicians, who resented its unconventional methods and unusual style in which speech-inflexion governed the vocal lines. Over the next few years Mussorgsky worked on 2 operas, but his heavy drinking, a habit acquired at cadet school, sapped his capacity for concentrated work. He was one of the group of 5 Russ. composers of nationalist tendencies known as the 'Mighty Handful'. After his death his works were completed and 'improved' by Rimsky-Korsakov and others, but in the 20th cent. his realistic and progressive qualities have been recognized and his orig. scores have been restored where possible. Prin. comps.:

opers: Salammbô (unfinished, 1863--6); The Marriage (1 act only finished) (1868); Boris Godunov (1868--9, rev. 1871--2, rev. 1873); Mlada (projected 4-act opera-ballet of which Cui, Rimsky-Korsakov, and Borodin were to compose the other 3 acts, 1872); Khovanshchina (1873, 5th act unfinished); Sorochintsy Fair (1874--80, unfinished).

orch: Night on the Bare Mountain (1867).
**piano:** *Souvenir d'Enfance* (1857); *Intermezzo* (1861, orch. and expanded 1867); *Memories of Childhood* (1865); *Pictures at an Exhibition* (1874).

**songs:** Many solo songs and 3 song-cycles: *The Nursery* (7 songs) (1868--72); *Sunless* (6 songs) (1874); *Songs and Dances of Death* (4 songs) (1875--7). (The famous *Song of the Flea* dates from 1879.)

**Mustel Organ.** Kbd. 'cabinet organ' invented by V. Mustel (1815--90).

**Muta** (It., plural *mutano*). Change, e.g. of kettledrum tuning. *Muta D in C* means Change tuning from D to C (no connection with the word 'mute'). Also used in connection with change of crook in brass instr.

**Mutation Stop.** Org. stop sounding not at normal or octave pitch, but at pitch of one of the non-octave harmonics. See *Quint, Twelfth, Seventeenth, Nineteenth, Flat Twenty-first.*

**Mute.** A mechanical device used to reduce the tonal vol. of an instr. and usually indicated by the term *con sordini.* (1) In bowed instr. a small clamp to be placed on the bridge. (2) In brass instr. a pear-shaped stopper to be pushed into the bell or, in the case of the hn., putting the hand in the bell. It is impossible to mute woodwind instr. (3) With the Kettledrums muting was formerly effected by placing a cloth over the parchment heads but it is usual now to employ sponge-headed drumsticks instead. (4) In the pf. the sound is muted by the left (soft) pedal. The mute should not be confused with the damper.


**My Country** (Smetana). See *Má Vlast.*


**My Fair Lady.** Musical version of G. B. Shaw's play *Pygmalion* (1912) with music by Frederick Loewe and words by Alan Jay Lerner (b NY, 1918). F.p. NY 1956, London 1958, and has beenin performance somewhere in the world almost ever since. Roles of Eliza
Doolittle and Prof. Higgins created by Julie Andrews and Rex Harrison, the latter successfully employing a type of Sprechstimme for his songs. Film version 1964.

My Lady Nevell's Booke (My Lady Nevill's Book). Coll. of 42 virginals pieces by Byrd transcr. in 1591 by John Baldwin of Windsor for the use of Lady Nevell, or Nevill, believed by Dr. E. H. Fellowes to have been Rachel, wife of Sir Edward Nevill. Modern ed. by Hilda Andrews, 1926.

Mysliveček, Josef (b Ober-Sárka, 1737; d Rome, 1781). Bohemian composer. Studied Venice. His first opera Medea was a big success in Parma, 1764, followed by Il Bellerofonte, Naples 1767. Went to Vienna and Munich 1772. In 1773 he composed La Clemenza di Tito for Venice. Mozart admired his pf. sonatas and praised his oratorio Abramo ed Isacco, Munich 1777. Comp. 27 operas, 6 oratorios, and instr. works of all kinds.

Mysteries. See MiraclePlays.


Dominant. (1) 5th degree of major or minor scale, thus if the key is B (major or minor) the dominant is F. Chords built on this note are dominant chords, for instance the dominant seventh which is a chord consisting of the common chord of the dominant with the 7th from its root added, e.g. in key C it is G--B--D--F. It normally resolves on the Tonic or Submediant chord, the note constituting the 7th falling a semitone. The three inversions of the Dominant Seventh chord are, of course, in common use. (2) See [fy45]*[fy75]Modes.

Durch (Ger. 'Through'). Durchaus. 'Throughout.' Durchkomponiert or durchcomponiert ('through-composed'). Applied to songs of which the music is different for each stanza of the poem, i.e. the opposite of [fy45]*strophic; but use of the term has been widened to mean a composition which has been 'fully worked out', 'thoroughly composed', as opposed to something that seems episodic or patchy. Durchdringend ('through-forcing'). 'Penetrating', 'shrill'. Durchführung ('through-leading'). [fy45]*'Development'. Durchweg. (1) 'Throughout', `altogether'. (2) 'Generally', 'nearly always'.

Ebony Concerto. Conc. for jazz cl. (`ebony stick') and jazz band by Stravinsky, written for Woody Herman, who gave f.p. in N.Y. 1946.


Eisteddfod (Welsh. 'Session', from eistedd. 'to sit'. Plur. Eisteddfodau). The national Welsh gathering of this name is one of bards, and dates in its present form from 1817, though it is said to date back, in one form or another, as far as the 7th cent. with a break during the complete 18th cent. and a few years before and after it. It now takes place annually in August in one Welsh town or another. Degrees of Ofydd (Ovate), Bardd (Bard), and Pencerdd (Chief Musician) are conferred on candidates who pass various tests and there is also a strong choral and competitive side to the gathering. Many local Eisteddfodau exist, purely of the nature of Competition Festivals. An internation Eisteddfod, at which choirs
and dances from all over the world compete, has been held annually in Llangollen since 1947.

**Encore** Fr. ‘Again’) In Eng. has been adopted as the word of demand for the repetition of a performance (properly, perhaps, of the same piece but it is often used of a mere return to the platform to give additional performance, whether of the same or another piece). The verb ‘to encore has also come into use. Although the word ‘encore is Fr., its entry into the Eng. language was by corruption of the It. *ancora* (with the same meaning), which, from the early 18th-cent. onwards, was in use amongst the audience of the It. Opera in London (indifferently with the words *altra volta*, ‘another time’) The Fr. use *bis* (Lat. ‘twice’), with the verb *bisser*.


**Equal Voices** (It. *Voci eguali*; Lat. *Voces aequales*; Ger. *Gleiche Stimmen*). A choral comp. is said to be for ‘equal voices' when it is for vv. of the same kind, generally for 2 sop., or 3 sop. (sch. mus. and mus. for women's choirs). In such mus., in fairness to the vv. of the performers, the parts are usually so arr. that sometimes one v. and sometimes another is at the top. Occasionally the term is less correctly used as implying ‘for children's vv.’ (unmixed with adults), or ‘for women's vv.’ (unmixed with men's), or ‘for men's vv.’ (unmixed with women's).

**Emperor's Hymn** ‘Gott erhalte Franz den Kaiser’, i.e. ‘God preserve the Emperor Francis’---the tune being found in many hymn-books under the name *Austria*. The national hymn of Austria from the time of the composition of the tune by Haydn (1797) to the setting up of the Republic in 1918. Thereafter the tune was officially retained, but other words adopted---those of Ottokar Kernstock, *Sei gesegnet ohne Ende* (‘Thine be never-ending blessings’). The original words were by Lorenz Leopold Haschka (1749--1827). Haydn, whose instructions were to compose something approaching in merit the Eng. *God save the King*, took one of the Croatian folk melodies of his childhood, which probably suggested itself to him as fitting metrically and rhythmically the opening lines, and altered and extended its later part. For application of the tune in Germany see *Deutschland über Alles*.

**Faburden** (Eng.), *fauxbourdon* (Fr.), *falsobordone* (It.). Literally ‘false bass or drone’. This term has had a surprisingly large number of different applications at different periods. (1) In very early use it meant the accompanying of a Plainsong melody with *parallel added parts*---in *3rds and 6ths*. (2) In the 15th cent. it meant any added part to such a plainsong melody, the two *moving at the same rate*. It was apparently used especially of such passages interpolated among unison singing of the plainsong, e.g. in the psalms. (3) About the same period it was also used of the same kind of liturgical singing as that mentioned under (2), but without plainsong in any of the vv. (This is sometimes spoken of as *free Faburden* as distinct from the previous type, spoken of as *strict*.) (4) The name came also to be given to a sort of chanting in which the whole of a phrase was declaimed on one chord, except that the cadence was harmonized as such. (The same mus. was used for every verse of a psalm, etc., as is done today with the Anglican Chant.) (5) The name was also sometimes applied to a sort of monotoning. (6) And to a drone bass, such as that of a bagpipe. (7) In 16th- and 17th-cent. Eng. usage it was sometimes applied to the ten. part of a metrical psalm tune, etc., which part then usually carried the melody. (8) It was also applied to a refrain to the verses of a song. (9) Nowadays (as with *Descant*) the word is used in Brit. for a freely-written sop. part added to a hymn tune while the tune itself is sung by the choir's tens. or by the congregation, or (more commonly of recent years) for a 4-part harmonization with the tune in the ten.---this last a revival of the old Eng. practice. When this word is used in old mus. treatises or in modern mus. historical works any of the above senses may be
intended. Fingering of Keyboard Instruments. Since the end of the 18th cent., these have been standardized on something like modern principles. Before this period there was a good deal of passing of the 3 middle fingers over one another and comparatively little use of the thumb and little finger: this was partly due to the fall of the keys being much shallower than with modern instr. The pf. killed finger-crossing, since it demanded an actual blow (properly a blow by pressure---one sufficient to throw the hammer at the str., yet so exactly controlled as to throw it with either the greater force required by a fortissimo or the lesser required by a pianissimo). Clementi firmly est. the modern principles: his use of the thumb was the same as ours, except that he did not use it on the black keys, as is sometimes done today. These modern principles include the division of a scale into 2 groups of 3 and 4 notes respectively, with the thumb as the pivot between them, playing of arpeggio passages on the basis of the octave, some adaptation of fingering to the hand of the individual player, the planning of the fingering of a passage by working backwards from the point at which it is ultimately to arrive, and the division of such a passage into `physical groups' as units, each of these being considered as a chord. Org. fingering follows much the same principles as piano fingering but, as the nature of the instrument generally calls for a very perfect legato, more substitution of finger is required, a key often being depressed by one finger and then held by another, so freeing the first one for use on another key. See also Continental and English fingering.

**Form.** The structure and design of a comp. Whereas in (say) the 16th and 17th cents., instr. comps. were practically all very brief (e.g. a movement in a kbd. suite of Byrd or Purcell), by the 19th cent. they were frequently long (e.g. a sonata or sym. movement of the later Beethoven, followed by Bruckner and Mahler). This implies an enormous growth in the understanding of the principles of Form and in mastery of the application of those principles. However, despite all experiment, the forms so far devised can be generally classified into no more than 6 categories, all of them exploiting the idea of contrast plus variety both in the domain of content (Thematic Material) and in that of key (combinations of these are, of course, possible, e.g. in Simple Ternary Form each section can be in Binary Form, and so on). Individual works may, of course, vary from these generalized descriptions. (1) Simple Binary Form (e.g. in the movements of Bach's kbd. suites) has no strong contrast of material. The first section opens, of course, in the Tonic key and then (subject to an exception shortly to be mentioned) modulates, as it ends, into the key of the Dominant. The 2nd section then opens in that 2nd key and, before it ends, modulates back to the first. There are, then, 2 distinct main cadences, or points of rest, the first in the Dominant and the 2nd in the Tonic. The exception just referred to is this: if the piece is in a minor key the first section sometimes ends in the relative major. This form, although it sometimes attained fairly considerable dimensions in the 18th cent., is unsuitable for very long pieces, since the variety offered to the listener is almost entirely confined to details of treatment and the element of key, the thematic material employed throughout being the same. This form has been little used since c.1750. (2) Ternary Form. This is one of the most commonly used forms for short comps. It consists of a first section (more or less complete and self-contained), a 2nd section, contrasting as to mus. material and key (normally in the Dominant or the Tonic Minor or Relative Major), and then the first one repeated. See ABA. (3) Compound Binary Form (also known as Sonata Form, because often employed in the first or some other movement or movements of a Sonata; and as First Movement Form for the same reason). This derives historically from Simple Binary Form, but has developed into something more resembling Ternary Form. Like the Simple Binary it falls into 2 sections, of which the first modulates to the Dominant and the 2nd takes us back to the Tonic. But the sections have become elaborated as follows: 1st Section. Strain I (called First Subject) in Tonic key; followed by Strain II (called Second Subject) in Dominant key. Those 2 strains (or 'Subjects') are generally contrasted in character. This section is called the Exposition. 2nd Section. Some [fy45]*[fy75]Development (also called 'Working-out' or 'Free Fantasia') of the material in the previous section, followed by a repetition (Recapitulation) of that section, but this time with both subjects in the Tonic key so that the piece may end in the key with which it opened. Details are the following: (a) There is a Bridge Passage, leading (in both
indicated by A, B, A, C, A, D, A, or some variant of this. (The sections B, C, D are often sections of that form be indicated by the formula A, B, A; then the Rondo Form must be higher (or lower), i.e. in the Dominant key, the name
The general plan is as follows: 1st Section: Subject I, Subject II in another key, Subject I repeated. 2nd Section: Development of the previous Subject-material. 3rd Section: Subject I and Subject II again, but the latter this time in the same key as Subject I. Sometimes the Development above mentioned is replaced by new material. And there are other variants. (5) Air With Variations. This form, which from the 16th cent. to the presentday has been popular with composers of every class from the most trivial to the most serious, consists, as the name implies, of a theme (or 'Subject'), first played in its simplicity and then many times repeated with elaborations, each variation thus taking on its own individuality. (6) Combinations of several movements in different forms (Suite, Sonata, Symphony, Concerto, etc.) are called Cyclic Forms. There are very many types of comp. to which distinctive names are given, each representing not a 'Form', but rather a style in which one of the above forms is presented; such, for instance, are the Nocturne, the Gavotte, the Barcarolle, the Concertstück, and others. With the development of elec. mus. and the use of [fy45]*aleatory techniques in 20th-cent. comps., the use of form is stretched to meet whatever the composer may wish to do. Infinite flexibility would seem to be the guiding principle in works of this kind. See Fugue. Frankel, Benjamin (b London, 1906; d London, 1973). Eng. composer and cond. Watchmaker's apprentice. Studied mus. in Ger., returning to London (GSM) 1923. Worked as café musician and as jazz-band violinist, leader, and orchestrator. On staff GSM 1946. Wrote mus. for over 100 films. Prin. works:


chamber music: Str. Trio (1944), Solo Vn. Sonata No. 1 (1944), No. 2 (1962); Str. Qts., No. 1 (1944), No. 2 (1945), No. 3 (1947), No. 4 (1948), No. 5 (1965); 3 Poems for vc. and pf. (1950), Pf. Qt. (1953), Bagatelles for 11 instr. (1959).


opera: Marching Song (1972--93), 3 acts, lib. by Hans Keller after play by John Whiting.[cm[u1]

Fugue. Type of contrapuntal composition for particular number of parts or `voices' (described thus whether vocal or instr.), e.g. fugue in 4 parts, fugue in 3 vv. The point of fugue is that the vv. enter successively in imitation of eachother, the 1st v. entering with a short melody or phrase known as the Subject (different from sonata-form 'subject' in that it is merely melodic and short). When all the vv. have entered, the Exposition is over. Then (normally) there comes an Episode or passage of connective tissue (usually a development of something that has appeared in the exposition) leading to another entry or series of entries of the Subject---and so on until the end of the piece, entries and episodes alternating. Contrasts of key constitute an important element in fugal construction. In the Exposition the Subject first appears, naturally, in the Tonic key; the 2nd v. to enter with it does so a 5th higher (or lower), i.e. in the Dominant key, the name Answer now being attached to it; the 3rd one is a repetition of the Subject (in a higher or lower octave) and so on. Subject and Answer thus appearing alternately, according to the number of `voices' engaged, and Tonic and Dominant keys thus also alternately. One function of the Episodes is to effect modulation to various related keys, so that the later entries may have the advantage of this
variety, but once the Exposition is over it is not considered necessary that further series of entries shall always alternate as to keys in the Subject-Answer manner. In addition to the Subject there is often a Countersubject appearing in the Exposition and probably later in the Fugue. It is of the nature of a melodic accompaniment to the Answer and Subject (generally in double counterpoint---see Counterpoint). The v. which has just given out the Subject or Answer then goes on to the Countersubject whilst the next v. is giving out the Answer or Subject and so on. Sometimes in later entries there is overlapping of the Subject, each v., as it gives out, not waiting for the previous v. to finish it but breaking in, as it were, prematurely. This device, which is called Stretto, tends to increase the emotional tension of the entry in which it occurs. Occasionally, after the Exposition (and possibly before the 1st Episode) there is a Counter-Exposition, much like the 1st Exposition in that the same 2 keys are employed. Appearances of the Subject (in the Exposition or elsewhere) are sometimes separated by something of the Episode nature but shorter, called a Codetta. There exist 2 types of Fugue with Two Subjects (or Double Fugue), one in which the 2 Subjects appear from the outset (in double-harness, so to speak) and another in which the first Subject is treated for a certain time, the other then appearing and being likewise treated, after which the 2 are combined. In choral fugues (e.g. in an oratorio movement) there is sometimes a free instr. part, an Accompanied Fugue. Thedevice of [fy45]*[fy75]Pedal is often employed in fuge, especially near its close. An explanation must now be given of a detail sometimes present in the Answer. There are cases in which, instead of its being an exact replica of the Subject (a Rear Answer), it is, for reasons not easily explained in so short a treatment as the present, slightly changed in 1 or 2 of its intervals (Tonal Answer). The results are a Real Fugue and a Tonal Fugue (an absurdity since the tonal treatment may not extend beyond the exposition). A shortened type of fuge is sometimes called a Fughetta. A passage in fugal style, not in itself an actual fugue, is called Fugato. The above descriptions are of the academic fugue form, but the great composers have, naturally, varied it, e.g. Bach in Der Kunst der Fuge. Superb fugues occur in many works, e.g. Beethoven's Great Fugue for str. qt., Op. 133, known as the Grosse Fuge, in Elgar's Introduction and Allegro for str., and in many choral comps. Fugue-form is also used effectively in opera, e.g. the finale of Act 2 of Wagner's Die Meistersinger von Nürnberg and the finale of Verdi's Falstaff. Funeral marches Among the best known of these (all of them in some public use on occasions of mourning) are the following: (1) Handel's Dead March in Saul (from the oratorio of that name); (2) The 2nd movement of Beethoven's 3rd Sym. (Eroica); (3) The 3rd movement of Chopin's 2nd Pf. Sonata (in Bb minor, Op. 35); (4) Chopin's Marche funèbre, Op. 72b in C minor. There are also (5) Beethoven's March 'sulla morte d'un eroe' (on the death of a hero), which is a movement in his Pf. Sonata in Ab, Op. 26; (6) Mendelssohn's Song without Words No. 28, in E minor (the title 'Funeral March' not, however, authentic); (7) The Funeral March for Siegfried from Wagner's Götterdämmerung; (8) Grieg's Funeral March for Nordraak (Military Band, but scored also by Halvorsen for orch.); (9) Berlioz's Funeral March for the Last Scene of 'Hamlet' (Op. 18 No. 3; 1848). Several symphonic movements (e.g. Elgar's 2nd Sym. Larghetto and various examples in the works of Mahler) have the character if not the title of funeral marches. Gamut. (1) Properly, the note G at the pitch now indicated by the lowest line of the bass staff. Greek G or 'gamma' was used for its designation, and as the note just mentioned was the 'Ut' (or as we should now say, 'Doh') of the lowest [fy45]*Hexachord this portmanteau word came into use as a name for it. (2) By extension the word came to be used as a comprehensive name for the whole series of Hexachords as displayed in writing. (3) By a further extension it came to mean 'scale' in general (Fr. [fy45]*[fy75]gamme). It came also to mean the whole range of mus. sounds from the lowest to the highest; and to be applied in a metaphorical way to a singer's or actor's range, i.e. 'He covered the whole gamut of tragic expression'.

Gigue or Giga (Fr. and It.). Jig. A rustic Eng., Scot., and Irish dance type (see Jig), in which the mus. runs along quickly in rhythmic groups of 3 beats (3/4[28][4]1, 6/8[28][4]1, 9/28[4]1, 12/28[4]1, etc): often there is a long-short effect, a sort of merry limp (e.g. ;Ya;Yb ;Ya ;Yb). Eng. virginalists were first to employ the gigue, which was introduced to the Continent by Froberger, 1649. Pieces in gigue style came to be the customary closing movements
of the suite: the form was binary, and, with J. S. Bach, the 2 halves often opened in something like fugal style, the subject of the first half being often inverted as that of the 2nd half. (Occasionally Bach applied the term 'gigue' to a piece that was not such, being in simple duple or quadruple time.)

**Glee.** A choral comp. in a no. of short self-contained sections, each expressing the mood of some particular passage of the text, the mus. predominantly harmonic (i.e. in blocks of chords), rather than contrapuntal. Properly it is for unacc. male vv. Its great period, during which a remarkable series of able composers, chief among them Samuel Webbe, made lavish contributions to the repertory, was from about 1750 to about 1830, after which it gradually gave way to the [fy45]*part-song. It is a purely Eng. form, and was much fostered by the popularity of glee clubs. (In USA this name has been applied to univ. mus. clubs with much more general aims.)

**Glissando** (bastard It., from Fr. glisser, to slide). (1, pf., harp, xylophone, vibraphone, etc.) The drawing of a finger down or up a series of adjacent notes. (2, bowed instr.) Passing from one note to another on the same str. (or part of the way to this other) in much the same manner as above and with much the same effect---with the difference that the pitches passed through, instead of representing the fixed tones and semitones of a scale, are infinite in no. Tb. can also perform a satisfactory glissando.

**God save the King (Queen).** The tune of the Brit. 'National Anthem' must long have been the best-known tune in the world, having at one time or another been borrowed by about 20 countries as that of their official nat. song. The popularity of the words and tune in Brit. seems to date from the time of the landing of the Young Pretender, in 1745, when they were introduced in London ths. and widely adopted. The authorship of both words and tune is obscure. The tune is in rhythm and style a galliard. There is a Geneva tune of this type with some phrases resembling some in God save the King; it was introduced in 1603 at a banquet celebrating the first anniversary of the unsuccessful attempt of the Duke of Savoy to seize the city (the 'Escalade'). An Eng. Christmas carol printed in 1611, Remember, O thou man, shows similar resemblances. Much stronger resemblances are seen in an old piece of John [fy45]*Bull, though this is in the minor, and his name is sometimes attached to the tune. In the Amer. colonies and the USA the tune has at different times been sung to many different sets of words---God save America, God save George Washington, God save the Thirteen States, and the like. The present words My country, 'tis of thee, date from 1831 and are the work of the Rev. Samuel Francis Smith. The name usually given to the tune is America. Many composers have introduced the tune into their comps. or based comps. upon it---Beethoven, Weber, Brahms, Donizetti, etc. Gramophone (or Phonograph) Recordings. The idea of recording sound by attaching a needle to a membrane vibrating in sympathy and by allowing its point to mark a plate travelling at a fixed speed dates from as early as the beginning of the 19th cent., the object being to add to acoustical knowledge about the differences in the vibrations evoked by sounds of various pitches and timbres. Edison, in the USA, in 1877 constructed such an apparatus, with the intention that it should be used in a 'dictating machine': this he called The Phonograph - the Ideal Amanuensis, and the records, on wax cylinders, he called Phonograms. The vv. of many celebrities of the day were crudely preserved in this way (e.g. Gladstone, Irving, Tennyson) and in 1878 Lily Moulton, an amateur singer, sang into Edison's device. Other musicians, incl. Brahms, made recordings in the 1880s. Emile Berliner, a Ger.-born citizen of the USA, had by 1888 obtained patents for important improvements---a circular plate of a shellac mixture instead of a waxed cylinder, and a horizontal motion of the needle instead of a perpendicular one (i.e. a motion making lateral impressions on the sides of a spiral track instead of the previous 'hill and dale' impressions), and his principles were in time developed and universally adopted. The patented title for the instr. which played Berliner's discs was 'gramophone', but the less accurate 'gramophone' was adopted. The flat disc record led to a boom among commercial cos., for preserving the vv. of celebrated singers. The first singer to record commercially and to make a reputation...
thereby was the Russian sop. Maria Mikhailova. Soon Calvé, Van Rooy, Plan; Alcon, Kirkby-Lunn, Albani, Maurel, and Ben Davies were recorded, but it was the ten. [fy45]*Caruso who `made' the gramophone record. Instrumentalists, too, were recorded, among them Grieg, Sarasate, Joachim, and Pugno. The historical importance of these discs is obvious, and many of them have been transferred on to modern records and tapes. So far the processes used had been purely 'Acoustic', the result of the direct action of sound vibrations. The human v. could be fairly satisfactorily and faithfully recorded by this means, but attempts to record orch. mus. were crude and primitive. In 1925 appeared the earliest electrically-made records, in which the vibrations had been received by means of a microphone and converted into electrical vibrations, causing, in turn, mechanical vibrations in a steel or fibre needle travelling over the recording disc. It was found that by the use of electrically-made records, operating at the standard speed of 78 revolutions per minute, very much more faithful reproductions could be secured, and the acoustic-made record in time disappeared from the market. The motive power of the Edison and early Berliner instrs. had been supplied by a handle turned by the operator. This had been superseded by a clock-spring device, which in the more expensive instr. was, in turn, superseded by electric power obtained by plugging in to the domestic electric circuit: such instr. also reproduced the sounds by electric means, reversing the process of electrical recording as above described.

The new apparatus was very commonly combined with 1 for the reception of radio broadcasting and called a radiogram. During the 1920s and 1930s recordings of most of the world's great orchs. and chamber groups were made. the perfs. of great artists such as Rakhmaninov, Kreisler, and Heifetz were preserved, and the composers Elgar and Strauss cond. their own music for the gramophone. Whole operas were issued, and the significance of the gramophone as an educative force and as a means of widening the public's repertory became apparent. A great disadvantage of the 78 r.p.m. record was that comps. were cut up into sides lasting less than 5 minutes. An opera could run to 40 or more sides. It was only in 1948 that (at first in the USA) all the problems inherent in trying to combine a narrower groove and slower speed without loss of 'high fidelity' throughout the greater part of the range of audible frequencies was satisfactorily solved. This was when the Columbia co. announced the long-playing, (LP), disc. Attempts to introduce LPs had been made in 1904 and 1931, but the 1948 version offered an average of 23 mins. per side at 33 r.p.m., with the advantages of records made from non-breakable material, with greatly improved recording techniques, and with lightweight pick-ups and sapphire and diamond needles. At first there was some resistance and a 'battle' between the 33 r.p.m. and 45 r.p.m. (for short items) speeds. In Britain, Decca was the first firm to market LPs in 1950, the EMI group not following until 1952. However, the artistic advantages of being able to record a whole opera on 6 or 8 sides, a Mozart symphony on 1 side, and to offer complete recitals by singers and instrumentalists on 1 record revolutionized the industry and listening habits. The standards of recording improved constantly with the advent of the 'record producer', who, like an opera producer, governed the whole recording process. It could be argued that the remarkable growth of the public appetite for the mus. of Mahler is partly due to the fact that LPs enabled his vast symphonies to be easily recorded. The rise of the LP was paralleled by the growth of 'high-fidelity'---'hi-fi'---reproductive equipment---the coupling of amplifier, speakers, pick-up, and needle-cartridge instead of the mass-produced radiogram. The other important factor in LP recording was the use of magnetic tape instead of wax or acetate for the orig. recording process. Experiments with tape were made, esp. in Germany, in the late 1930s and early 1940s. Tape enables long stretches of mus. to be recorded without a break; it also enables flaws and errors to be corrected by the re-recording of the offending bar or two, so that a final recording may be, and often is, a compilation of the best of several 'takes', skilfully edited. The next 'recording revolution' was in 1958 with the introduction of stereophonic (as opposed to monophonic) sound, whereby the sound of instr. or singers was as realistically 'placed' as in the hall or opera house. Eventually 'stereo' replaced 'mono' entirely; and demands for still more realistic and spectacular sound led in the 1970s to 'quadraphonic' recordings (which means that the engineers have used four independent signal channels into the master tape). Of less commercial success at first was the issue of recordings as tapes instead of discs (mono from 1951, stereo from 1956 in the USA). These
did not appeal to the public until, in 1965, the automatic cassette was introduced, much more easily and conveniently playable. Soon the sales of cassettes threatened to rival those of discs and to replace them. Along side the enormous expansion of recording has developed the `literary' side of the gramophone, not only expert reviewing, but the specialized compilation of lists of recordings made by individual artists, these being known as discographies. Great Staff or Great Stave (or Grand Staff or Stave). Fictional notational device rather unnecessarily introduced by mus. pedagogues for the purpose of explaining the clefs---__and__or___.

The two staves in common use are brought near together. It suffices then to place between them 1 extra line for Middle C (`middle' in a double sense: in the middle of this diagram, as it is in the middle of the pf. kbd.). C Clef is placed on this line. The Treble (or G) Clef now comes 2 lines below. The Alto Staff, Bass Staff, Soprano Staff (still in some choral use in Ger.), the Alto Staff (in use in older choral mus., in mus. for the Va., etc.) and the Tenor Staff (in use in older choral mus., for the tb., etc.) are seen as sections of the 1 `Great Staff', with Middle C as the connexion. __G__Soprano Staff Alto Staff Tenor Staff C__F

Greensleeves. Old Eng. tune twice mentioned by Shakespeare in The Merry Wives of Windsor and by other writers of this period and later. It is first referred to in the Stationers' Co. Register in 1580, when it is called `a new Northern Dittye', but there is evidence that it is of earlier date. There seem to be many ballads to the tune, as also some examples of its being converted to pious uses, as, for instance (again in 1580), `Green Sleeves moralized to the Scripture'. During the Civil War of the 17th cent. Greensleeves was a party tune, the Cavaliers setting many political ballads to it. From this period the tune is sometimes known as The Blacksmith, and under that name Pepys alludes to it (23 Apr. 1660). The tune is sung by Mistress Ford in Act 3 of Vaughan Williams's opera Sir John in Love (based on The Merry Wives) to the words printed in A Handefull of Pleasant Delites, 1584. An orch. fantasia from the opera is frequently played. The tune is also used by [fy45]*Holst in his St Paul's Suite for str.

Gruppetto (It.). Grouplet. The Turn, a type of ornament in vocal and instr. mus. Gruppetto implies a 4-note figure---the note above, the note itself, the note below, and the note itself. This figure is performed after the note itself or instead of it, according to whether the turn sign is placed after the note itself or over it. The inflection of the upper or lower note of the turn (in either form) is shown by the placing of a sharp, flat, natural, etc., sign above or below. When the Gruppetto occurs after the note there is a good deal left to the taste of the performer as regards the division of the time available. The general principle seems to be that the gruppetto is to be performed pretty quickly. To bring this about, the first example just given (if occurring in a slow tempo) might be treated thus: Largo or [qc]qwhilst in a very quick tempo it might be treated as follows (indeed there might be no time to treat it in any other way): Prestissimo = [qc]qThe number of different examples given in different textbooks is very large, and no 2 textbooks quite agree, but the above statement gives the chief general principles accepted by all. They also apply, of course, to the Inverted Turn, which begins with the lower auxiliary note, instead of the upper one.

Gymel or Gimel (from Lat. gemellus, twin). The word has been used in mus. in 3 senses, all with the idea of twinship. (1) Style of singing alleged to have been common in parts of Brit. as early as the 10th or 11th cents. Whilst one body of singers took the tune of a song another body would extemporaneously add a part in 3rds beneath it. (2) Type of comp. found in the 14th and early 15th cents. in which, whilst the main tune, or [fy45]*[fy75]canto fermo, was sung in a lower v., 2 upper vv. sang an acc. in which they moved independently of the other v. but in 3rds with one another. (3) In 16th-cent. choral mus. the word Gymel on a vocal part means that the singers of that part are here divided---our divisi, in fact. The restoration of the status quo is then indicated by the word Semel.

Habanera (Fr. havaneise). Slow Cuban (orig. African) song and dance (Habana = Havana), which became very popular in Sp. It is in simple duple time and dotted rhythm. Famous
examples are the Habanera in Bizet's opera Carmen (`L'amour est un oiseau rebelle') which is an adaptation of a popular song by [fy45]*Yradier, and the Habanera for 2 pf. by Ravel, later incorporated in his Rapsodie espagnole for orch.

%1%Harmony. The simultaneous sounding (i.e. combination) of notes, giving what is known as vertical mus., contrasted with horizontal mus. ([fy45]*Counterpoint). Composers, in much the greater proportion of their mus., maintain in their minds some melody which ranks as the principal 1, and which they intend the listener to recognize as such, whilst other melodies which are combined with it, or chords with which it is acc., rank as subsidiary. The word [fy45]*chord may be defined as any combination of notes simultaneously perf., and even when the main process in the composer's mind is a weaving together of melodic strands he has to keep before him this combinational element, both as regardsthe notes thus sounded together and the suitability of one combination to follow and precede the adjacent combination. At different periods composers have given more attention to 1 or the other of the 2 aspects of their work: (a) the weaving together of melodic strands and (b) the chords thus brought into existence from point to point. The former aspect of the result is the Contrapuntal element (see [fy45]*Counterpoint) and the latter the Harmonic element. In less elaborate mus. (as, for instance, asimple song with pf. acc.) the contrapuntal element may be unimportant or even non-existent. Counterpoint necessarily implies also harmony, but harmony does not necessarily imply counterpoint. Over a long period the resources of harmony may be said to have widened: new combinations introduced by composers of pioneering spirit have been condemned by unaccustomed ears as ugly, have then gradually come to be accepted as commonplace, and have been succeeded in their turn by other experimental combinations. The following definitions concern traditional and basic harmonic procedures: (a)

diatomic harmony: Harmony which confines itself to the major or minor key in force at the moment.
chromatic harmony Harmony which employs notes extraneous to the major or minor key in force at the moment. (b)
open harmony: Harmony in which the notes of the chords are more or less widely spread.
close harmony: Harmony in which the notes of the chords lie near together. (c)
progression: The motion of one note to another note or one chord to another chord. (d)
triad: A note with its 3rd and 5th (e.g. C--E--G).
common chord: A Triad of which the 5th is perfect.
major common chord: A Common Chord of which the 3rd is major.
minor common chord: A Common Chord of which the 3rd is minor.
augmented triad: A Triad of which the 5th is augmented.
diminished triad: A Triad of which the 5th is diminished. (e)
root of a chord. That note from which it originates. (For instance, in the common chord C--E--G we have C as the root, to which are added the 3rd and 5th.)
inversion of a chord: The removal of the root from the bass to an upper part.
first inversion: That in which the 3rd becomes the bass (e.g. E--G--C or E--C--G).
second inversion: That in which the 5th becomes the bass (e.g. G--E--C or G--C--E).
third inversion: In a 4-note chord that inversion in which the fourth note becomes the bass. (For instance, in the chord G--B--D--F the form of it that consists of F--G--B--D or F--B--G--D, etc.)
fundamental bass: An imaginary bass of a passage, consisting not of its actual bass notes but of the roots of its chords, i.e. the bass of its chords when uninverted. (f)
concord. A chord satisfactory in itself (or an interval that can be so described; or a note which forms a part of such an interval or chord).
consonance[neutral]: The same as Concord. [smdiscord: A chord which is restless, requiring to be followed in a particular way if its presence is to be justified by the ear (or the note or interval responsible for producing this effect). See, for instance, the examples given under Dominant Seventh and Diminished Seventh.
dissonance [nm]: The same as Discord. [smresolution]: The satisfactory following of a discordant chord (or the satisfactory following of the discordant note in such a chord).

suspension: A form of discord arising from the holding over of a note in one chord as a momentary (discordant) part of the combination which follows, it being then resolved by falling a degree to a note which forms a real part of the second chord.

double suspension: The same as the last with 2 notes held over. (g)

anticipation: The sounding of a note of a chord before the rest of the chord is sounded.

retardation: The same as a Suspension but resolved by rising a degree.

preparation: The sounding in one chord of a concordant note which is to remain (in the same `part') in the next chord as a discordant note. (This applies both to Fundamental Discords and Suspensions.)

unprepared suspension: A contradiction in terms meaning an effect similar to that of Suspension but without 'Preparation'.

fundamental discord: A discordant chord of which the discordant note forms a real part of the chord, i.e. not a mere Suspension, Anticipation, or Retardation. Or the said discordant note itself (e.g. Dominant Seventh, Diminished Seventh, etc.).

passing note: A connecting note in one of the melodic parts (not forming a part of the chord which it follows or precedes). (h)

false relation: The appearance of a note with the same letter-name in different parts (or 'voices') of contiguous chords, in one case inflected (sharp or flat) and in the other uninflected. (i)

pedal (or 'Point d'Orgue'): The device of holding on a bass note (usually Tonic or Dominant) through a passage including some chords of which it does not form a part.

inverted pedal: The same as the above but with the held note in an upper part.

double pedal: A pedal in which two notes are held (generally Tonic and Dominant). From Wagner onwards the resources of harmony have been enormously extended, and those used by composers of the present day often submit to no rules whatever, being purely empirical, or justified by rules of the particular composer's own devising. Among contemporary practices are: [fy45]*[fy75] Bitonality---in which two contrapuntal strands or 'parts' proceed in different keys. [fy45]*[fy75] Polytonality---in which the different contrapuntal strands, or 'parts', proceed in more than 1 key. [fy45]*[fy75] Atonality---in which no principle of key is observed. [fy45]*[fy75] Microtonality---in which scales are used having smaller intervals than the semitone. In the 20th cent. greater freedom in the treatment of the above procedures has developed, together with a much wider application of dissonance. Chords of 7th, 9th, 11th, and 13th are treated as primary chords, and there has been a return to the use of pentatonic scales, medieval modes, and the whole-tone scale. Aprin. revolution c.1910 was the abandonment of the triad as the prin. and fundamental consonance. Composers such as Bartók, Stravinsky, Schoenberg, and Webern widened the mus. spectrum of tone-colour by showing that any combination of notes could be used as a basic unresolved chord. The tritone has been used as the cause of harmonic tensions in place of tonic-dominant relationships. Another 20th-cent. harmonic feature is the 'layering' of sound, each layer following different principles of organization. Milhaud produces bital passages from 2 layers in different tonalities. Since 1950 much mus. has been comp. in which harmony has hardly any place, for example in some of the serial works of Boulez and Stockhausen. Where non-pitched sounds are used, harmony no longer exists and its place is taken by overtones, densities, and other concomitants of 'clusters', etc. In amplification of this entry see Added Sixth, Augmented Sixth, Consecutive Fifth, Counterpoint, and Chromatic Chords.

%%2%Harp. This instr., of very ancient lineage, can be simply defined as an open frame over which is stretched a graduated series of str., set in vibration by plucking with the fingers. In the modern orch. harp the series is not normally chromatic, as it is in the pf., having merely 7 different notes with the octave, these being in the major scale of B (treated for convenience as that of Cb). There are 7 pedals, each affecting one note of this foundational scale; each pedal works to 2 notches, and by depressing it to its first or 2nd notch, respectively, the vibrating lengths of all the relevant strings are simultaneously shortened by fractions representinga semitone and a tone: thus all keys become possible, and
by depressing all the pedals together the pitch of the complete instr. can be raised from Cb (the normal key) to Cnat. or C#. The usual compass is 5;FD octaves from C. Chords are normally played in more or less rapid succession of their notes, in the form understood by the word arpeggio (It. arpa, Harp). The typical 'sweeping' (glissando) action of the hand may be used in many kinds of scale (but evidently not in the chromatic scale, however, nor in any other scale passage employing more than 8 notes to the octave). In addition, of course, single str. may be plucked individually or in small groups. The instr. described above is the double-action harp, introduced by Erard (c.1810), the word 'double' marking its differences from its predecessors on which the pitches could be raised only a semitone. One earlier form of the harp is the Welsh harp or telyn, with 3 rows of str., the 2 outer rows (tuned in unison or octaves) giving the diatonic scale and the inner row the intermediate semitones: a simple modulation was effected by touching 1 of the inner str. The harp has been much used as a solo instr. in Wales from time immemorial and in Eng. domestically during the Victorian period. It was a frequent member of the early 18th-cent. orch. but in later times was rarely found again in orch. use until the 19th cent. when the great Romantic orchestrators---Berlioz, Wagner, Strauss, Mahler, Elgar, etc.---made effective use of it. In the 20th cent. it has been used in chamber mus. (e.g. by Debussy and Ravel). There are several harp concs. See also Chromatic Harp, Double Harp, Clarsach, Bell Harp, Dital Harp, Aeolian Harp.


Horn Signal. Nickname of Haydn's Sym. in D major, No. 31 in Breitkopf edn., composed in 1765 probably to mark the arrival of 2 new hn.-players in the orch. at Esterháza.

%Harpsichord Family (Virginals, Spinet, Harpsichord). The harpsichord is a wing-shaped kbd. instr. in which the str. are plucked mechanically. It was developed during the 15th cent., the earliest surviving example (in the Victoria and Albert Museum, London) having been made in Bologna in 1521, but there are illustrated representations of the instr. dating from nearly a century earlier, and a reference in a Ger. poem of 1404 to the clavicimbalum, the earliest recorded use of the name from which the It. word clavicembalo is derived. The hp. is fundamentally a mechanized [fy45]*psaltery. Each key operates a mechanical device known as the 'jack', equipped with a small leather or quill plectrum
attached to a pivoted tongue. When the key is released the jack descends and, by positioning of a spring, the tongue pivots back, allowing the plectrum to pass the string silently on its return. When the jack is back in its original position, a felt damper silences the vibration of the string. Very few contrasts of tone or dynamics are possible, variation in finger touch having little effect. Italy was the home of the first important school of harp makers; at the end of the 16th century, however, Antwerp became the centre of activity, particularly for the family of Ruckers. Their aim was to give the players some tonal contrast, a typical Ruckers single-manual instrument having a compass of four octaves from C and two sets of strings, one 8' and one 4'. Hand stops in the right-hand side of the case brought one or both sets of jacks into contact with the strings. Ruckers also produced a 2-manual harp, the lower manual a 4' below the upper. From the 17th century to the end of the 18th century, the harp was the indispensable supporting basis for continuo in almost every instrument combination, as well as being a popular domestic instrument. With the development of the piano, the harp fell into semi-oblivion during the 19th century, but in the 20th century it has been revived both by modern composers, several of whom—e.g. Falla and McCabe—have written concertos for it, and in the authentic performance of baroque music. The [fy45]*Dolmetsch family played a major part in the revival, and there are several distinguished modern harp manufacturers. 20th-century virtuosos have included Wanda [fy45]*Landowska and Ralph [fy45]*Kirkpatrick. Virginal or Virginals. This plucked keyboard instrument was first mentioned c.1460. The origin of the name is not, as is generally supposed, English, nor has anything to do with Elizabeth I, but it is widely accepted that the name derives from the fact that young ladies were regularly depicted playing the instrument. The main differences from the harp are in the oblong shape of the soundbox, the placing of the strings parallel to the keyboard instead of at right-angles, and the existence of two bridges. Sometimes one sees references to 'double virginals' or 'a pair of virginals'. The origins of these terms are obscure, since a double-manual virginal was extremely rare; a likely explanation is that they referred to the instrument's compass. English virginal music of the 17th century is of major importance; collections include the [fy45]*[fy75]Fitzwilliam Virginal Book, [fy45]*[fy75]My Ladye Nevells Booke, [fy45]*[fy75]Benjamin Cosyn's Virginal Book and [fy45]*[fy75]Will Forster's Virginal Book. The earliest published collection was [fy45]*[fy75]Parthenia (c.1612).

Spinet. This resembles the virginals in having one string to a note, but differs from it in being not rectangular but wing-shaped in an uneven 6 sides with the longest containing the keyboard. It had a 4-octave compass. The string either ran roughly parallel to the keyboard as with the virginals, or diagonally in front of the player. (In the Clavicytherium, however, a rarer form than that described above, the string ran perpendicularly like those of an upright piano.) The spinet was in use from the later 15th century to the end of the 18th century.


Henry Watson Music Library. Principal music library in Manchester, part of the corporation's Central Reference Library. Basis was collection of 5,000 books and many more scores handed over in 1899 by Henry Watson (b Burnley, 1846; d Salford, 1911), organist, choir conductor, and teacher at RMCM, to Manchester Corporation and since greatly expanded.


Île joyeuse, L' (The Island of Joy). Piano piece by Debussy composed 1904, suggested by 1 or other of Watteau's 2 pictures, L'Embarquement pour Cythère (delicately depicted early 18th-century scene of party about to embark for the island sacred to Venus).
**Incoronazione di Poppea, L’** (The Coronation of Poppaea). Opera in prol. and 3 acts by Monteverdi (his last), to lib. by Busenello after Tacitus. Prod. Venice 1642, Naples 1651, Paris (D'Indy version, concert) 1905, stage 1913, Northampton, Mass., 1926, Oxford 1927. First opera on an historical, other than biblical, subject. In the 20th cent. there have been several edns., incl. those by K;Akrenek, d'Indy, Benvenuti, Malipiero, Ghedini, W. Goehr, and R. Leppard. The Leppard version was f.p. Glyndebourne 1962, London 1971. Edn. by Roger Norrington, Kent Opera 1974. [fy65][cc27,3,8,8]Inflection of Notes [dt5p6,1p6g,5p6,1p6g,6,1g,6][fy75,1][bt

**sharp**[qc][ntdouble sharp]**[qc]**[ntflat]**[qc]**[ntdouble flat]**[qc][et][el4]**[bt**Raising the note a[half-step or semi]-[tone]**[qc]**[ntfull-step or][t**tone]**[qc]**[ntLowering the note]**[qc]**[nthalf-step or][qs**emitone]**[qc]**[ntLowering the note]**[qc]**[ntfull-step or][qt**tone]**[qc]**[ntAfter A Sharp or Flat the Natural Sign **nat.** restores the note to its normal pitch. After a Double Sharp or Double Flat the Sign **# or b** (or **nat.# or nat.b**) changes the pitch of the note to that of a single Sharp or Flat. After a Double Sharp or Double Flat the Sign **nat.** (rarely given **nat.nat.**) restores the note to its normal pitch. Any of these various signs is understood to affect not only the note before which it immediately occurs, but also, unless contradicted, any other notes on that same line or space of the staff throughout the measure (bar), and if the last note of the measure is thus inflected and is tied to the same note at the opening of the next measure, that latter also is understood to be included in the inflection. Additions are made to the names of the notes as shown below:[qc][cp7,7]**[dt2p3,p6g,4p3,p6g,4p3,1g,4p3,p6g,4p3,1g,4p3][bt**[nt#][qc][nt×][qc][ntb][qc][ntbb][qt**[et**[nt**[bt**[nt**[bt**The sign is called **Quadrat** or **Auflösungszeichen** (*release-sign*)] et**[it0]**[bt**[nt(The sign is called **Kreuz**)] nt(The sign is called **Doppel-kreuz**)] nt(The sign is called **Be**)] nt(The sign is called **Doppel-Be**)[x][ru5,27][ol3]**[bt**[ntFrench][qc][ntdièse][qc][ntdouble-dièse][qc][nt__bémol][ntdouble.bémol][nt__bécarrre][xm5][ru5,27][ol3]**[btItalian][qc][ntdiesis][qc][ntdoppio diesis][qc][nt__bemolle][ntdoppio bemolle][nt__becquadr][xm5][ru5,27][ol3][it0][itf0][ep8,8]**Because of one or two irregularities in the German names it has been thought best to set these out in full. Notice particularly the names marked [fy45][fy75,1]. Innig[fy75,1] (Ger.). Inmost, i.e. heartfelt. So the noun **Innigkeit**. Word frequently used by Eng. mus. critics to describe mystical or spiritual quality of certain passages in the mus. of, say, Beethoven and Bruckner.

**International Folk Music Council.** Organization formed London 1947 at conference representing 28 countries. First pres. Vaughan Williams, succeeded 1958 by Maud Karpeles. Devoted to int. research in folk mus. and arr. of fests., etc.


**International Society for Contemporary Music.** Founded after fest. by young Viennese composers in Salzburg in 1922, under the first presidency of E. J. [fy45]*Dent with a large no. of nat. sections. Object pursued is holding of annual fest., varying the place year by year, at which the works of contemporary composers of all countries are given a hearing. Works to be played chosen by jury.

**Interpretation** in mus. is merely the act of perf., with the implication that in it the performer's judgement and personality have a share. Just as there is no means by which a dramatist can so write his play as to indicate to the actors precisely how they shall speak his lines, so there
is no means by which a composer can indicate to a performer the precise way in which his music is to be sung or played---so that no two performers will adopt the same slackenings and hastenings of speed (incl. *rubato*), the same degree of emphasis on an accented note, and so forth. The matter is further complicated by composers' latitude in use of metronome markings as applied to a term such as *allegro* or *moderato* (e.g. varying in one work from \( \frac{\text{Ya}}{\text{Ya}} = 160 \) to \( \frac{\text{Ya}}{\text{Ya}} = 100 \) for *allegro*). Thus there is no 'right' or 'wrong' interpretation in the strict sense, but in matters of style and taste, a performer's 'interpretation' may be felt by listeners to be out of sympathy with, or a distortion of, the composer's intentions.

**Interval.** The 'distance' between two notes is called an 'interval' i.e. the difference in pitch between any two notes. The size of any interval is expressed numerically, e.g. C to G is a 5th, because if we proceed up the scale of C the 5th note in it is G---and so on. The somewhat hollow-sounding 4th, 5th, and 8ve of the scale are all called *Perfect*. They possess what we may perhaps call a 'purity' distinguishing them from other intervals. The other intervals, as they are found in ascending the major scale from its key-note, are called *Major* ('Major 2nd', 'Major 3rd', 'Major 6th', 'Major 7th'). If any Major interval be chromatically reduced by a semitone it becomes *Minor*; if any Perfect or Minor interval beso reduced it becomes *Diminished*; if any Perfect or Major interval be increased by a semitone it becomes *Augmented*.

**enharmonic intervals** are those which differ from each other in name but not in any other way (so far as modern keyboard instruments are concerned, at all events). As an example take C to G sharp (an Augmented 5th) and C to Aflat (a Minor 6th).

**compound intervals** are those greater than an 8ve, e.g. C to the D an 8ve and a note higher, which may be spoken of either as a Major 9th or as a Compound Major 2nd.

**inversion of intervals** is the reversing of the relative position of the two notes defining them, e.g. C to G inverted becomes G to C. It will be found that a 5th when inverted becomes a 4th, a 3rd becomes a 6th, and so on (i.e. the number-name of the new interval = 9 minus the number of the old interval). It will also be found that Perfect intervals remain Perfect (C to G a Perfect 5th; G to C a Perfect 4th, etc.), Major ones become Minor, Minor becomes Major, Augmented become Diminished, and Diminished become Augmented. Every interval is either *concordant* or *discordant*. The Concordant comprise all Perfect intervals and all Major and Minor 3rds and 6ths; the Discordant comprise all Augmented and Diminished intervals and all 2nds and 7ths. It follows from what has been said in this and the previous paragraphs that all Concordant intervals when inverted remain Concordant and all Discordant intervals remain Discordant. Musical examples of Intervals are as follows:

**Intonation.** (1) The opening phrase of a *plainsong* melody, perhaps so called because it was often sung by the precentor alone and gave the pitch and (in the Psalms) the 'tone' of what was to follow. (2) The act of singing or playing in tune. Thus we speak of a singer or instrumentalist's 'intonation' as being good or bad.

**Intrada.** The It. equivalent of *Entrée*. Used as name for a movement by 18th.-cent. composers and also in 20th cent. (e.g. in Vaughan Williams's *Concerto Grosso*).

**Invention.** The name given by Bach to 15 of his shorter kbd. comps.in 2 parts or 'voices' incl. in his *Klavierbüchlein*, 1720. They are highly contrapuntal, being largely imitative in nature. Each works out some short melodic motif. Bach also left another 15 comps. in the same style, known today as his 'Three-part Inventions', but to these he gave the title 'Symphonies'.

**Inventionshorn, Inventionstrompete** (Ger.). Invention Horn, Invention Trumpet. In the second half of the 18th century, the natural hn. was provided with crooks, i.e. additional lengths of tubing which could change the pitch of the instr. Thus a hn. in F could be changed
into E or D, etc. At first the crooks were inserted under the mouthpiece, which considerably increased the length, and therefore the clumsiness, of the instr. The hn.-player Hampel of Dresden is said to have invented curved, sliding crooks, called 'inventions', which together with the use of stopped notes (also discovered by Hampel), made the Inventionshorn an almost completely chromatic instr. Hampel's device was adopted until superseded by the invention of valves, c.1815. The term Inventionstrompete was applied to the tpt. equivalent of the Inventionshorn, and also to the so-called 'Italian Trumpet' (coiled into hn. shape).

Invitation to the Dance (Aufforderung zum Tanz). Title of Rondo Brillant in Db, Op. 65, for pf. by Weber (1819), representing a ballroomscene. Often heard in orch. arr. by Berlioz (1841), and sometimes, much changed, in 1 by Weingartner. Adopted by Russian Ballet as mus. for their Le Spectre de la rose.

Irregular rhythmic groupings (Duplets, Triplets, Quadruplets, etc.)

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<tr>
<th>Grouping</th>
<th>Notes in Time of</th>
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<tr>
<td>Duplet</td>
<td>Three</td>
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<td>Triplet</td>
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<td>Quadruplet</td>
<td>Three</td>
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<td>Quintuplet</td>
<td>Four</td>
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<td>Sextuplet</td>
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Various other combinations are possible, and it is hardly possible to list them or to lay down rules. When an irregular combination occurs the performer should observe the other notes of the measure, and he will quickly realize into what fraction of the measure the irregular grouping is to be fitted. Isouard, Nicolo (b Malta, 1775; d Paris, 1818). Maltese composer, known sometimes as Nicolo. Studied pf. in Paris, completing studies in Naples. 1st opera prod. Florence 1795. Returned Paris 1799, becoming popular opera composer in rivalry to Boieldieu. Of 33 operas produced in 16 years, the best was Cendrillon (1810).

Istrumento d'acciaio (It.). Instrument of steel. Mozart's name for his Glockenspiel in Die Zauberflöte.

Jaleadas. The 'Seguidillas Jaleadas' dance (see Seguidilla) is a vigorous form, showing the influence of the cachucha.

Jew's Harp. 1 of the simplest and most widely distributed instr., being found throughout Europe and Asia. It consists of a tiny iron frame, open at 1 end, in which end a single strip of metal vibrates. The frame is held between the teeth and the strip then twanged by the finger. The strip, in itself, is obviously capable of producing only 1 note, but the harmonics of this note become available by resonance, through various shapings of the cavity of the mouth. Thus tunes can be played. The origin of the name is unknown and seems to be unconnected with Jewry. The name 'Jew's Trump' was recorded in 1545. The Fr. called the instr. rebube or guimbarde, and in Ger. it is Trumpel.

Jig. (1) A dance once popular in Eng., Scotland, and Ireland, in the last of which its popularity was of longest duration. For its general character and mus. see Gigue. (2) In the late 16th and 17th cents. the term was applied to a lively song and dance item, of comic character, used to terminate theatrical perfs. (3) Title of last movement of an 18th-cent. orch. suite.

Kaiserwalzer. See [fy45]*[fy75]Emperor Waltz. Key. (1) As a principle in mus. comp., implies adherence, in any passage, to the note-material of one of the major or minor scales (see [fy45]*[fy75]Scale)--not necessarily a rigid adherence (since other notes may incidentally appear), but a general adherence, with a recognition of the [fy45]*Tonic (or [fy45]*keynote) or the scale in question as a prin. and governing factor in its effect. Thus we speak of a passage as being "in the key of" (say) C major or F minor, and also use the same terms to describe a comp. (or movement) as a whole--in this latter case implying merely that the key mentioned is the one in which the piece begins and sometimes but not always (e.g. Mahler) ends and is its governing one (see [fy45]*[fy75]Modulation). If a piece of several movements is so spoken of it does not necessarily mean more than that the first movement (usually also the last one) is in that key. It will be realised that all major keys are exactly alike, as are all minor keys, so that the particular key chosen for a comp. is more a matter of the desired pitch-level than of anything more important (see Transposition). The element of key crept into European mus. in the early 17th cent., as the [fy45]*[fy75]Modes gradually fell out of use: it remained of supreme importance to the end of the 19th cent., but in the 20th cent. many composers, led by [fy45]*Schoenberg, have abandoned tonality. See Atonality. (2) A lever on an instrument which is depressed by finger or foot to produce a note, e.g. on a pf. by finger, on an organ by foot, on woodwind by finger (the levers covering the airholes). Keyboard. (1) A frame, or set, of [fy45]*keys presenting them in a continuous arr. The purpose of kbds. is to enable the 2 hands (e.g. on pf. or harmonium) or the 2 hands and 2 feet (org.) readily to control the sounds from a much larger number of str., reeds or pipes than could other-wise be controlled. One standardized apparatus of this sort, which has been gradually developed over a long period, has come to be universally adopted: it is by no means the most convenient imaginable, but the conservatism of musicians will probably prevent its supersession unless some drastic change in the scales used in mus. (e.g. by the general adoption of [fy45]*Microtones) makes such a change imperative. The unchanging span of the octave is determined by the average span of the human hand. The earliest kbd. was, apparently, that of the organ, in the days when the melodic plainsong of the Church was played on that instr., at first thumped out on keys as broad as the fists that operated them. In those days, and for long after the keys had been adapted for finger-pressure, mus. was still modal and the longer finger-keys, as we still have them, were all that were needed. With the coming into use of the practice of [fy45]*[fy75]musica ficta a Bb was found to be desirable and spacefor it was made by placing a short finger-key between the A and the Bn. (It appears that a few kbds. like this still existed as late as the beginning of the 17th cent.). Other finger-keys were similarly added, and our present-day kbd. of 7 different long and broad keys and 5 short and narrow ones so came into existence. This still leaves out many notes (e.g. B#, if required, has to be played as C, Fb as E, and so on). The restricted number of keys which the individual can manipulate and the necessity of avoiding the high cost of providing a larger number of extra organ pipes, str., etc., precluded the provision of further finger-keys, and the difficulty was overcome by methods of tuning: at first, partially, with Mean-tone tuning and then, fully, with Equal [fy45]*Temperament tuning. There have been many attempts at the invention of a kbd. which would be free (or largely free) from this principle of compromise, but whilst some of them have been interesting scientifically none has proved of value practically in the making of mus. Various ingenious inventions, such as the [fy45]*Janko kbd., have also proved ephemeral. (2) The term is also used generally, as in `keyboard works', to indicate that the works may be played on more than one kind of keyd instr. Key-signature. The sign, or no. of signs, written at the beginning of each staff, to indicate the [fy45]*key of the comp. No signature indicates a [fy45]*natural key. A sharp (#) or flat (b) signature indicates a [fy45]*chromatic key. Use of a key-signature dispenses
with the need to write \([\text{fy45}]^{*}\)accidentals for the notes affected throughout the comp. The keys of C major and A minor require no chromatic alteration. The key of the 5th above C, root G, requires 1 sharp. The 'natural' form of the minor scale determines key-signature. Major and minor key-signatures are indicated thus: Sharp [el32]Flat (Seldom used). The white note in each case represents the major key, the black note the minor key with the same signature (called 'Relative Minor'). It will be observed that, starting from C, the keynotes of the Sharp Keys rise 5 notes (a Perfect 5th) each remove, and that the keynotes of the Flat Keys fall 5 notes (a Perfect 5th) each remove. It will also be observed that in the Sharp Major Keys the keynote is immediately above the last sharp. And that in the Flat major Keys the keynote is 4 notes below the last flat (i.e. is at the pitch of the last flat but one in the signature). And that 3 notes down any Major Scale we come to the keynote of its Relative Minor or, to state it the other way, 3 notes up any Minor Scale we come to the keynote of its Relative Major. Note that keys with 6 sharps (F# major and D# minor) are (on kbd. instr.) the equivalent of the keys with 6 flats (Gb major and Eb minor), and that keys with 7 sharps (C# major and A# minor) are the equivalents of the keys with 5 flats (Db major and Bb minor). Thus composers use either 1 or the other of these signatures, but it is much easier to write in Db with 5 flats than in C# with 7 sharps. The order of the sharps in the signature is by rising 5ths, and the order of the flats is by falling 5ths. [el4]Sharps ;BY;BZ F^C^G^D^A^E^B ;BX;BY Flats ;qc[el4]That is, the 1 order is the other reversed. King's Singers, The. Male-v. ens. of 6 singers (2 counter-ten., ten., 2 bar., bass) formed in 1968 and so called because orig. members met at King's College, Cambridge. Specialize in part-songs and in arrs. of various genres, incl. humorous songs. Range from Monteverdi to Noël Coward, with several works written specially for them by contemporary composers.

Kleine Nachtmusik, Eine (A little Night Music, or Serenade). Comp. (K525) by Mozart (for which occasion is not known) dating from 10th Aug. 1787, and in 4 movements. It is the serenade No. 13 in G major, scored for `2 violins, viola, and bassi' or small str. orch. Orig. MS, recovered 1955, indicates that a 5th movement, a first minuet, was torn out.


Konzertstück (Ger.). Concert piece, generally with the implication of `concerted' piece, i.e. for solo instr. and orch. Term often applied to short or 1-movement cons., e.g. Weber's Konzertstück for pf. and orch.


Kunst der Fuge, Die (The Art of Fugue). Posthumous and unfinished work by J. S. Bach, comp. 1748--9, and designed to establish the possibilities of 1 simple subject in the various types of fugal and canonic writing. [el24]^It is not clear what medium was intended to be employed, or, indeed whether actual perf. was in view. Pubd. posthumously in 1750. Modern edns. for pf. and versions for str. instr. and for orch. have appeared. Completions of the final fugue have been made by Donald [fy45]*Tovey and by [fy45]*Busoni in his [fy45]*[fy75]Fantasia Contrappuntistica.
King Lear. Mus. works inspired by Shakespeare's play incl. (1) ov. by Berlioz, Op. 4, comp. 1831. (2) Ov. and incid. mus. by Balakirev, 1859--61. (3) 2 movements of incid. mus. by Debussy, 1904. Various opera composers, incl. Verdi and Britten, have contemplated but abandoned King Lear projects.

Bégue, Nicolas Antoine (b Laon, 1631; d Paris, 1702). Fr. organist and composer. Organist, choirmaster of St Merry and St Médéric, Paris, and court organist to Louis XIV, 1678. Comp. 2 vols. of hpd. works and 3 vols. of org. pieces (1676).

Lenya, Lotte (orig. Karoline Blamauer) (b Vienna, 1898). Austrian-born singer of mez. quality (later Amer. citizen). Went to Zürich 1914, where she studied acting, dancing, and singing. Member of corps de ballet, Zürich Stadttheater and made stage acting début at Schauspielhaus. Moved to Berlin 1920, where she met the playwright Bertolt Brecht and the composer Kurt Weill, whose wife she became. Her distinctive singing style and accomplished acting made a major contribution to the success of the Brecht-Weill collaborations such as Mahagonny, and Der Dreigroschenoper, especially in such songs as 'Pirate Jenny', 'Surabaya Johnny' and 'Alabama Song'. With Weill, went to USA in 1933 and made new career on plays and films, incl. From Russia with Love.


operas: [fy75]The numbered (1965--7); Isis and Osiris (1969--70); Time off? Not a Ghost of a Chance! (charade in 4 scenes with 3 interruptions) (1968--71); Like a Window (1976).

orch: 3 Pieces (1939); 6 Chamber Conc. (1940--57); 3 Symphonic Preludes (1942); Music for Orchestra (1955), Quincunx (with sop. and bar.) (1959--60); Music for Orch. II (1962); Music for Orch. III (1963); Music for pf. and Orch. (1964); Novenaria (1967); va. conc. (1947); hn. conc. (1947). Rondel (1976); Concert Aria, female v. and orch. (1976); Tides (1978).

voice and instr: O saisons, O châteaux (Rimbaud) for sop. and small orch. (1946); De amore, sop., ten., ch., and orch. (1957); Catena, sop., ten., 21 instr. (1961--2); The Country of the Stars, The Valley of Hatsu-se, sop. and chamber ens. (1965); A Kapotic Rose, sop. and chamber ens. (1966); And Suddenly it's Evening, ten. and chamber ens. (1967); Essence of our Happiness, ten., ch., and orch. (1968); Voice of Quiet Waters, ch. and orch. (1972); Spring Sowing, sop. and pf. (1979).

choral: Motet (Wittgenstein) (1953); The Tyme doth Flete (1968).


piano: 5 Bagatelles (1962); Plenum I (1972); 5 Impromptus (1977).

voice and piano: 9 Songs (S. Smith) (1948); 3 Songs (D. Thomas) (1953); Nocturnes and Interludes (1976); Variations: Winter Series---Spring Sowing (1977).


L.R.S.M. Licentiate of the Royal Schools of Music.

L.T.C.L. Licentiate of Trinity College of Music, London.

La. The 6th degree of the major scale, according to the system of vocal syllables derived from Guido d'Arezzo (see Hexachord), and so used (spelt Lah) in Tonic Sol-fa, in which it is also the first degree of the minor scale. In many countries, however, the name has become attached (on 'fixed-doh' principles) to the note A, in whatever key this may occur.

Lai (Fr.), Lay. A 13th-and 14th-cent. Fr. song-form, usually 12 unequal stanzas sung to different tunes. Later examples are in several vv. Also can mean purely instr. piece.

Lancashire Sol-fa. System of sight-singing more properly called 'Old English Sol-fa', since it was universally used in Eng. from at least the early 17th cent. and its latest textbook appeared in 1879. It is a method of solmization applied to the normal staff notation; the first 3 notes of every major scale are called fa-sol-la, and so are the second 3 notes, the remaining note being called mi; the minor scale is read as if its notes were those of the relative major. In Amer. often called Fasola.


Lied; Lieder (Ger.). Song; Songs. The word is applied to a distinctive type of Ger. solo vocal comp. that came into being as an outcome of the Romantic movement of the late 18th and earlier 19th cents. In this type the poem chosen is of great importance. The treatment of the poem may be either 'verse-repeating' (strophic) or 'through-composed' (Durchkomponiert) (i.e. either the same for every stanza or different for each), according to the lyrical or dramatic demands of the poem. The pf. part (simple or highly elaborate) is more than a mere acc. and, as much as the vocal part, demands an artistic interpretation. Some great names in the history of the Lied are Schubert, Loewe (1796--1869), Schumann, Franz, Brahms, Wolf, Mahler, and Strauss. Certain poets occur frequently in these composers' Lieder, e.g. Goethe, Dehmel, Eichendorff, Heine, Hesse, Liliencron, Mayrhofer, Mörike, Rilke, Rückert, Schack, Schiker, Trakl, Tieck. A Lieder recital should correctly contain only Ger. songs.

Ligature. (1) The mark which in plainsong notation binds several notes into 1 group. (2) The slur which in modern notation of vocal mus. shows that the 2 or more notes it affects are to be fitted to 1 and the same syllable or, in instr. mus., that the notes are to be phrased together. (3) The tie or bind (see Tie---a use of the word better avoided as unnecessary and confusing. (4) The adjustable metal band which in instr. of the cl. family secures the reed to the mouthpiece. See Curved Line, Various uses of.

Lilliburlero. Tune of unknown origin, first appeared in print in 1686 in a book of 'lessons' for the recorder or fl., where it is styled a 'Quickstep'. Next year it became popular set to some satirical verses (with the mock Irish word 'Lilliburlero' as a refrain) referring to the appointment to the Lord-Lieutenancy of Ireland of General Talbot, just created Earl of Tyrconnel, whose name is several times mentioned. It has remained a song of the Orange party to this day, set to the words 'Protestant Boys'. In Purcell's Musick's Handmaid, it appears, under the title 'A New Irish Tune', as hpd. piece; he also used it as ground bass in incidental mus. for The Gordian Knot unty'd, 1691. Lloyd, Richard (b Cheshire, 1933). Eng. organist and composer. Studied Lichfield Cath. Sch. and Cambridge Univ. Sub-organist, Salisbury Cath. 1957--66, organist, Hereford Cath. and cond. 3 Choirs Fest. 1966--74, Durham Cath. from 1974. Comp. anthems, etc., mus. for children, and incidental mus.

ens. Also film mus. Modes---continuation (remainder already set). The Authentic Modes shown uniformly with C as final (with the semitones marked)[qci. Dorian. [el24]V. Lydian. [el24]^With the development of harmonized music the modal system in time tended to disintegrate: the two Authentic Modes added by Glareanus (the Ionian and Jaolian) were felt to be the most suited to harmony and have remained as our `major' and `minor'. The other modes, however, are in use in plainsong, some folk song, and occasionally in the work of certain com- posers. Such as Vaughan Williams, Bartók, and Kodály. Moog, Robert (Arthur) (b Flushing, NY, 1934). Amer. audio-engineer and inventor. Studied Columbia Univ. and Cornell Univ. Pres., Moog Mus. Inc., Williamsville, NY. Invented and patented Moog [fy45]*synthesizer, manufactured by his co., which greatly increased options open to composers of elec. mus.

Müthel, Johann Gottfried (b Mölln, 1728; d Brenenhof, nr. Riga, 1788). Ger. composer and organist, Court organist, Schwerin from 1747, Riga from 1753 (court organist 1753--5, St Peter's Church from 1755). Friend of Bach and C. P. E. Bach. Wrote org. and kbd. works, church cantatas, and chamber mus.[cm[fy75][ce27,1,8,8][dt4,1g,5,1g,18]PAUSE SIGNS[qc[bt;Yr[qcPause[qc[ntlungapausa]qclong pause[qc[ntG.P.[qc[ih2n]`General Pause'---an intimation in an orchestral score that the whole orchestra pauses. [et PIANO SIGNS FOR 'SPREADING' OF CHORDS[qc[qc'Arpeggioed', i.e. harp-fashion])[qc[qc'Instead of attacking the notes of the chord simultaneously, play them from the bottom upwards, holding each as struck. (Occasionally in old music the notes are to be played from the top downwards and the question as to which is intended is sometimes a difficult one). Sometimes the wavy line is not continuous between the two staves, and then it is to be understood that the composer intends the arpeggio effect to go on in the two hands simultaneously. It is to be noted that all spread chords should be so played as not to destroy the rhythm of the passage.


Scale (from It. scala, `staircase', `ladder'; Ger. Tonleiter; It. scala; Fr. gamme). A series of single notes progressing up or down stepwise. Thus, a series of notes within an octave used as the basis of comp. Scales are arbitrary, and the no. in use throughout the world is incalculable. For the older European scales, used in the Church's plainsong and in folk song, see [fy45]*[fy75] Modes. Two of these ancient Modes remained in use by composers, when the other 10 were almost abandoned, and these are our Major and Minor Scales---the latter, however, subject to some variations in its 6th and 7th notes. Taking C as the keynote these scales (which have provided the chief material of music from about a.d. 1600 to 1900) run as follows: [cp7,7][ih1n]Major Scale (Semitones 3--4 and 7--8---the two halves thus being alike), [el24]Minor Scale---`Harmonic' Form (Semitones 2--3, 5--6, 7--8; there is the interval of the Augmented Second, 6--7). [el24]Minor Scale---`Melodic'
Form (Semitones 2–3, 7–8 ascending; 6–5, 3–2 descending; this avoids the interval of the augmented 2nd while allowing the Leading Note to retain its function of 'leading' to the Tonic). The Major and Minor scales are spoken of as diatonic scales, as distinct from a scale using nothing but semitones, which is the chromatic scale, for which 2 different notations are employed: Chromatic Scale (in 'melodic' notation—sharps upwards, flats downwards; this notation economizes accidentals), Chromatic Scale (in 'harmonic' notation). This scale when begun on other notes is 'harmonically' notated according to the same principles; for instance, beginning on D it reads: The scheme is: the notes of the major scale, plus those of the harmonic minor scale, plus the minor 2nd and augmented 4th. A scale comprising the same notes as the Chromatic Scale is the dodecaphonic scale, in which the 12 notes are considered to be all of equal status and are so treated, whereas the Chromatic Scale beginning on any particular note is considered to comprise the Diatonic Scale of that note 'coloured' (this is the literal meaning of 'chromatic') by the addition of the extra semitones. Scales with smaller intervals than the semitone have been introduced. See Microtones. The whole-tone scale is free of semitones and thus allows of only 2 different series, each with 6 notes: The Whole-tone Scale An extremely widespread scale is the 5-note pentatonic scale (common in Scottish, Chinese, and other music): The Pentatonic Scale (commonest order of the intervals). The Scottish Highland Bagpipe is tuned to a scale that cannot be represented in orthodox notation. It is roughly that of the white notes of the piano with the C and F about a quarter of a tone sharp. The melodic sequence: if it is of a series of chords it is a harmonic sequence. If the intervals between the notes of the melody are to some extent altered (a major interval becoming a minor one and so forth, as is practically inevitable if the key is unchanged) it is called a tonal sequence; if there is no variation in the intervals (usually achieved by altering not merely the pitch of the notes but also the key) it is called a real sequence. If there are several repetitions, some of them Tonal and some Real, the result is a mixed sequence. A Harmonic Real Sequence is sometimes called Rosalia (some authorities, however, require as an additional qualification for this description a rise of 1 degree of the scale at each repetition). In ecclesiastical use the term Sequence is applied to a type of hymn which began as one of the many forms of interpolation in the original liturgy of the Western Christian Church. As the traditional plainsong did not provide for such interpolations special melodies were composed. In the Church's service Sequences follow (whence the name) the Gradual and Alleluia. The earliest Sequences were in prose, not, as later, in rhymed verse, and the term 'Prose' is still sometimes used instead of 'Sequence'. The following are examples of the Sequence: Dies Irae (now a part of the Requiem), Veni Sancte Spiritus Lauda Sion, and Stabat Mater dolorosa. The It. composer Berio uses the title Sequence (Sequenza) for a series of works for solo instr. and v. Short Octave and Broken Octave. Devices for avoiding expenditure on the lowest and biggest (and consequently most costly) pipes of the organ, and as they were adopted also in domestic kbd. instrs. such as virginals, spinet, and clavichord, the economic motive probably operated in their case also. Where the short octave device was adopted the lowest octave incl. only 9 notes instead of 13 (C, D, E, F, G, A, B♭, B, and C) and these were distributed over 6 long finger-keys and 3 short ones, the omitted notes being those which in the days before equal temperament were not likely to be needed in the bass. Where the...
smalley, roger (b swinton, 1943). eng. composer and pianist. studied rcm and later with stockhausen. specialized as pianist in contemporary mus. dir., intermodulation, instr. ens. for scores involving live elecs. uses elecs. and aleatory techniques in comps. author of articles on contemporary mus. prin. works:

orch: [fy75]beat music, with amplified instr. (1971); gloria tibi trinitas i (1965); variations, str. (1964--7); strata, 15 solo str. (1971).
vocal: elegies (4 rilke poems), sop., ten., orch. (1965); the crystal cabinet, unacc. ch. (1967); missa brevis, 16 solo vv. (1967); the song of the highest tower, sop., bar., ch., orch.
instr. ens.: melody study i and ii (1970); missa parodia i pf. solo, ii, pf. nonet (1967); pulses, brass and perc. (1969); monody, pf. and elecs. (1972); transformation, pf. and live elecs.; zeitebenen, 4 players and prepared tape (1973).
chamber mus.: str. sextet (1965).
piano: pf. pieces i--v (1962--3); accord, 2 pf. (1975).


orch.: sym. (1954), variations on a theme of dallapiccola (1955); epitaph for alban berg, str. (1955); symphonic variations (1957); cosmos (1959), via crucis, str. (1960), homage to h. g. wells (1960); cl. conc. (1960); creation épico (1964); apocalypse (1970).
chorus and orch.: gráfico de la peternera (1956); extremum carmen (1961).
unacc. chorus: vivo sin vivir (1968); discoveries (1970); windhover (1971).
voice and instr.: genesis dream (1962); 3 japanese lyrics (1966); amalgam (1968).
chamber music: string quartet music (1958); concerto for 5 instr. and perc. (1960); tre dimensione, harp, vibraphone, hpd. (1965); segments and variants, wind quintet (1965); in memoriam jan palach, elec. organ (1969).
guitar: variants (1970); trio, 3 guitars (1970); concerto breve, 8 guitars and perc. (1970).

staccato (lt.). detached. method of playing a note (shown by a dot over the note) so that it is shortened---and thus `detached' from its successor---by being held for less than its full value. superlative is staccatissimo. the various signs used to indicate degrees of staccato are: [cc27][dt8,1p6g,8,1p6g,8][bt
Rubinstein


Takt (Ger.). (a) 'Time' (b) 'Beat' (c) 'Measure' (i.e. bar). So im Takt, 'in time' ( = 'A tempo'); ein Takt wie vorher zwei, 'one beat as previously two' (one beat allowed as much time as two beats previously). Among compounds and derivatives of Takt, are: Taktart, 'time-species'---duple, triple, etc.; taktfest ('time-firm'), 'in steady time'; Takt halten, 'to hold (keep) time'; taktieren, 'to beat time'; Taktschlag ('time-stroke'), 'beat'; Taktzeichen ('time-sign'), 'signature'; Taktwechsel, 'time-change'; taktmässig ('time moderated'), generally meaning the same as *[Tempo commodo]; Taktnote ('bar-note'), 'semibreve'; Taktpause, 'measure-rest' (i.e. bar-rest); Taktstock ('time-stick'), 'baton'; Taktrhythmus ('rhythm'), 'bar-stroke', 'bar-line'; taktig, 'bar-ish', in such connexion as 3-taktig, 'three-bar-ish', i.e. having 3-bar (3-measure) phrases.

Tarantella (It.), Tarantelle (Fr.). Neapolitan dance in 6/2 time which probably takes its name from Taranto, in the heel of Italy, or from a spider common there, the tarantula, whose bite is alleged to be poisonous and to cause the disease known as Tarantism, of which disease the dance is supposed to be both symptom and cure. The music is of great rapidity with an approach to the *[perpetuum] mobile. The saltarello is a similar type. Chopin, Rossini, Liszt, and Mendelssohn are among composers who have used the *tarantella* in their works.

Tchaikovsky (Chaykovsky), Pyotr (Ilyich) (b Votkinsk, 1840; d St Petersburg, 1893). Russ. composer and cond. Studied law before entering StPetersburg Cons. (comp. with A. Rubinstein) 1863--5. Went to Moscow 1866, becoming prof. of harmony at new Cons. under directorship of N. Rubinstein. During first 2 years there wrote First Sym. and opera Voyevoda. In 1868 met nationalist group of young Russ. composers headed by Rimsky-Korsakov and was stirred by their enthusiasm, as is shown by his 2nd Sym., but later came to be regarded by them as cosmopolitan rather than truly Russ. From 1869 to 1875 wrote 3 more operas and first pf. conc. and was mus. critic of Russkiye vedomosti 1872--6, going to first Bayreuth Fest. 1876. In 1877 married one of his pupils, separating from her 9 weeks later and coming near to mental collapse, psychological result of fatal step for a man of homosexual tendencies. At this time was taken under patronage of wealthy widow, Nadejda von Meck, who out of admiration gave him yearly allowance which enabled him to abandon teaching and devote himself wholly to comp. She and Tchaikovsky met but never spoke to each other, though they corresponded voluminously. 4th Sym. is ded. to her. Went to Switz. and It., composing opera *[Evgeny Onegin]*, prod. by students of Moscow Cons. 1879, with moderate success. By 1880, his works were popular in Russia (thanks to advocacy of N. Rubinstein), and in Brit. and USA but still met with hostility in Paris and Vienna. In 1885 bought country house, first of several, at Klin, living in hermit-like isolation. There, wrote *[Manfred]* and in 1887 made début in Moscow as cond. of rev. version of opera *Vakula the Smith* undertitle *Oxana's Caprice*. In 1888 toured Ger., Fr., and London as cond., returning to Ger. and Eng. in 1889. Ballet *[Sleeping Beauty]* prod. 1890, after which Tchaikovsky went to Florence to work on opera...
Year ended with sudden rupture of relationship with Mme von Meck; illness had dictated her decision, which wounded Tchaikovsky deeply. Visited USA with great success 1891, and in Jan. 1892 heard Mahler conduct Evgeny Onegin at Hamburg. Ballet [fy45]*[fy75]Nutcracker comp. 1891--2, and work started on a 6th Sym. In that year, again visited Vienna and in 1893 went to Eng., where hon. doctorate of mus. was conferred on him by Cambridge Univ. During 1893 wrote 6th Sym., having abandoned sym. begun in 1891--2 and re-worked it as a 3rd pf. conc., eventually retaining only 1 movement (2nd and 3rd orch. from the surviving sketches by Taneyevafter Tchaikovsky's death). F.p. of the sym. was only moderately successful, though Tchaikovsky was convinced it was his best work. It is usually stated that 4 days later felt ill and drank a large glassful of unboiled water (possibly with deliberate intent) and developed cholera, which led to his death. But in 1979 the Russian scholar Alexandra Orlova revealed some substantiation for the theory that the composer's death was suicide by poison, ordered by a private court of his former law-student colleagues to prevent revelation of a homosexual sandal involving the aristocracy. Few composers are more popular with audiences than Tchaikovsky; the reasons are several and understandable. His music is extremely tuneful, luxuriously and colourfully scored, and filled with emotional fervour directed to the heart rather than to the head (though the notion that Tchaikovsky's sym. are lacking in symphonic thinking and structure does not bear serious consideration).

Undoubtedly the emotional temperature of the mus. reflected the man's nature. He was doubly afflicted: by repressed homosexuality (hence his disastrous attempt at marriage) and by the tendency to extreme fluctuations between elation and depression, each success being followed by a period of introspective gloom and melancholy which stemmed from psychological defects rather than from 'typical Russian melancholy'. This showed itself also in his attitude to his visits abroad. As soon as he left Russia he was ill with homesickness; once back, he was restlessly planning to be off again. In 19th-cent. Russ. mus., Tchaikovsky stands alone. His Romeo and Juliet was ded. to Balakirev, one of the 'Five', but he never identified himself with out-and-out nationalism. He succumbed to the influence of neither Brahms nor Wagner, but greatly admired the Fr. mus. of Bizet and Saint-Saëns. This can be linked with his lifelong passion for Mozart, and many passages in Tchaikovsky's mus. are as delicately detailed and coloured as works by Bizet and Mozart. The other element of his nature, the fate-laden, Byronic, emotional impact of the last 3 sym. is traceable in many episodes in the operas, notably Evgeny Onegin. None of his operas was a success on its first appearance, but Onegin and Queen of Spades are now widely perf. and admired, and adventurous cos. have explored the others, which, however, are marred by dramatic defects. The true theatrical Tchaikovsky is to be found in the ballets, a supreme combination of melodic inventiveness, grandsweep, and constant freshness. Nor should the superb songs be forgotten: in them, in miniature, the soul of Tchaikovsky is enshrined as surely as in the great sym., concs., and orch. masterpieces. Prin. works (dates of comp.):

**Operas:** [fy75]Voyevode, Op. 3 (____) 1867--8; Undine (destroyed) 1869; The [fy45]*[fy75]Oprichnik (The Life Guardsman) 1870--2; Vakula the Smith, Op. 14 (Vakula kuznets) 1874, rev. 1885 as Cherevichki (The Little Shoes) or Oxana's Caprice; [fy45]*[fy75]Eugene Onegin (Evgeny Onyegin), Op. 24, 1877--8; The Maid of Orleans (Orleanskyaya Dyeva) 1878--9; Mazeppa, 1881--3; The Sorceress (Charodeyka) 1885--7; [fy45]*[fy75]Queen of Spades (Pikovaya Dama), Op. 68, 1890; [fy45]*[fy75]Yolanta, Op. 69, 1891. 69%

**Ballets:** [fy45]*[fy75]Swan Lake (Lebedino ozero), Op. 20 (1875--6); The [fy45]*[fy75]Sleeping Beauty (Spyaschchaya krasavitsa), Op. 66 (1888--9); [fy45]*[fy75]Nutcracker (Schelkunkich), Op. 71 (1891--2).


piano: Valse Caprice, Op. 4 (1868); Capriccio, Op. 8 (1870); 3 Pieces, Op. 9 (1870); Nocturne and Humoreske, Op. 10 (1871); 6 Pieces, Op. 19 (1873); 6 Pieces on 1 Theme, Op. 21 (1873); Sonata in G, Op. 37 (1878); The Seasons, 12 characteristic pieces (1875–6); Children's Album: 24 Pieces, Op. 39 (1878); 12 Pieces, Op. 40 (1878); 6 Pieces, Op. 51 (1882); Dumka, Op. 59 (1886); 18 Pieces, Op. 72 (1893; the 10th of these, Scherzo-Fantaisie in Eb minor, exists in orch. sketch of 1891–2 and is presumed to have been intended as scherzo of projected sym. Incorporated by Bogatyrev in `7th Sym.', see above); Sonata in C# minor (posth.).


songs:Tchaikovsky's songs were pubd. in the following groups (no. of songs, Op. no. and date): 6, Op. 6, 1869; 6, Op. 16, 1872; 6, Op. 25, 1874; 6, Op. 27, 1874; 6, Op. 28, 1874; 6, Op. 38, 1877; 7, Op. 47, 1879; 16 for children, Op. 54, 1883; 6, Op. 57, 1883; 12, Op. 60, 1886; 6, Op. 63, 1888; 6, Op. 65, 1888; 6, Op. 73, 1893. Among the best-known are: Again as before; As they kept on saying; At the ball; Behind the window; Cradle Song; Deception; Don Juan's Serenade; Evening; Exploit; In the early Spring; My spoiled darling; Night; No, only he who has known (None but the lonely heart) (Op. 6 No. 6); Not a word, my friend; Over the golden cornfields; Reconciliation; To forget so soon; Wait; Why did I dream of you?


%22%Transposing Instruments. Instruments which are not notated at their true pitch but (mechanically and without any effort on the player's part) produce the effect of that pitch. For example, the cl. is made in several sizes, the Bb and A being the most often used because these keys reduce the difficulty of playing in the flat and sharp keys, respectively, by reducing the number of flats or sharps with which the player has to cope. In the Bb instr., that key is to its player the 'natural key' (as C is to the pianist): the player faced with music in (say) the key of Eb finds the music written in the key of F, i.e. there are 2 flats fewer to consider. Similarly with the A instrument a piece written in the key of B is notated in the key of D, i.e. there are 3 sharps fewer to consider. Thus music for the Bb cl. is notated a tone higher than it is to sound and music for the A cl. a minor 3rd higher. Many players, with improved mechanism and developed technique, use the Bb instrument for all keys, making the transposition mentally. On the rare C cl. the note sounded is the note written; the E cl. transposes 1; FD tones higher than written note; the bass clarinet in Bb an octave and a tone lower. The transposing instruments are as follows: (a) Bass Fl.; (b) Cor Anglais, Ob. d'Amore, Ob. in Eb, Heckelphone, Sarrusophone (c) Cl. in Bb and A, Bass Cl., High Cl. in Eb and D, Alto Cl. in Eb and F, Basset Hn., Pedal Cl. (d) Saxophones (e) Cornets (f) French Hns. (g) Tpts. (h) Saxhorns(i) Kettledrums (up to Mozart's period, but excluding Handel).[cm%[u20]

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ballets: Ode, or Meditation at Night on the Majesty of God, as revealed by Aurora Borealis (ballet-oratorio for SATB, ch., and orch., 1926); Union Pacific (1933); Vie de Polichinelle (1934); The Last Flower (1941); Don Quixote (1964--5); The Wanderer (1966).


choral: Collectionneur d'échos, cantata (1933); Job, cantata (1933); The Return of Pushkin, sop., orch. (1948); La vita nuova, sop., ten., orch. (1951); 4 Poems by Pasternak, bar., orch. (1961); 6 Poems by Anna Akhmatova, sop., orch. (1966).


Nach (Ger.). After, in the manner of, according to, towards, to. Hence Nach und nach, bit by bit; nach Es, now tune to Eb; etc.

Nachschlag (Ger., 'after stroke'). (1) The 2 notes that end the turn closing a shake. See Trill. (2) Any ornamental note or notes added after another note; such notes decorate the following note, but take their time-value from the preceding note, and are therefore classified as an 'after-stroke'.

Nachspiel (Ger.). Afterplay. The equivalent of postlude.
Nachtanz (Ger.). After-dance. Term applied to the 2nd of the two dance tunes which were commonly paired from the 15th to the 17th cents., i.e. Pavan and Galliard, Passamezzo and Saltarello, Sarabande and Gigue, etc. (The Saltarello, especially, is known by this name.)

Nachthorn (Ger.). Org. stop, same as *Cor de nuit*.


Nachtmusik (Ger.). Night-music. A serenade, such as Mozart's Serenade in G, Eine *kleine Nachtmusik*.

Nachstück (Ger.). Night-piece. (1) The Ger. equivalent of Nocturne. (2) A piece which conveys the impressions or feelings of night, such as the central (3rd) movement of Bartók's *Concerto for Orchestra*.

Nacht und Träume (Night and Dreams). Song for v. and pf. by Schubert (D 827) to poem by Matthäus von Collin (1779--1824), comp. 1825.


Nail Fiddle (Nail Violin, Nail Harmonica). 18th-cent. instr. consisting of a semicircular board with nails, graduated in size, fastened around the curve: it was held in the left hand and bowed with the right.

Naldi, Romolo (b ? Bologna, c. 1550; d Rome, 1612). It. priest who lived in Rome and Bologna. Comp. book of madrigals (1589), book of motets (1600), and other pieces.

Namensfeier (Name Day). Concert ov. in C major by Beethoven, Op. 115, comp. 1814 for name-day festivities of Emperor Francis II of Austria. F.p. 1815, pubd. 1825. Names of the Notes and Rest Values. The Eng. names of the longer notes are based upon the old Lat. names of the early Middle Ages. The earlier It. names are similar. The Fr. names stand alone as being purely descriptive of the appearances. The Ger. names are arithmetical, and the Amer. practically a trans. of them. The Amer. and Ger. names require no remembering, being logically descriptive of time-values. They are undoubtedly the best, and the Amer. names are now largely adopted in the Commonwealth.[cm][fp][gcNänie (Ger., from Lat. *Naenia*, 'dirges'). Ode by Brahms, Op. 82, for ch. and orch., comp. 1880--1, to text by Schiller.

Nanino, Giovanni Bernardino (b Vallerano, c. 1560; d Rome, 1623). It. composer, studied with his brother G. M. Nanino, Maestro di cappella, S. Luigi de' Francesi, Rome, 1591--1608, and later at S. Lorenzo in Damaso. One of first to use org. in acc. to church comps. Wrote 3 books of madrigals (1588, 1599, 1612), 4 vols. of motets (1610--18), and other works.

Nanino, Giovanni Maria (b Tivoli, c. 1545; d Rome, 1607). It. composer. Studied Rome and sang ten. at S. Maria Maggiorethere, becoming maestro di cappella in 1567. Maestro di cappella S. Luigi de' Francesi, Rome 1575--7. Tenor in Sistine Chapel ch. from 1577, becoming maestro di cappella 1586. Est. Rome's first public sch.of mus. to be run by an Italian, being helped by his brother G. B. Nanino and Palestrina. Wrote madrigals, motets, canzonets, etc. Regarded as one of greatest contrapuntists of his time.

Napoleon, Ode to (Schoenberg). See *Ode to Napoleon Buonaparte*. 

Napolitana (It.), Napolitaine (Fr.). A light and simple type of madrigal, presumably of Neapolitan origin, and much like the Villanella. During the 20th cent. a certain type of mus.-hall song also took the name 'Napolitana': it usually had verses in the minor and chs. in the major.


Narrator (It. testo, 'witness'). Singer or speaker in oratorios, cantatas, and sometimes operas who tells the basic story of the work, normally in recit. Among the first works to use a narrator was Monteverdi's dramatic madrigal Il combattimento di Tancredi e Clorinda (1624). In the Passion settings of the 17th and 18th cents. the narrator is often called the Evangelist, e.g. in Bach's St Matthew Passion. Narrators are used in many 20th-cent. works, e.g. Stravinsky's The Soldier's Tale, Vaughan Williams's An Oxford Elegy, and Honegger's Le Roi David. The Male and Female Ch. in Britten's opera The Rape of Lucretia (1946) act as narrators.

Narváez, Luis de (b 1500; d c.1555). Sp. player of vihuela for which he wrote many pieces. Said to have introduced variation-form into Sp. mus.

Nascimbeni, Maria Francesca (b Ancona, 1657--8). It. composer, lived in Ascona. Pupil of Lazarini. Comp. madrigals, canzonas, and motets.


Naso, nasetto (It.). Nose, little nose. The point of the vn. bow.

National Anthems. Songs or hymns adopted by certain nations to be perf. on official occasions and to represent them at int. events, e.g. when a competitor is awarded a medal in the Olympic Games. They are the mus. equivalent of the flag. Among the best-known (with author and composer, where both are known) are: Austria (since 1919): Land der Berge,
Land am Strome (Preradovic^;; Mozart, adapted from last part of Kleine Freimaurerkantate, K623); (before 1919): Gott erhalte unsern Kaiser (Haschka; J. Haydn, 1797); Belgium: Après des Siècles d'esclavage, known as La Braban:Alconné (Dechet; F. van Campenhout, 1830); Chile: Dulce patria, recibe los votos (Pintado, rev. 1847 by Lillo; Carnicer, 1826); Denmark: Kong Kristian (Ewald; Rogart, 1779); E. Germany: Auferstanden aus Ruinen (Becher; Eisler, 1949); France: Allons, enfants de la patrie, known as La Marseillaise (R. de Lisle 1792, words and mus.); Germany (before 1945): Deutschland, Deutschland über Alles (Fallersleben; J. Haydn); Great Britain: God Save the King (Queen); Greece: Segnorizo apo tin Kopsi (Solomós; Mantzaros, 1828); Israel: Kol od balevav (known as Hatikvah (N. H. Imber, 1878; mus. trad., arr. S. Cohen); Italy: Fratelli d'Italia (Mameli; Novaro, 1847); Netherlands: Wilhelmus von Nassouwe (Marnix, c. 1570; mus. in A. Valerius, Gedenck-Clanck, 1626); Norway: Ja, vi elsker dette landet (Bj;uprnson, 1864; Nordraak); Poland: Jeszcze Polska niezgineta (Wybiski; Oginski, c.1795); USA: The Star-spangled Banner (F. Scott Key, 1814; mus. by John Stafford Smith comp. for To Anacreon in Heaven); USSR: Gimn Sovetskovo Soyuza (Mikhalov and Registan; Alexandrov, 1943); West Germany: Einigkeit und Recht und Freiheit (to Haydn's tune, since 1950).

National Broadcasting Company. See NBC.

National Conservatory of Music of America. Mus. coll. founded in NY and Washington in 1885 by Mrs Jeannette M. Thurber with charters from NY State and the US Congress. Dvo;Akrák was dir., 1892--5. Tuition free until 1915.

National Federation of Music Societies. Brit. organization founded 1935 by Sir George Dyson with general aim of improving and advancing education by promoting `art and the practice and the public performance' of mus. About 1,100 mus. socs. belong to the Federation, which aids them financially.

National Gallery Concerts. Famous series of weekday lunchtime concerts given in Nat. Gallery, London, during World War II from 10 Oct. 1939 to 10 Apr. 1946 (a total of 1,698 concerts). Est. by Dame Myra Hess, who herself played many times. Several works f.p. at these concerts. Proceeds (nearly ;bp16,000) went to Musicians' BenevolentFund.

Nationalism in Music. A mus. movement which began during the 19th cent. and was marked by emphasis on nat. elements in mus. such as folk-songs, folk dances, folk rhythms or on subjects for operas and symphonic poems which reflected nat. life or history. It burgeoned alongside political movements for independence, such as those which occurred in 1848, and as a reaction to the dominance of Ger. mus. Haydn was an early `nationalist' in his use of folk-song in many works. Chopin, by his use of Polish dance rhythms and forms, e.g. the mazurka and the Krakowiak, was a nationalist and wrote a Fantasia on Polish Airs in 1828. In Russ., Glinka's A Life for the Tsar (1836) began the nationalist movement, which was sustained by Cui, Mussorgsky, Balakirev, Rimsky-Korsakov, etc. Liszt expressed the Hungarian spirit in his works, and this spirit was later intensified by Bartók and Kodály. Smetana, Dvo;Akrák, and Janáč^;ek were leading nationalists in Bohemia; in Norway, Grieg; Finland, Sibelius; Spain, Falla, Albéniz, and Granados; England, Holst and Vaughan Williams; USA, Copland, Gershwin, Ives, and Bernstein; Brazil, Villa-Lobos.

National Opera Studio. Training sch. for opera singers, providing one-year courses for advanced post-graduate trainees. Dir., Michael Langdon. Established in 1978 as replacement for London Opera Centre, founded 1963 and administered in collab. with Royal Opera house. First dir. was H. Procter-Gregg, succeeded in 1964 by James Robertson. The Centre took over the work of the National Sch. of Opera, directed since 1948 by Joan Cross and Anne Wood.
National Symphony Orchestra. Amer. orch. founded in Washington D.C., 1931 by Hans Kindler, who was cond. until 1948, when Howard Mitchell succeeded him. In 1970 Mitchell was succeeded by Antal Dorati. In 1977 Rostropovich was appointed cond. Since 1971 concerts given in Kennedy Center for the Performing Arts.


National Youth Orchestra of Great Britain. Sym. orch. for children aged between 13 and 19 founded in 1947 by Ruth Railton (now Dame Ruth King). Assembled in Bath 1947 under conductorship of Reginald Jacques. Players sel.;Dh ected by audition, the orch. assembling in school holidays for rehearsal and study under guest cond. Very high standard achieved and many players have 'graduated' into leading sym. orchs.


Natural. (1) A note that is neither raised ('sharpened') nor lowered ('flattened'). (2) The sign nat., which, after a note has been raised by a sharp or double-sharp, or lowered by a flat or double-flat, restores it to its orig. pitch. After a double-sharp or double-flat the change to a single one is sometimes indicated nat.# or nat.b (at other times by the single accidental). (3) Type of harmonic in str.-playing.

Naturale (It.). Natural. Direction to perf. to return to a natural style after performing in some unusual way, e.g. falsetto, or muted.

Natural Harmonics. Harmonics produced from an open str., as distinct from artificial harmonics produced from a stopped str.

Natural Keys. Keys with no sharp or flat in the signature, i.e. C major and A minor.

Natural Trumpet (Ger. Naturtrompete). A tpt. without crooks which can produce only notes of the harmonic series of its fundamental note. From 17th cent. to late in the 19th, crooks were used, i.e. additional lengths of tubing which lowered the pitch of the fundamental note and thus of the whole harmonic series. However, crooks could not be very quickly changed, removed, or inserted. In his Pastoral Symphony (1921), Vaughan Williams requires use of the natural tpt.

Nature, Life, and Love. Cycle of ovs. by Dvo;Akrák, comprising Amid Nature (V p;Akrirode^;), Carneval (Karneval), and Othello, comp. 1891--2.

NAMES^OF^THE^NOTES^AND^REST^VALUES

der English, Italian, French, German, and American

Natural Trumpet (Ger. Naturtrompete)
Naumann, Johann Gottlieb (b Blasewitz, Dresden, 1741; d Dresden, 1801). Ger. composer. Studied in It. with Tartini and Martini. Court composer of sacred mus., Dresden, 1764. In It. 1765--8 when he wrote several operas incl. La Clemenza di Tito (1769) and Armida (1773). Kapellmeister, Dresden 1776. Went to Stockholm 1777 to reform Court orch. and to conduct opera. Was guest opera cond. and comp., Copenhagen, 1785--6, returning to Dresden as Oberkapellmeister. Comp. 24 operas, 13 oratorios, 21 masses, 18 syms., chamber mus., etc. Comp. so-called 'Dresden Amen', from his Threefold Amen.


NBC Symphony Orchestra. Orch. created in NY in 1937 by the NBC specially for Toscanini, who had just left the NY P.O. Made many recordings. When Toscanini retired in 1954, orch. was disbanded by the NBC but continued for another decade as co-operative enterprise under name 'Symphony of the Air'.

NBC Television Opera. Opera co. formed by NBC in NY in 1949 with Peter Herman Adler as mus. dir. Gave first Amer. perfs. of Britten's Billy Budd and Prokofiev's War and Peace. Commissioned Menotti's Amahl and the Night Visitors and gave f.p. of Martin; Anu's The Marriage. Has toured in over 50 Amer. cities.


Neapolitan School. Term applied, with little real justification, to 18th-cent. school of comp. said to have originated in Naples or been cultivated by composers who studied there. Among these were A. Scarlatti, Porpora, Pergolesi, Jommelli, Anfossi, Piccinni, Paisiello, and Cimarosa, most of whom were active outside Naples and It.
Neapolitan Sixth. A chromatic chord. It is a major common chord on the flattened supertonic in its 1st inversion e.g. in key C it comprises F--Ab--Db. Reason for its name is unknown, since it occurs in 17th-cent. mus. before the so-called Neapolitan sch. existed, e.g. in mus. by Carissimi, Corelli, and Purcell (in King Arthur).


Nebuchadnezzar (Verdi). See Nabucco.


Negro Spiritual. See Spiritual.


Nenia (It. 'Dirge'). In Ancient Rome, a funeral song in praise of the dead. Schiller's Nänie were set by Goetz (1874), Brahms (1880--1), and Orff (1956). Term has also been used by Birtwistle in his Nenia on the death of Orpheus (1970).


Neo-Bechstein Piano. Semi-elec. pf. dating from 1931, based on research by W. Nernst of Berlin. Str. are set in vibration by hammers, but blow required is very light (;F1;E2;E0 that given on ordinary pf). No sound-board, the vibrations being amplified through a loudspeaker. Vol. or tone controlled by pedal acting on the amplifier. Neo-Classicism. Term applied to 20th-cent. mus. trend which developed in the 1920s, when several composers wrote works in 17th- and 18-cent. forms and styles as a reaction against the excessive orchestration of the late 19th-cent. romantics. Prokofiev's Classical Symphony (1916--17) and R. Strauss's Ariadne auf Naxos (1912) can be claimed as neo-classical, but the movement began in earnest with Stravinsky (Capriccio for pf. and wind, pf. conc., Pulcinella, vn. conc., Oedipus Rex, etc.) and Hindemith. In Eng. Vaughan Williams's vn. conc. (orig. Concerto Accademico) of 1925 was neo-classical in style, though, because for most composers the model was Bach, neo-baroque might be a more accurate description. (Prokofiev's Classical Symphony, being a pastiche of Haydn, is truly named.)

Nera (It.). Black. Crotchet or Quarter-note.

Neri, Massimiliano (b ? Brescia, ?1615; d Bonn, 1666). It. composer. Organist at St Mark's, Venice 1644--64. Courtorganist, Cologne, 1664. Wrote motets, Sonate e canzone (1644), and instr. sonatas (1651).


Nesbet, John (d ? 1488). Eng. composer of church mus. and songs, about whom little is known except that he was a member of Christ Church Cathedral Priory, Canterbury, in the 1470s.

Nessler, Victor (b Baldenheim, 1841; d Strasbourg, 1890). Ger. composer and cond. Studied theology, but success of his opera Fleurette (1864) decided him on wholly mus. career. Ch. master, Leipzig, 1870--9, becoming cond. at Caroltheater there 1879. Had great success with operas Der Rattenfänger von Hameln (The Pied Piper of Hamlin) (1879) and Der Trompeter von Säckingen (1884).


Neumann, Angelo (b Vienna, 1838; d Prague, 1910). Austrian ten. and impresario. Début 1859. Sang at Vienna Court Opera 1862--76. Man. of Leipzig Opera 1876--82, Bremen Opera 1882--5, Prague Landestheater 1885--90 (among cons. he engaged there was Mahler). Formed touring co. based on Leipzig to give Wagner's operas, especially Der Ring des Nibelungen, in London, Paris, Rome, St Petersburg, etc.


Neumes (from Gr. neuma, 'gesture' or 'sigh'). System of mus. notation from 7th to 14th cents. Orig. generating forms were grave and acute accents with a horizontal line, but developed into elaborate system for plainsong manuals of the church. Gave precise indication of pitch, but at first were merely approximate indications to singer of shape of the melody.

Neusidler, Hans (b Pressburg, 1508; d Nuremberg, 1563). Ger. lutenist and composer of dances and songs for lute.


Nevin, Ethelbert Woodbridge (b Edgeworth, Penn., 1862; d NewHaven, Conn., 1901). Amer. composer and pianist. Studied Pittsburgh, Dresden, and Berlin. Appeared as soloist in concs. in Pittsburgh and wrote popular songs and pf. pieces despite intermittent ill-health. Narcissus (1891) and The Rosary (1898) were his most popular pf. piece and song respectively, the latter achieving a sale of 6 million copies in 30 years.
New England Conservatory of Music. Mus. sch. in Boston, Mass., founded in Feb. 1867 by Eben Tourjée (b Warwick, R.I., 1834; d Boston, Mass., 1891) in assoc. with Robert Goldbeck. Within 10 years it was largest mus. sch. in the USA with over 14,000 graduates. After Tourjée, dirs. were Carl Faelton (1891--?), George W. Chadwick (1897--1931), Wallace Goodrich (1931--42), Harrison Keller (1942--66), and Gunther Schuller from 1966. Cons. has Afro-Amer. dept. and courses in jazz and ragtime. Members of Boston S.O. are among teaching staff.


Newmarch, Rosa (Harriet) (née Jeaffreson) (b Leamington, 1857; d Worthing, 1940). Eng. writer on mus. Went to Russia in 1897, working under Stasov at Imperial Public Library and meeting leading Russ. composers. On return to Eng. did much to spread the fame of these composers and from 1908 to 1927 wrote programme notes for the Promenade Concerts. Wrote several books and translated libs. of Russ. operas. Also early advocate of Sibelius and Janáček (whose Sinfonietta, 1926, is ded. to her).

New Music (Ger. Neue Musik). Term which periodically recurs in the history of mus., e.g. (1) Ars nova of 14th cent. (2) Nuove musiche of 17th cent. when new monodic style transformed the art. In 1602 G. Caccini pubd. Le nuove musiche (The New Musics) containing arias and madrigals with monodic recitative. (3) The mus. of Liszt, Wagner, and their followers from c. 1850, compared with the 'traditional' Brahms. (4) In 20th cent., atonal and elec. mus.

New Opera Company. Formed in Cambridge in late 1950s as part-amateur, part-professional co., began to give short London seasons at SW in 1957, making a speciality of rare, modern, or Eng. operas. Among works they have staged are Benjamin's A Tale of Two Cities, Vaughan Williams's Sir John in Love, Egk's Der Revisor, Dallapiccola's Il prigioniero, Schoenberg's Erwartung, Prokofiev's Love for 3 Oranges, Henze's Boulevard Solitude, Szymanowski's King Roger, Martin-anu's Julietta, and Shostakovich's The Nose.
New Philharmonia Orchestra. See Philharmonia Orchestra.

News of the Day (Hindemith). See Neues vom Tage.


New World, From the (Z noveho světa). Sub-title given by Dvořák to his 9th (5th in the old numbering) Sym. in E minor, Op. 95, comp. 1893 and f.p. NY Dec. 1893 cond. Anton Seidl. Some themes are regarded as in the spirit of Amer. Negro folk tunes but none is directly quoted, though the resemblance of one to 'Swing low, sweet chariot' is often noticed. On the other hand, the Bohemian element is equally strong. The main theme of the largo has been made into a Negro spiritual to the words 'Goin' Home'. Dvořák himself hoped to write an opera based on Longfellow's Hiawatha and he said that the largo was a study for it.


New York Philharmonic Orchestra. America's oldest sym. orch., founded 1842 as Phil. Soc. of NY. Up to 1892 the conds. incl. Leopold Damrosch and Theodore Thomas. Since then the usual rule has been for there to be a 'permanent' or prin. cond. with some guest conds., the post being one of the most highly prized in the mus. world: 1891--8, Anton Seidl; 1898--1902, Emil Paur; 1902--3, Walter Damrosch; 1903--6, guest cond.incl. Wood, Weingartner, R. Strauss, and F. Steinbach; 1906--9, Vasily Safonov; 1909--11, Gustav Mahler; 1911--21, Josef Stransky; 1921--9, Willem Mengelberg; 1929--36, Arturo Toscanini (jointly with Mengelberg 1928--9); 1936--42, John Barbirolli; 1943--7, Artur Rodzinski; 1947--9, Bruno Walter; 1949--50, Leopold Stokowski and Dimitri Mitropoulos; 1950--8, Dimitri Mitropoulos; 1958--69, Leonard Bernstein; 1971--7, Pierre Boulez; 1978--9, Zubin Mehta. Bernstein in 1969 became cond. laureate for life. The orch. merged in 1928 with the New York Symphony Orchestra, becoming the Philharmonic-Symphony Orchestra of New York, but is now simply the NY P.O.

New York Symphony Orchestra. Founded by Leopold Damrosch, 1878, who was cond. until his death in 1885. Succeeded by his son Walter until merger with New York Philharmonic Orchestra in 1928.


Nicholson, George (b Durham, 1949). Eng. composer and pianist. Studied at York Univ. with Rands and Blake. Has had several comps. commissioned by BBC and by various contemporary mus. groups. Member of chamber group Nomos. Works incl.:
**Theatre**: *The Arrival of the Poet in the City*, melodrama for actor and 7 instr. (1982--3).

**Orch**: *Recycle*, 11 instr. (1975----6); *1132* (1976); *The Convergence of the Twain*, chamber orch. (1978); *Chamber Concerto*, 13 players (1979--80).


**Nicholson (Nicolson), Richard** (*b* c.1570; *d* Oxford, 1639). Eng. composer and organist. Organist and choirmaster Magdalen Coll., Oxford. First prof. of mus., Oxford Univ., 1626. Wrote madrigals, motets, and *Joan, quoth John, when will it be?* a madrigal cycle for 3 vv. which has been called the first song-cycle. Contrib. 5-part madrigal *Sing shepherds all to The Triumphs of Oriana.*


**Nicolai, (Karl) Otto (Ehenfried)** (*b* Königsberg, 1810; *d* Berlin, 1849). Ger. composer and cond. Studied in Berlin and Rome. Kapellmeister and singing master of Kämtnethor Th., Vienna, 1837, returning to Rome 1838, where he comp. several operas in It. style. Kapellmeister, Vienna Court Opera 1841--7, founding Phil. concerts 1842. Credited with being first to insert Beethoven's *Leonora No. 3* ov. into *Fidelio* as ent'racte (1841). Dir., Berlin Opera 1847, where his most successful opera, *Die Lustigen Weiber von Windsor*, was prod. 2 months before his death. Also wrote 2 symrs., pf. conc., str. qt., etc.


**Niedermeyer, (Abraham) Louis** (*b* Nyon, Switz., 1802; *d* Paris, 1861). Swiss composer, pupil of Moscheles in Vienna and of Zingarelli in Naples. Wrote unsuccessful operas for Paris. Took over sch. of church mus. now known as École Niedermeyer. Wrote mass and other religious works. Niederschlag (Ger.). (1) Down-beat (up-beat being *Aufschlag*). (2) In str. playing, down-stroke of the bow (also called *Niederstroh*).

**Nielsen, Carl** (August) (*b* N;uppre-Lyndelse, 1865; *d* Copenhagen, 1931). Danish composer, violinist, and cond. Showed mus. talent as child and became military trumpeter at 14 at Odense. Formed str. qt. in 1882. Entered Royal Cons., Copenhagen, 1884, studying theory with Rosenhoff and mus. history with Gade. Joined th. orch.as violinist, 1886, and was violinist in Royal Opera orch. 1889--1905. Made some appearances as cond., and became a cond. at Royal Th., Copenhagen, 1908--14. Conducted Copenhagen Mus. Soc. 1915--27. On staff of Royal Danish Cons. from 1915, becoming dir. 1931. Visited Berlin 1921, London 1923, and Paris 1926 to conduct his own works. For many years his mus. was little known outside Denmark, but after World War II the power and originality of his syms. spread to other countries. The 5th Sym. contains an early aleatory feature, when the side-drummer is
instructed to improvise so as to drown the rest of theorch. His First Sym. of 1891--2 is one of earliest examples of 'progressive tonality', i.e. it begins in one key and ends in another.

Prin. comps.:

operas: **Saul and David** (1898--1901); **Maskarade** (1906).
incidental music: **Snefrid** (1893); **Hr. Oluf han rider** (Master Oluf Rides) (1906); **Ebbe Skammelsens** (1925); **Amor og Digerer** (Love and the Poet) (1931).
orch: Sym.: No. 1 in G minor (1891--2), No. 2 (The Four Temperaments) (1901--2), No. 3 (Sinfonia espansiva) (1910--11), No. 4 (Duetudslukkelige, The Inextinguishable) (1915--16); No. 5 (1921--22), No. 6 (Sinfoniasemplice) (1924--5); Little Suite for str. (1888); Helios, ov. (1903); **The Dream of Gunnar** (Saga-Dr.; Upm) (1908); vn. conc. (1911); **Franz Neruda in memoriam**, speaker, orch. (1918); **Pan and Syrinx**, pastorale (1917); 7 Pieces from 'Aladdin' (1918--19); fl.conc. (1926); **En Fantasierfje til Faer; Uperne** (An Imaginary Trip to the Faroe Islands), rhapsody (1927); cl. conc. (1928).
choral: **Hymnus Amoris**, sop., ten., bar., bass, children's ch., male ch., mixed ch., and orch. (1896); **Upvnen** (Sleep), ch. and orch. (1904); **Fynsk Foraar** (Springtime on Fyn), sop., ten., bass-bar., ch., and orch. (1921); **Hyldest til Holberg** (Homage to Holberg), solo vv., ch., orch. (1922); **Hymne til Kunst** (Hymn to Art), sop., ten., ch., wind instr. (1929); 3 Motets, unacc. ch. (1929); various occasional cantatas, incl. one for the 50th anniv. of Danish Cremation Union (1931).
chamber music: Str. Qts.: in D minor (1882--3), in F (1887), No. 1 in G minor (1888), No. 2 in F minor (1890), No. 3 in Eb (1898), No. 4 in F (1906); Str. Quintet in G (1888), Wind Quintet (1922); Vn. sonatas: in G (1881--2), No. 1 in A (1895), No. 2 (1912); **Fed en ung Kunstners Baare** (At the bier of a young artist), str. qt. and db. (1910); Prelude and Theme with Variations, solo vn. (1923); **Serenata in vano**, cl., bn., hn., vc., db. (1914).
piano: 2 **Characteristic Pieces** (c.1882--3); 5 Pieces (1890); **Symphonic Suite** (1894); 6 Humoresque-Bagatelles (1894--7); **Festive Prelude to the New Century** (1899); **Chaconne** (1916); Theme with Variations (1916); Suite (1919); **Tre Klaverstykker** (3 Pieces) (1928); **Piano Music for Young and Old**, 24 5-finger pieces (1930).
voice and piano: 5 Poems by J. P. Jacobsen (1891); 6 Songs and Verses by J. P. Jacobsen (1891); 6 Songs (Holstein) (1894); 7 Strophic Songs (1905--7); **Tove**, 3 songs for Holstein's play (1906--8); **Willemoes**, 5 songs for L.C. Nielsen's play (1907--9); **Hymn to Denmark** (1917); 3 Songs from 'Aladdin' (1918); 20 Popular Melodies (1917--21); **Balladen om Bj;upnern** (Ballad of the Bear) (1923); 10 Little Danish Songs (1923--4).
organ: 29 **Short Preludes** (or for harmonium) (1929); 2 Preludes (1930); **Commotio** (1931).


Niente (It.). Nothing. Term used (especially by Vaughan Williams) to indicate that the sound is gradually to fade out of earshot.

Nietzsche, Friedrich Wilhelm (b Röcken, 1844; d Weimar, 1900). Ger. philosopher, poet, and amateur composer. Friend and ardent disciple of Wagner but turned against him and denounced his influence in 3 pamphlets, the last and mosteffective of them being *Der Fall Wagner* (1888). Instead, championed Bizet. Wrote songs, pf. pieces, and choral mus. His
epic prose-poem Also sprach Zarathustra (1883--5) inspired mus. from R. Strauss, Mahler, and Delius.

Nigg, Serge (b Paris, 1924). Fr. composer. Studied Paris Cons. 1941--6, pupil of Messiaen. In 1945--8 studied 12-note technique with R. Leibowitz. Later reacted against atonality and turned to more romantic idiom. Works incl. symphonic poems Timour (1944), Pour un poète captif (1950); 2 pf. concs., vn. conc., fl. conc., vn. sonata, 2 pf. sonatas, Jérôme Bosch Symphony (1960), etc.

Nightingale, Imitative toy instr. used in an oratorio by A. Scarlatti, in Leopold Mozart's Toy Symphony, and in Crosse's Play Ground.


Night on the Bare Mountain (Ivanova noch na lisoy gore). St John's Night on the Bare Mountain. Orch. work by Mussorgsky inspired by witches' sabbath in Gogol's story St John's Eve. Comp. 1867 for orch., rev. as choral piece for inclusion in opera Mlada, 1872, again rev. as choral introduction to Act 3 of Sorochintsy Fair, 1874. This final version was freely rev. and orch. by Rimsky-Korsakov, 1908, and it is this version which is well-known, though it is scarcely accurate to describe it as by Mussorgsky.


Nights in the Gardens of Spain (Falla). See Noches en los jardines de España; Atna.


Nimphes des Bois (Fr. 'Wood Nymphs'). Title of poem by Jehan Molinet which is combined with the Latin Requiem as text for the six-part motet-chanson La Déploration de la mort de Johannes (Jehan) Ockeghem by Josquin Després. Written and composed 1497 (Ockeghem died on 6 Feb., 1497). Text refers to several contemporary composers, incl. Josquin himself. Requiem chant is used as cantus firmus to principal setting.

Nimrod. 9th (adagio) of Elgar's Enigma Variations. So called because it is a portrait of Elgar's friend A. J. Jaeger (Jäger is Ger. for hunter: Nimrod was 'mighty hunter' in Old Testament). Enshrines a day when the two men discussed Beethoven slow movements and is often used as a commemorative separate item.


cond. since 1940, and teacher in Amer. colls. Comps. incl. 48 Tonadas for pf., vc. conc., pf. conc., choral mus., pf. quintet, etc.

Nineteenth. Org. mutation stop. Length and pitch 1;FM', pitch being thus a 19th (2 octaves and a 5th) above normal.

Ninth. Interval of 9 steps, if bottom and top notes are counted. Chord of the 9th is common chord plus the 7th and 9th.

Ninth Symphony. Although several composers published 9 syms., e.g. Mahler, Bruckner, Dvo;Akrák, and Vaughan Williams, this term to the general mus.-lover means one work, Beethoven's Sym. No. 9 in D minor, the `Choral'.

Nobile (It.). Noble.


Nobilmente (It.). Nobly, in a noble style. Directive closely, almost exclusively, assoc. with mus. of Elgar, who first used it in a pubd. score in the pf. transcription of `Nimrod' in the Enigma Variations (1899), but not in full score. First used in pubd. orch. score in Cockaigne concert-ov., 1901. Though widely regarded as symbol of Elgar's 'ceremonial' manner, it should be noted that he did not apply it to the Pomp and Circumstance marches, nor to the Coronation Ode, but used it for themes of a particular emotional intensity, as in the Vn. and Vc. Concns., and the syms. Vaughan Williams also used the term in his Coastal Command film mus., 1942. Noble, Dennis (b Bristol, 1899; d Jâvea, Spain, 1966). Eng. bar. Chorister BristolCath. Heard by Percy Pitt singing in cinema and offered CG audition. Début there 1924. Sang there regularly until 1938 and also in 1947. Also with BNOC and Carl Rosa. Sang bar. part in f.p. of Walton's Belshazzar's Feast, Leeds 1931.


Noble, John (b Southampton, 1931). Eng. bar. Studied Cambridge Univ. Abandoned career as physicist 1954 when he sang Pilgrim in Vaughan Williams's The Pilgrim's Progress at Cambridge. Since then has had successful career in oratorio and opera, with tours of Europe and USSR.


Nocturne (Fr., `pertaining to night'). A comp. which suggests a nocturnal atmosphere, e.g. Haydn's Notturnos for lira organizzata, Mozart's Serenata Notturna, but more specifically a short pf. piece of romantic character. First to use the title for this genre was John Field, followed by Chopin. An expressive melody in the right hand is accompanied in the left by broken chords.


Node (of a vibrating string). Point of rest between two vibrating portions. Noël (Fr.), Nowell (Eng.). A popular Christmas song or carol. In Eng. several 15th-cent. carols begin with the word `Nowell' and Busnois (c.1430--92) wrote a work for 4 vv. with the word `Noël' as the sole text. In the 17th cent. the name `noël' was given to organ pieces to be played during the Christmas services and based on Christmas melodies.

Noire (Fr.). The crotchet or Amer. quarter-note.


None. The 6th of the Canonical Hours of the R.C. Church. Properly it takes place at 3 p.m. (i.e. the `9th hour').

Nonet (Eng.), nonette (Fr.), nonett (Ger.), nonetto (It.). Comp. for 9 solo instr. or 9 vv. Famous examples are by Spohr, Rheinberger, Stanford, Ravel (3 Poèmes de Mallarmé for v. and 9 instr.), and Webern (Concerto, Op. 24).

Non-Harmonic Note. Term in harmonic analysis meaning a note not part of the chord with which it sounds and therefore requiring explanation, e.g. passing-note or appoggiatura.

Nonnengeige (Ger.). Nun's fiddle. The Tromba Marina.

Non Nobis Domine (Not unto us, O Lord). Vocal canon, said to be by Byrd, sung at the end of banquets or other festive occasions as a kind of `grace after meat'.
Nono, Luigi (b Venice, 1924). It. composer. Law student at Padua Univ. but turned to mus., studying in Venice with Malipiero and later with Maderna and H. Scherchen. Early works showed Webern's influence; later works became dominated by his commitment to Communist political and social causes and themes. What may be called the 'protest' element in his mus., expressed by heavy use of perc. and by use of pre-recorded tape, has not entirely obscured a characteristically Italian lyricism, such as may be found in his early works and in Liebeslied. Prin.comps.: 

voice and orch: Canti di vita e d'amore (Sul ponte di Hiroshima), sop., ten., and orch. (1962); La fabbrica illuminata, mez. and tape (1964); Como una ola de Fuerza y Luz, sop., pf., orch., tape (1972).


Norcombe (Norcombe, Norcum), Daniel (b 1576; d Windsor, before 1626). Eng. lutenist and composer. Contrib. 5-part madrigal With Angel's Face to The Triumphs of Oriana. Lutenist at Danish court 1599--1601.

Nordheim, Arne (b Larvik, Norway, 1931). Norweg. composer. Studied Oslo Cons. Worked as mus. critc 1960--8. Since 1968 has concentrated on elec. mus. not only in the concert-hall but by providing 'accompaniment' for an Oslo sculpture. Works incl.: 

orch: Canzona (1960); Floating (1970); Katharsis, suite (1962); Epitaffio, orch. and magnetic tape (1963); Greensing (1973); Tenebrae, vc., orch. (1982).
choral: Eco (text by S. Quasimodo) for sop. solo, children's ch., mixed ch., and orch. (1967).
electronic: Favola, musicalplay for TV, sop., ten., ch., orch., and elec. sound (1965); Evolution, elec. and concrete sound on tape (1966); Colorazione, Hammond organ and
perc., 2 tape-recorders, amplifiers, loudspeakers (1968); Solitaire, elec. and concrete sound on tape (1968); Partita II, electric guitar (1969); Lux et tenebrae (1970); Pace (1970); Osaka-Music (1970); Dino-sauros, for accordion and elec. sounds (1970).

Nordica (really Norton), Lillian (b Farmington, Maine, 1857; d Batavia, Java, 1914). Amer. soprano. Studied Boston. Début NY 1877, London 1878, under name Lilly Norton. Lessons in Milan 1878 were followed by début (as 'Nordica') in Don Giovanni (Elvira), 1879. Paris début as Marguérite 1882, CG 1887 (Violetta), singing there regularly until 1893. NY Met. début 1890, joining co. 1893. First Amer. to sing at Bayreuth (Elsa in Lohengrin 1894). Became noted singer of Isolde, Brünnhilde, and Kundry in USA and Europe from 1895 to her death. Her technique enabled her to follow Brünnhilde one night with Violetta the next night.


Nordraak, Rikard (b Christiania, 1842; d Berlin, 1866). Norweg. composer. Advocate of Norweg. nationalism and influenced Grieg. Wrote Norweg. nat. anthem Ja, vi elsker dette landet ('Yes, we love this land') (1863--4).

Norfolk Rhapsody. Orch. work in E minor by Vaughan Williams comp. 1906 and rev. in early 1920s. Based on 3 folk-songs collected in Norfolk in 1905 by composer. F.p. London 1906. 2 other Norfolk Rhapsodies, in D minor and G minor, were written and f.p. in Cardiff 1907, the orig. plan being a 'Norfolk Symphony', but they were withdrawn in 1914.

N;Uprg;anard, Per (b Gentofte, 1932). Danish composer. Studied Copenhagen Cons. with Holmboe, then in Paris with Boulanger. Worked as mus. critic in Copenhagen and teaches at Copenhagen Cons. and at :AnAarhus Cons. since 1965. Works make use of complex contrapuntal techniques and of some aspects of serialism. In 1959 developed 'the infinite row', a 12-note series which expands, it is said, to infinity, and has combined this with rhythms expressed in graphic notation. Works incl.:

**operas:** The Labyrinth (1963); Gilgamesh (1971--2).

**orch:** 4 syms.; Constellations, conc. for 12 solo str. or 12 str. groups (1958); Lyse Danse (1959); Fragment VI for 6orch. groups (1959--61); Iris (1967); Luna (1968); Voyage into the Golden Screen, chamber orch. (1968); Lilà, 11 instr. (1972); Jousting, small orch. (1975); Twilight (1977); Illumination (1984).

**ballet:** Le Jeune Homme à marier (Scenario by Ionesco) (1964).

**choral:** Babel, oratorio (1964); Libra, ten., guitar, 2 mixed ch., and 2 vibraphones or 2 pf. (1973); Singe die Gärten, 8 vv., 8 instr. (1974), Sym. No. 3, ch., orch. (1972--5); Frostsalmer, 16 vv. (1976).

**chamber music:** Quartetto brioso (str. qt.) (1958); 2nd str. qt. in 3 spheres (1965); 3rd str. qt. Inscape (1969); wind quintet (1970); Spell for cl., vc., pf. (1973); Nova genitura, sextet (1975); Solo Intimo, vc., pf. (1983); Ode to Plutonium, sop., vc. (1984).


North, Roger (b ? Tostock, Suffolk, c. 1651; d Rougham, Norfolk, 1734). Eng. author, lawyer, and musician. M.P. and Attorney-Gen. under James II but in 1688 retired to country life at Rougham. Wrote many essays on mus. His reminiscences span from the time of consorts of viols heard in his boyhood to Purcell and the It. 'invasion' of early 18th cent. They are specially valuable for their detailed discussion of performing practice in his lifetime.

Northumbrian Bagpipes. See Bagpipe.


Nota Cambiata (It.). Exchanged note. See Changing Note.

Notation and Nomenclature. The methods of writing down mus. so that it can be performed. These are devices for which the human being long felt no need, and although every race has its mus. they are still unknown to the larger part of the world's population. They are apparently purely European in origin and even inEurope thousands of tunes existed which were transmitted by one generation to another without achieving the dignity of being recorded on paper until the folk-song collectors came on to the scene.

^The naming of notes by letters of the alphabet goes back as far as the Ancient Greeks; the
Romans also possessed an alphabetical system. In both cases, however, this nomenclature served rather the purposes of scientific discussion than those of performance. An early (7th-cent.) system of notation was that of *neums* (*neumes*). Our conventional signs for the turn and the trill are derived from details of neum notation. The present exactitude in pitch indication has been effected by adding to the one line of the early neum notation. Plainsong now uses a staff of 4 lines, and other mus. one of 5 lines. The clef derives from neum notation: attached to the Staff it fixes the pitch of one of its lines as middle C or some other note, from which all the others may be deduced. Proportional notation of an exact character (i.e. as to the time values) began in the 10th cent. when the primitive developments of polyphony brought about its necessity. Definite notes, of different shapes according to their intended proportionate length, were devised, from which our present series of semibreve (whole-note), minim (half-note), etc. is derived. Bar lines became common only during the 16th and 17th cents. (the earliest use dates from 1448): they were at first casually drawn as aids to the eye---the idea of making them of equal time-value coming later. They first arose in choral scoring to demonstrate the coincidence of the different vv., and were originally not present in the independent vocal parts for the use of singers. Adjustments to and changes in traditional staff notation have increased in the 20th cent., particularly since c.1950 when total serialism, aleatory procedures, etc. have required a parallel development of notational signs, resulting in some confusion where individual composers have devised their own methods which may use terms employed by another composer for a different effect. Some mus. cannot be written at all in conventional notation. The subject is too large for more than an outline to be given here, but some of the changes can be mentioned briefly. With the arrival of atonal and 12-note mus., conventional pitch notation, with its selection of accidentals, tended to become unworkable, but no new system has been generally adopted, and makeshift adaptation of conventional methods has been favoured by performers. Systems of microtonal notation devised by A. Hába and J. Carillo have not lasted. Traditional notation is little use in pulseless mus. and in mus. in which different and often complicated rhythms progress simultaneously at different speeds. To cope with notating these durations, proportional notation has been employed, whereby durational proportions are transmuted into the graphic equivalent of notes spaced out horizontally along the staff according to their durations. For graphic notation, see the separate entry under Graphic scores. Mention may be made here of 2 explicit new notational systems which have not yet found acceptance. *Equiton* uses only 2 staff lines per octave. The 12 chromatic notes are notated with alternating black and white note-heads and without accidentals. Note-heads appear below, on, and above each staff line; and those between the staff-lines occur close to lower or upper line and centred between the lines. Those close to the lines have ledger lines drawn through them. Notation of durations is proportionate. *Klavarscribo* uses a staff in which lines and spaces run vertically, being grouped according to the black and white keys of the keyboard. No accidentals are needed. Black-and-white note-heads are used for easy identification with corresponding keys. The mus. is read from top to bottom. Notation of durations is proportionate and bar-lines are horizontal. [bn*Below is a selection of some of the generally accepted new notational symbols:*[xm[xm60] [an[ol15] [an[ol85] [an[ol72] [xnNote. (1) A single sound of a given mus. pitch and duration; in Amer. called a *tone*. (2) A written sign representing (1). (3) A finger-key of the pf., organ, accordion, etc. to produce a sound of particular pitch.

**Note-row** (Amer. `tone-row'). In 12-notemus., the order in which the composer decides to arrange the 12 notes within the octave, this order acting as the basis for the comp. (almost like a motto-theme). Strictly no note should be repeated before the row comes to an end, but the rhythm in which they are presented may be. Also, any note in the row may appear an octave higher or lower than it did originally and the whole row can be used at any higher or lower level. But successive composers have broken the rules.

**Notes Inégales** (Fr. `unequal notes'). Rhythmic convention whereby certain divisions of the beat move in alternately long and short values even when written as equal. Inequality was
normal feature of musical teaching in 17th and 18th cent. in France. Its use in baroque performance in modern times is subject of much controversy.

Note values. 1 whole-note (semibreve) = \( Yf \); 2 half-notes (minims) = \( Ya \); 3 quarter-notes (crotchets) = \( Yb^\); 4 eighth-notes (quavers) = \( Yc \); 8 sixteenth-notes (semiquavers) = \( Ye \); 32 thirty-second notes (demisemiquavers). A dot after a note increases its value by half; thus \( Yg \) = \( Yg|Yb \). A double dot after a note increases its value by a half plus a quarter; thus \( Yg.. \) = \( Yg|Yb|Yc \).

Dot, Dotted Note. A third dot has very occasionally been used; thus \( Yg... \) = \( Yg|Yb|Yc \). After this follow 64th notes (hemidemisemiquavers) = \( Ye \) and, occasionally, notes of 128th to the whole-note, \( Yg \). A dot after a note increases its value by half; thus \( Yg|Yb \).

Nottebohm, (Martin) Gustav (b Lüdenscheid, Westphalia, 1817; d Graz, 1882). Ger. composer and musicologist. Studied Berlin and Leipzig, having a few lessons from Schumann and Mendelssohn. Settled in Vienna 1846, became friend of Brahms, and wrote some minor works, but is known for his valuable research into Beethoven's sketchbooks embodied in three books, pubd. 1872 and 1887 (posth.). Also pubd. thematic catalogues of works of Beethoven (1868) and Schubert (1874). One of first authorities in textual criticism.

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Notturnino (It.). A miniature nocturne.

Notturno. See Nocturne.

Novachord. Patented elec. kbd. instr. invented by Laurens Hammond. It has 6-octave kbd. like that of a pf. Chords and not just single notes can be played. Tone is varied by manual controls and vol. is controlled by pedals, which also sustain notes.


Novák, Víte^;zslav (b Kamenice, Cz., 1870; d Skutec^;,, 1949). Cz. composer. Studied Prague Cons. 1889--92 (comp. with Knittl and Dvo;akrák). Prof. of comp. Prague Cons. 1909--39, influencing and teaching many Cz. composers. His early works were Brahmsian in style but he became more nationalist under the influence of Janá^;ek. Works incl.: operas: Karls^;eijn (1914--15); Lucerna (The Lantern) (1919--22); De^;du;Anv odkaz (Grandfather's Legacy) (1922--5).

orch. Serenade in F (1894); pf. conc. (1895); 3 Bohemian Dances (1897); V Tatrách (In the Tatras), symphonic poem (1902); Slovak Suite (1903); South Bohemian Suite (1936--7); De Profundis (1941); St Wenceslas Triptych (1941).
choral: *Men's Choruses* (1906); *Bou;akre* (The Storm), sea fantasy for soloists, ch., and orch. (1908--10); *Svatební Kosťile* (The Spectre's Bride), soloists, ch., and orch. (1912--13); *Podzimní symfonie* (Autumn Sym.), ch. and orch. (1931--4); *Májová symfonie* (May Sym.), soloists, ch., and orch. (1943); *Hveč;zy* (Stars), female vv. and orch. (1949).

chamber music: Pf. Trios; G minor (1892), D minor (1902); Pf. Qt. (1894, rev. 1899); Pf. Quintet (1896, rev. 1897); Str. Qts.: in G (1899), in D (1905), in G (1938); vc. sonata (1941).

piano: *Variations on a Theme of Schumann* (1893); *Sonata eroica* (1900); *Exotikon* (1911); 6 Sonatinas (1919--20).


Novello and Co. Eng. music publishers, founded in London 1811 by Vincent Novello. His son Alfred, from 1829 to 1857, followed by Henry Littleton (1823--88), made the business extremely successful by issuing standard edns. of the classics, particularly choral works. Most Eng. Victorian oratorios and cantatas were pubd. by Novello, incl. those by Elgar. Its house magazine, The *Musical Times*, remains one of the most respected publications. Business was purchased by Granada, 1970.


Nowak, Lionel (b Cleveland, 1911). Amer. composer and pianist. Studied Cleveland Institute of Mus. 1929--36, with Sessions and Q. Porter. Composer and mus. dir. Humphrey-Weidman Dancers 1938--42, since when he has held teaching posts. Wrote several ballets, ob. sonata, ob. qt., 3 vc. sonatas, etc.


Nuance (Fr.). Shade, distinction, gradation. A word frequently used by writers on mus. to imply those delicate differences of intensity and speed which largely constitute the character of a perf. Nuits d'été, Les (Summer Nights). 6 songs, Op. 7, by Berlioz to poems by Théophile Gautier. Comp. 1840--1, rev. 1843 and 1856. Orig. for mez. or ten. with pf. acc. Berlioz orchestrated Absence in 1843, and the rest in 1856. The songs are: 1. Villanelle. 2. Le Spectre de la rose. 3. Sur les lagunes. 4. Absence. 5. Au Cimetière. 6. L'Île inconnue. A problem arises in performing these songs: usually one singer (sop. or mez.) is engaged, but it is a rare v. which can encompass them all. The pubd. version for v. and pf. is marked `for mez. or ten.', but in orchestrating the songs Berlioz rewrote them in some respects, also transposing the first 3. He also specified the v. for each song as follows: 1. Mez. or ten. 2. Cont. 3. Bar., cont., or mez. 4. Mez. or ten. 5. Ten. 6. Mez. or ten.

Numbers. Term used for self-contained item in a musical or opera (because each piece of this kind is separately numbered in the score). A `numbers opera' is an opera in which these divisions occur, as opposed to Wagner's later operas, for example, where each act is written continuously without internal divisions or pauses.

Number Systems. J. Rousseau introduced a system of numerical notation in which the first 8 numerals are substituted for the 8 notes in the scale. Nos. are popular among 20th-cent.composers, because of the concept of `parameters', in which mus. sounds are regarded as the sum of several components (pitch, duration, intensity, timbre, and position in space). What is called the Fibonacci series (each no. the sum of the previous 2) has been used to control these components by such composers as K, Akrenek, Stockhausen, and Nono.

Nunc Dimittis. The Song of Simeon in St Luke's Gospel (Lord, now lettest thou thy servant depart in peace). It is a part of the service of Compline in the R.C. Church and of that of Evensong in the Anglican Church. It has its traditional plainsong in the former, and is often sung to an Anglican chant in the latter. It has also been set innumerable times by church composers, usually as an adjunct to a Magnificat.

Nun's Fiddle. The Tromba Marina.

Nuove Musiche. See New Music.


**Nut.** (1) On a str. instr., the slight ridge over which the str. pass on leaving the pegs. On a ukulele and similar instr. a moveable nut is placed on the fingerboard which can shorten all str. equally and thus raise the pitch. (2) Device at the heel of the bow of a vn., etc., which adjusts the tension of the bow-hairs.


Nymphs and Shepherds. Song by Purcell, part of his incidental music for Shadwell's play *The Libertine*, 1692. Often sung by sop., but made famous in choral version recorded by Manchester schoolchildren's choirs cond. Harty in 1929.

Nystedt, Knut (b Oslo, 1915). Norweg. composer. Studied Oslo and in USA with Copland. Wrote orch. and choral mus. and 4 str. qts.


O

O, od (It.). Or.


Obbligato (It.; Fr. obligé; Ger. obligat).Indispensable. Adjective attached to the name of an instr., e.g. 'vc. obbligato', where the instr.'s part is obligatory, and special or unusual in effect. To use the term in the opposite sense of optional or *ad libitum* is wrong, as is the frequently-encountered spelling *obligato*.

Oberhoffer, Emil (b Munich, 1867; d San Diego, Calif., 1933). Ger. pianist and cond. Studied in Paris with Philipp. Settled in USA at St Paul, Minn., 1897 as cond. of local mus. soc.His efforts led in 1903 to formation of Minneapolis S.O., which he cond. until 1922. See *Minnesota Orch*.

Oberlin College (Oberlin, Ohio). Amer. coll. est. 1833, with cons. of mus. 1865.

Oberon, or The Elf-King's Oath. Opera in 3 acts by Weber to Eng. lib. by J. R. Planché, after W. Sotheby's trans. (1798) of Wieland's poem Oberon (1780), which is based on the 13th-cent. Fr. chanson de geste, Huon de Bordeaux. Prod. London, CG 1826, cond. Weber; Leipzig 1826; NY 1828. Other operas on subject by Kunzen (Holger Danske, 1789) and P. Wranitzky (Oberon, König der Elfen, 1789).

Obertas(s). A nat. Polish round dance of rather wild character, in quick triple time.


Oberwerk (Ger.). Upper-work, i.e. Swell Org. (Abbreviated to 'Obw' or 'O.W.').

Oblique motion. See Motion.

Oboe. Org. reed stop of 8' pitch, imitative of instr. whose name it bears.

Oboe family. The ob. is a woodwind instr. blown through a double reed and with a compass from the Bb below middle C upwards for over 2;FD octaves. Standard orch. instr., also in chamber mus. and military bands. It is the note A sounded on the oboe to which the rest of the orchestra tune their instr. Many concs. have been written for its solo use, e.g. by Vivaldi, Albinoni, R. Strauss, Vaughan Williams, Martin;Anu, etc. Derives from the shawm and the curtal. Known in Fr. and Eng. in the 17th cent. as hautbois and hautboy. There also exist: (1) Oboe d'amore (ob. of love): pitched a minor 3rd below normal oboe. Has pear-shaped bell, which gives it its mellow and individual tone-colour, and is midway in size between ob. and cor anglais. Was favoured by Bach, but subsequently neglected. In 20th cent, has been used by R. Strauss in Symphonia Domestica, Holst in Somerset Rhapsody, Ravel in Boléro, and John McCabe has written a conc. for it (1972). (2) Oboe da caccia (hunting ob.): obsolete predecessor of cor anglais. See also cor anglais, bassoon, Heckelphone, shawm.


Obrecht (Obertus), Jacob (b Bergen-op-Zoom, c.1451; d Ferrara, 1505). Flemish composer. Kapellmeister, Utrecht, c.1474; worked in Cambrai and Bruges 1484--91; Kapellmeister, Antwerp Cath., 1491. Visited It. several times. Wrote much church mus., incl. masses, motets, etc., and secular songs. Forerunner of Josquin Desprès. Used secular cantus firmus in his masses, e.g. Missa super Maria Zart. Used number symbolism in his works, cabalistic significance having been discovered in many of his structures, e.g. the number of tactus in his Missa 'Sub tuum praesidium' is 888, the symbol of Christ. Some of his works are deliberately imitative of other composers. The 'boundless exuberance', as one scholar has put it, of his music ranks it with the greatest of its time.

Obukhov, Nikolay (b Kursk, 1892; d Paris, 1954). Russ. composer. Pupil of Tcherepnin and Steinberg, and, after settling in Paris in 1918, of Ravel. Developed elec. instr., croix sonore, for which he comp. works. Invented new system of notation and 12-note system independent of Schoenberg's. Devoted most of his life to mystical choral work Le Livre de vie, soloists, ch., 2 pfs., and orch., (begun in 1916).
Obw. Abbreviation for Oberwerk (i.e. Swell Org. in Ger. org. mus.).

O.C. Abbreviation for Organo corale (It.), choir org.


O Canada! Canadian nat. song, especially popular among Fr.-Canadians. The mus., by Calixa Lavallée, comp. 1880, was orig. a hymn in honour of St John the Baptist.

Ocarina (It. ‘Little goose’). Small keyless wind instr., shaped rather like an egg with holes for fingers and invented c.1860. Made of earthenware or metal. Mainly used as a toy and sometimes nicknamed ‘sweet potato’ (as in once-popular song Sweet Potato Piper).


Ochsenkuhn, Sebastian (b Nuremberg, 1521; d Heidelberg, 1574). Ger. lutenist in service of Rhenish Electors. Wrote tablature book for lute (1558) containing Fr. and Ger. secular songs.

Ockeghem (Okeghem), Johannes (Jean) (b c. 1410; d ? Tours, 1497). Fr.-Flemish composer. In about 1445 was a singer in Notre Dame, Antwerp, and in 1446 was member of chapel of Duke of Bourbon at Moulins, nr. Dijon. About 7 years later was at Fr. court, where he stayed for the rest of his life, serving three successive kings. Travelled on court missions to It. and Sp. Leading composer of period between Dufay and Josquin Desprès, but only 14 Masses, fewer than a dozen motets, and about 20 chansons survive, enough to show his stature. Style noted for contrapuntal richness. His Missa ‘Fors seulement’ was one of first parody Masses, based on one of his own chansons. His Missa pro Defunctis is earliest surviving requiem, Dufay’s having been lost. His chansons were the ‘popular songs’ of his day. After he died, Molière’s commemorative poem Nimphes des Bois was set to mus. by Desprès.

O Come, all ye Faithful. See Adeste Fideles.


Octave. Interval of 8 notes, counting bottom and top notes. Notes an octave apart have same letter-names. Interval from, say, D to next D above is perfect octave; from D up to Db and from D up to D# are diminished and augmented octaves respectively. Also double octave, 2 octaves; at the octave, to be perf. octave higher than written; in octaves, to be perf. with each note doubled one or more octaves above or below.

Octave Coupler. Device on org. or hpd. with which note struck is doubled an octave higher.

Octave Flute (It. ottavino). Piccolo.

Octave quint. Organ stop same as Twelfth.

Octaves graves, Octaves aiguës. In Fr. org. mus. mean respectively the sub- and super-octave couplers. [fy65][cf3,8,8]Octave Signs.[q][d16,1g,6][o10] [b][c7,7][e][va or e[qc[nt][va bassa or e va sotto][qc]et[ih1n][btOttava, i.e. perform an octave higher than written. [ntPerform an octave lower than written (sotto = under). [et][d5,1g,6][b]btcloco[qc]ntcon 8[qc][et][btPlace, i.e. (after playing an octave higher or lower) resume the playing as written.
[nt] Play the passage not in single notes, as marked, but in octaves (the added line of octaves will be above if the passage occurs in the treble of a pf. piece, and below in the bass). [et] [el4] Octavin [fy75,1] (Fr.). The 'Fifteenth' stop of the org. So Octavin harmonique, Harmonic Piccolo.

Octet (Fr. Octuor, Octette; It. Ottetto; Ger. Oktett). Any combination of 8 performers or any piece of mus. comp. for such. The normal str. octet is for 4 vn., 2 va., 2 vc., as in Mendelssohn's. Schubert's Octet is for 2 vn., va., vc., db., cl., bn., and hn. That by Stravinsky is for wind instr.

Oct-bass. A str. db. 10' high invented by the great Paris luthier J. B. Vuillaume in 1849 and recommended by Berlioz. The stopping was controlled by levers operated by the left hand and the feet; the instr. was bowed in the normal way. It had a range of 2 octaves and a 5th. Failed to catch on but a conc. written for it in 1984.

Octuor. See Octet.

Od (It.). Or.

Ode. In literature, a lyrical poem. In Ancient Greece an ode was recited to mus. acc. In its mus. sense, the term often means a ceremonial work, e.g. Purcell's Ode for St Cecilia's Day and Elgar's Coronation Ode, but sometimes the term is used for works with particular significance to the composer, e.g. Elgar's The Music Makers and Stravinsky's Ode: Elegiacal Chant.

Ode for St Cecilia's Day. (1)^Title of 4 choral works by Purcell, 2 comp. in 1683, another probably of that date, a 4th in 1692. All except one (Lat.) have Eng. texts. (2)^Choral work by Handel, 1739, being setting of Dryden's poem (1698). (3)^Cantata by Hubert Parry, 1889. (4)^There are many other works with this title.


O.E. Abbreviation for Organo espressivo (It. Swell Organ).


Offenbach, Jacques (b Deutz, nr. Cologne, 1819; d Paris, 1880). Ger.-Fr. composer, cond., and cellist. Orig. surname Eberst, Wiener, or Levy: took name Offenbach because family came from Offenbach-am-Main. Son of cantor of Cologne synagogue. Studied Paris Cons. 1833--7, also playing vc. in Opéra-Comique orch. Cond. at Théâtre Fran;Alcais, 1849--55. From 1853 began to compose operettas, writing no fewer than 90 in the next quarter-cent. Man. of Théâtre Comte, renaming it Bouffes-Parisiens. The best of his lighter works, La Belle Hélène, Orphée aux Enfers (Orpheus in the Underworld), etc., symbolize the Fr. 2nd
Empire, but his fame rests equally securely on his sole grand opera *Les Contes d'Hoffmann* (The Tales of Hoffmann), on which he worked for many years. It was prod. after his death in a version rev. and largely orchestrated by Guiraud. Among his chief works are:

**operas:** *Die Rheinmynen* (Vienna 1864); *Les Contes d'Hoffmann* (1881).

**ballet[1]?** *Le Papillon* (1860).

**operettas:** *Die Rheinnixen* (Vienna 1864); *Les Contes d'Hoffmann* (1881); *Daphnis et Chloé* (1860); *Les Deux Aveugles* (1855); *Dragonne toute* (1857); *La Figur du tambour-major* (1879); *Genéviève de Brabant* (1859, rev. 1875); *La Grande Duchesse de Gérolstein* (1867); *Madame Favart* (1878); *Le Mariage aux lanternes* (1857); *Monsieur Choufleuri* (1861); *Orphée aux enfers* (1858, rev. 1874); *Pomme d'api* (1873); *Princesse de Trébizonde* (1869); *Robinson Crusoé* (1867); *La Vé du tambour-major* (1864); *Les Deux Aveugles* (1855); *Daphnis et Chloé* (1860); *Les Deux Aveugles* (1855); *Dragonne toute* (1857); *La Figur du tambour-major* (1879); *Genéviève de Brabant* (1859, rev. 1875); *La Grande Duchesse de Gérolstein* (1867); *Madame Favart* (1878); *Le Mariage aux lanternes* (1857); *Monsieur Choufleuri* (1861); *Orphée aux enfers* (1858, rev. 1874); *Pomme d'api* (1873); *Princesse de Trébizonde* (1869); *Robinson Crusoé* (1867); *La Vie parisienne* (1866, see also Gaîté parisienne); *Pomme d'api* (1873); *Whittington and his Cat* (1874).

Offertory (Fr. Offertoire; Lat. Offertorium). The Offertory of the Mass consists of an Antiphon, a part of the Proper of the Mass, sung just after the Credo, while the priest is preparing the bread and wine and offering them upon the altar. The plainsong setting is generally insufficient to occupy the time, so a motet or org. voluntary may be interpolated.


O God, our Help in Ages Past. Hymn, words (based on Psalm 90) by Isaac Watts (1674-1748), first pubd. in his *Psalms of David* (1719) with first words 'Our God, our help' which were altered to 'O God' by John Wesley in *Collection of Psalms and Hymns* (1737). Tune (attrib. William Croft) first appeared anonymously, set to Psalm 42, in 1708 *Supplement* to Tate and Brady Psalms. Known as *St Anne*, Croft being organist of St Anne's, Soho, in 1708. First line of tune is stock 18th-cent. phrase and is found in J. S. Bach's org. fugue in Eb which is therefore known in Eng. as 'St Anne Fugue'. Has claim to be most popular of all hymns, and is especially assoc. with Remembrance Day services.


**Oistrakh, Igor** (b Odessa, 1931). Russ, violinist, son of David Oistrakh. Studied with his father at Moscow Cons. Début 1948. Frequently appeared as jointrecitalist with his father, also in Bach's double vn. conc. and in Mozart's Sinfonia Concertante, with father as violist. Won Wieniawski Competition, Poland, 1952. On staff Moscow Cons. from 1958.

**Okeghem.** See Ockeghem, Johannes.


**Oklahoma!** Amer. musical with mus. by Rich; Dard Rodgers and lyrics by Oscar Hammerstein II which is generally held to have pioneered new type of musical show. Prod. NY 1943, London 1947. Contains songs *O, What a Beautiful Morning* and *The Surrey with the Fringe on Top*, among others equally good.

**Oktave** (Ger.). Octave. So *Oktavflöte*, octave flute, i.e. piccolo; *Oktavkoppel*, octave coupler.


**Old Hall Manuscript.** Early 15th-cent. coll. of church mus. found in the library of St Edmund's Coll., Old Hall, Herts., first described in 1903 and pubd. 1933--8. Now in the Brit. Library. It offers a valuable opportunity of studying the choral style of a period c.1415. Comprises 140 folios of church mus. by composers of the Chapel Royal.


**Old Hundredth** (Amer. Old Hundred). Metrical psalm tune of uncertain origin. Its name indicates that it was set to the 100th psalm in the 'old' version of the metrical psalms, i.e. Sternhold and Hopkins as distinct from Tate and Brady. The edn. of this version in which it first appeared was Daye's of 1560--1, where it was set to the words 'All people that on earth do dwell' by W. Kethe. But the history of the tune goes back to Marot and Béza's Genevan Psalter of 1551, in which it is attached to the 134th psalm. An even earlier form of the tune appears in the Antwerp collection *Souter Liederkens* (1540). A ceremonial arr. of the tune for ch., congregation, orch., organ, and 'all available trumpets' was made by Vaughan
Williams for the coronation of Elizabeth II, 1953. (It was also perf. at his funeral in Westminster Abbey, 1958.)

**Old King Cole.** Ballet for orch. and ch. (ad lib.) by Vaughan Williams to lib. by Mrs E. Vulliamy, prod. Cambridge 1923. Based on Eng. folk dances; score incorporates some folk-songs.


**Old Vic.** Familiar name for S. London th. properly the Royal Victoria Hall, Waterloo Road. Built 1818 as Royal Coburg Hall, being renamed 1833 and becoming mus.-hall. Bought in 1880 by Emma Cons, a social reformer, who renamed it Royal Victoria Coffee Hall and staged operatic excerpts. In 1898 her niece Lilian Baylis took over and, with courageous single-mindedness, developed the th. as a home for cheap-seat Shakespeare and opera, the latter being given twice a week and on alternate Saturday matinées. In 1931 the opera was transferred to new SW Th.

**Ole (Sp.).** A gipsy type of Seguidilla also known as Polo or Romalis.

**Oliphant** (from Fr. cor d'olifant, elephant's horn). Hole-less type of cow-horn made of ivory, introduced into the W. from Byzantium in medieval times. Became symbol of royalty, owing to rich carving and decoration.

**Oliver, Stephen (b Liverpool, 1950).** Eng. composer. Studied Oxford Univ. with Leighton and elec. mus. with Sherlaw Johnson. Taught for 2 years at Huddersfield Sch. of Mus. Prolific composer of operas and mus. th. Perseverance calls for rock group, dance band, and skiffle group. Works incl.:

- **theatrical]num [smopera):** Slippery Soules, Christmas drama (1969); 3 Mini-Operas (Paid Off, Time Flies, Old Haunts) (1973); Sufficient Beauty (1973); A Fur-Coat for Summer (1973); Perseverance (1973--4); Past Tense (1974); Cadenus Observed (solo bar., 1974); Tom Jones (1974--5); Bad Times (1975); The Great McPorridge Disaster (1976); The Waiter's Revenge (1976); The Girl and the Unicorn, children's opera (1978); The Duchess of Malfi (1971--7); The Dreaming of the Bones (1979); Nicholas Nickleby (1980); Sacha (1982); Blondel (1983); Britannia Preserv'd (1984).
- **orch: The Boy and the Dolphin (1974); Luv (1975); Sym. (1976).**
- **instr. and chamber:** Music for the Wreck of the Deutschland, pf. quintet (1972); Ricercare, cl., vn., vc., pf. (1973); Bad Times, bar., str. qt. (1975); The Elixir, bar., cl., ch. (1976); guitar sonata (1978); The Key to the Zoo, spkr., 2 ob., bn., hpd. (1980); Ricercare II (1981).
- **arr:** Peri's Euridice (1600), for 13 solo vv., ch., and 8 players (1980).


Omar Khayyám. Work for cont., ten., bass soloists, ch., and orch. by Bantock to text drawn from Edward FitzGerald's Rubaiyat of Omar Khayyám (1859). In 3 parts (Birmingham 1906, Cardiff 1907, Birmingham 1909, then perf. complete in London and Vienna 1912).

Omphale's Spinning-wheel (Saint-Saëns). See Rouet d'Omphale, Le.


Ondeggiando, ondeggiante, ondeggiamento (It.). Undulating, i.e. tremolo or vibrato, or (also) any swaying effect.

Ondes Martenot. Elec. instr. developed by Maurice Martenot, a Fr. musician, who patented it in 1922 and produced it in 1928. Looks like a spinet, with a kbd. of 5 octaves but can produce only one note at a time. Uses oscillating valves like theremin, but is operated by a wire across the kbd., the player producing the desired pitch by manipulating the wire which moves a variable condenser, the kbd. serving as a guide. The signal is amplified through a loudspeaker. Tone-colour and timbre are obtained by pressing a button, and vol. is controlled by a key. The instr. is used in Messiaen's Turangalîla Symphony and in Honegger's Jeanne d'Arc au bûcher.

Ondine. See Undine.

Ondine (Ravel). See Gaspard de la nuit.


1933--4. V. of much power and range. Notable as Lady Macbeth, Fricka, Herodias, Orfeo, and Brangäne.


One-step. Amer. dance in simple duple time and rather more vigorous than the fox-trot. Became popular c. 1910.

Ongarese (It.). Hungarian.


Onslow, Georges (Louis) (b Clermont-Ferrand, 1784; d Clermont-Ferrand, 1853). Fr. pianist and composer (Brit. father, Fr. mother). Studied pf. in London with J. L. Dussek and Cramer and comp. in Paris with Reicha. Settled in Fr., giving pf. recitals and lessons. Wrote 3 comic operas, 4 sym., 35 str. qts., 34 str. quintets, and other chamber works.


Open. (1) 'Applied to bowed or plucked instr., a str. which is allowed to vibrate throughout its full length, i.e. not 'stopped' by a finger pressed on it. (2) 'Of a hn., not 'stopped' by the placing of the hand inside the bell.

Open Diapason. The chief manual stop of the org., 8' in length, contrasted with the 'stopped diapason'.

Open Form. A structural procedure whereby the sequence and/or construction of parts of a notated work are variable. First employed by Ives, Cowell, and Grainger, but developed as indeterminacy by Cage and Earle Brown. In Boulez's 3rd pf.sonata, for example, the 5 movements may be played in any order except the 3rd which must stay central.

Open Harmony. Harmony in which the notes of the chords are widely spread.

Opening cuts. Phrase used in operatic parlance, meaning that passages of an opera which are usually omitted are being performed.
**Oper** (Ger.). Opera. Also refers to an opera co., e.g. Vienna Staatsoper (Vienna State Opera--co. implied).

**Opera** (It., work, but actually plural of Lat. opus, a work; Fr. Opéra; Ger. Oper). The term is an abbreviation of *opera in musica*. Opera is a drama set to mus. to be sung with instr. acc. by singers usually in costume. Recit. or spoken dialogue may separate the numbers, but the essence of opera is that the mus. is integral and is not incidental, as in a 'musical' or play with mus. Although literary dramas and sacre rappresentazione were its precursors in some respects, opera is generally said to have originated in Florence towards the close of the 16th cent. (see Camerata) with the earliest examples by Peri and Caccini. Recit. was the dominant feature, but with Monteverdi, whose operatic career extended from 1607 to 1642, opera developed rapidly, borrowing elements from the madrigal and from the ornate Venetian church mus. The aria became an important element, and in *L'incoronazione di Poppea*, the insight shown into the humanity of the characters anticipated 19th-cent. developments. Cavalli followed Monteverdi's lead, but a more formal approach was reintroduced by A. Scarlatti, who comp. 115 operas between 1679 and 1725. He introduced instr. acc. for recit. in 1686. During the 17th cent. opera was pioneered in Fr. by Lully and Rameau and in Ger. by Schütz and Keiser. But the next great figure in operatic history was Handel, whose operas were mostly comp. for London (between 1711 and 1741) in the It. opera seria style. His glorious solo arias were written for the brilliant techniques and skills of the great castrato singers of his day and for equally fine sops.; in addition, he imparted a lengthened degree of dramatic tension to the form both in arias and recits. It was left to J. C. Bach in his London operas of the 1760s to restore the ch. to a place in opera, as was done also by Gluck, whose operas were written between 1741 and 1779. Gluck's *Orfeo*, written for Vienna in 1762, is a revolutionary opera because it exploits to the full the mus. and dramatic possibilities of the lib. Gluck scrapped the da capo aria, which was a primary cause of holding up the dramatic development of the plot, and in his preface to *Alceste* (1767) he wrote of reducing mus. to its true function 'which is that of seconding poetry in the expression of sentiments and dramatic situations of a story'. Although opera seria was to reach its culmination with Mozart's *Idomeneo* (1781), Gluck's reforms effectively killed it off, even if fashion still prevented him from carrying out his theories fully. Haydn's operas, mostly written for Esterháza, are rich in mus. content but were eclipsed by the works of genius with which Mozart ended the 18th cent., operas which brought the orch. into the forefront of the art, giving it a whole new dimension. Moreover they were works which defied classification under the old headings of opera seria and opera buffa. After Don Giovanni almost anything was possible. The beginning of the 19th cent. was given a post-Mozartian sparkle by the brilliance, wit, and zest of Rossini's comic operas, and a generation of remarkable singers was served by Rossini, Bellini, and Donizetti. In Ger. the romantic movement, with its interest in folklore and fantasy, found an operatic spokesman in Weber, whose *Der Freischütz*, Oberon, and Euryanthe opened the way for the colossal transformation wrought by Wagner, who in his maturity dispensed with the established numbers opera and converted recit. and aria into a seamless, continuous, and syncopated web of mus., with the orch. almost an extra character on the stage. He preferred the term 'music drama' to 'opera', wrote his own libs., and viewed opera as an amalgam of all the arts. In one sense his operas were a reaction against the spectacular 'singers' operas' of Meyerbeer which he had seen in his Parisian youth. Meyerbeer was Ger., but it is with Paris that he is assoc., enjoying success while the much more talented Berlioz had little operatic success in his lifetime, though his *Les Troyens* is now recognized as a major masterpiece. The operas of Massenet, Gounod, Bizet, and Saint-Saëns dominated Fr. mus. in the latter half of the 19th cent. But next to Wagner the outstanding figure was Verdi, also born in 1813, who learned much from Donizetti and refined and developed his art, keeping to a numbers-opera format, from *Oberto* of 1837--8 to the magical *Falstaff* of 1889--92. Nationalist opera was principally an E. European development, beginning with Glinka's *A Life for the
Tchaikovsky's operas, of which Eugene Onegin is the best known, were not overtly nationalist, however. Smetana in Bohemia with Dalibor and The Bartered Bride est. a Cz. operatic tradition which reached its apotheosis in the first quarter of the 20th cent. with the powerful, realistic, and orig. operas of Janáček. In Ger. the greatest post-Wagnerian figure in opera was Richard Strauss, whose first opera, Guntram, was prod. 1894 and his last, Capriccio, in 1942. He was continually trying to find new ways of reconciling words and mus., several of his works having the advantage of fine libs. by the Austrian poet Hofmannsthall. Other major operas from Ger. and Austria in the 20th cent. were written by Berg (Wozzeck and Lulu), Schoenberg, Pfitzner, Korngold, Einem, Orff, and Henze. After Verdi in It. came the verismo (reality) movement, in which operas, often but not necessarily in contemporary settings, strove to present the harsh realities of the situations with which they dealt. In many cases these derived from the realistic novels of Fr. literature in the late 19th cent., e.g. Zola, but like all such categorizations, verismo is hard to define and it could easily be said that Verdi's La traviata is verismo. However, the term is generally applied to the works of Mascagni, Leoncavallo, Montemezzi, Leoni, and, though he is a special case, to Puccini, whose operas achieved and have retained a wide popularity because of their mus. and dramatic colour and immediate appeal. La Bohème in particular is among the most frequently perf. of all operas, with Madama Butterfly running it close. Opera in Eng. was for many years mainly an imported commodity. Only Purcell's short Dido and Aeneas (1689) and the ballad-opera The Beggar's Opera (1728) were of any quality among native products, although Balfe's The Bohemian Girl (1843) achieved popularity. Sullivan wrote a grand opera (Ivanhoe) but won immortality through the light operas written in collab. with Gilbert in which his flair for parody and pastiche could be exploited to the full. Vaughan Williams comp. 5 operas which have excellent mus. qualities but are still held to be dramatically weak. Britten, with Peter Grimes in 1945, showed that Eng. had at last produced a natural operatic composer, as was shown by the eagerness with which these works were also staged abroad. He wrote several operas which needed only a chamber orch. and also developed a genre which he called 'church parables'. These are midway between opera and medieval morality play. The example of Britten was followed by Tippett, Bennett, Walton, Maxwell Davies, Oliver, Tavener, and many others. In the USA, native opera took even longer than in Brit. to find its feet. Gershwin's Porgy and Bess has a claim to be the first successful Amer. opera. Operas by the It.-born Menotti and by Barber followed the European tradition, and qualities of exuberance, raciness, and wit which the Americans bring to mus. have been channelled most effectively into the genre of 'musical' such as Oklahoma! and Kiss Me Kate. Some great composers have written only one opera, the supreme examples being Beethoven, whose Fidelio is regarded by many as the greatest of all operas, and Debussy (Pelléas et Mélisande), while others have written none, e.g. Brahms, Bruckner, Elgar, Mahler, Ives, and Rubbra. Yet opera remains for most composers the greatest and most attractive challenge. With the development of mechanical and elec. techniques and the advance of the stage producer to an importance comparable with that of the cond., the staging of operas has grown more exciting and controversial, and has been exploited in the works of Henze, Maxwell Davies, Ginastera, and others. It has also become more expensive. Finance was a contributory cause of Britten's development of chamber operas, and has also led to the emergence of music theatre, a genre in which works of quasi-operatic character, sometimes involving only one singer or reciter, can be perf. either with a minimum of stage trappings (costumes, etc.) or with none at all but purely as a concert performance. A remarkable example of mus. theatre at its best is Maxwell Davies's 8 Songs for a Mad King. Yet even here it can be argued that 20th-cent. mus. theatre is merely a reversion to Monteverdi's Il combattimento di Tancredi e Clorinda. The term opera not only covers the form of mus. composition but the whole business of performing opera. Thus it embraces the famous opera houses and cos. of It. in Milan, Rome, Naples, and Venice, of other parts of Europe in Vienna, Salzburg, Berlin, Dresden, Frankfurt, Munich, Bayreuth, and Paris, of Russia in Moscow and Leningrad, in the USA in NY and Chicago, and in Eng. in London. Two prin. cos. work in London, the Royal Opera at CG, and ENO at the Coliseum. Outside London there is the summer fest. at Glyndebourne, Sussex, but opera is provided on almost
an all-the-year-round basis by the regional cos., Scottish Opera (based in Glasgow), WNO (Cardiff) and Opera North (Leeds). These cos. also tour. There are also many other cos., e.g. Kent Opera, which provide excellent perfs. and reflect the immense development of operatic life in Britain since 1945. All these activities, except Glyndebourne, are heavily subsidized. Commercial sponsorship of opera has become a valuable and necessary contribution to its continuance.

Opéra-ballet. Stage work, especially assoc. with Campra and Rameau in Fr. in the late 17th and early 18th cents., in which equal or nearly equal importance is given to singing and dancing.

Opera buffa (It.; Fr. Opéra bouffe). Comic opera, the opposite of opera seria. Began as use of a comic subject involving characters drawn from everyday life. Examples are Mozart's Le nozze di Figaro, Rossini's Il barbiere di Siviglia, and Donizetti's Don Pasquale.

Opéra comique (Fr.). Comic opera. By no means the Fr. equivalent of opera buffa, and it has changed its meaning several times. It now means opera in which there is spoken dialogue, but the subject-matter ought to be light-hearted and treated thus. Beethoven's Fidelio and Bizet's Carmen are technically opéras comiques but cannot be classified as such.

Opéra-Comique, Paris. The 2nd opera house of Paris, orig. housing Fr. mus. works with spoken dialogue. It has had a chequered history: opened 1715, closed 1745, reopened 1752. Moved to the rue Favart 1782 (still sometimes being known as the Salle Favart). Closed 1801, amalgamated with a rival co. Works by Méhul, Boieldieu, and Auber were produced there in the firsthalf of the 19th cent. as well as Donizetti's La Fille du régiment (1840). Later, Offenbach's Tales of Hoffmann and Delibes's Lakmé had their f.ps. there. The building was burned down in 1887, the co. finding haven elsewhere until 1898 when the present th. opened. Debussy's Pelléas et Mélisande was given its f.p. in the new th. in 1902. In 1959 administration of the Opéra-Comique and the Paris Opéra was merged under A. M. Julien, succeeded 1962 by Auric, 1969--71 by Nicoly. The th. closed in 1972 and reopened 1973 as Opéra Studio de Paris under dir. of L. Erlo. Opéra Studio moved to Lyons 1976, and Opéra-Comique, dir. by R. Liebermann, opened with old name of Salle Favart.


Opéra-Oratorio. Term used by Stravinsky to describe his Oedipus Rex, which is designed to be presented on the stage but in the static manner of a concert perf. of an oratorio.

Opéra, Paris. See Paris Opéra.

Opera Seria (It.). Serious opera. In the 17th and 18th cents., opera seria was the chief operatic genre, becoming very formal and complex, with elaborate display arias. Mythological subjects were the norm, and most of these were written for various composers by the librettist Metastasio. The last and greatest examples of the form were Mozart's Idomeneo (1781) and La clemenza di Tito (1791).

Operetta (It.; Fr. opérette). Little opera. Strictly a play with ov., songs, entr'actes, and dances, but the term has become synonymous with 'light opera', e.g. Offenbach's La Belle Hélène and Strauss's Die Fledermaus, and 'musical comedy', e.g. Coward's Bitter-Sweet.

Oper und Drama (Ger.). Opera and Drama. Long essay by Wagner, written in Zürich 1850--1, in which he expounded his theories on mus. drama, speech-origins, etc.

Ophicleide. (1) Obsolete keyed brass instr. of conical bore and played with cup mouthpiece. Was a development of the serpent and existed in alto, bass, and double-bass sizes, but only the bass was much used. Was used in military bands and is also incl. in early scores of Mendelssohn, Berlioz, Verdi, and Wagner. Superseded by the bass tuba. (2) Org. stoplike Tuba.

Op. Posth. Posthumous work, i.e. work pubd. after composer's death. See Opus.

Opus (Lat.). Work. Word used, followed by a number, e.g. Opus 50, for the numbering of a composer's works. This numbering gives a rough idea of the order in which works were comp., but can be misleading. Sometimes the Opus no. is allotted by the composer, sometimes by the publisher. Some composers, e.g. Mozart, Haydn, did not number their works; some, e.g. Elgar, gave some works Opus nos. and not others; some, e.g. R. Strauss, did likewise but also reallocated Opus nos. so that much confusion arises in his case. Dvořák allowed early works to be given late Opus nos. by his publisher. In many cases an Opus no. covers a group of works, in which case the numbering is subdivided, e.g. Op. 59, No. 3, or in a style often used, Op. 59/3. In other cases, 2 versions of the same work exist and the composer uses letters after the number to differentiate them, e.g. Op. 49a, Op. 49b. Although the Latin plural of Opus is Opera, it has become customary to write 'opuses', to avoid confusion, just as in Italian 'opera' has become a singular noun with the plural opere.


Oration. 'Concerto elegiaco' for vc. and orch. by Frank Bridge, comp. 1930.

Oratorio. (1) Strictly, a mus. setting of a religious lib. for solo singers, ch., and orch., in dramatic form but usually perf. without scenery or costumes in concert-hall or church. The form originated in plays given in the Oratory of S. Philip Neri, Rome, in the mid-16th cent., the mus. form developing c. 1600. The first oratorio was Cavalleri's La rappresentazione di anima e di corpo (The Representation of Soul and Body), a morality set to music and perf. in costume. Later oratorios, in concert-form, were written by Carissimi, A. Scarlatti, Schütz, Handel (esp. Messiah, the most popular of all oratorios), Haydn, Spohr, Beethoven, and Mendelssohn (Elijah). Elgar wrote 3 oratorios (but The Dream of Gerontius is not an oratorio). (2) The term is also applied to works similar to these cited above but on a non-religious subject, e.g. Handel's Semele, Tippett's A Child of our Time. Stravinsky's Oedipus Rex is described as an opera-oratorio.


Orchésographie. Treatise on dancing by Thoinot Arbeau, written in Fr. and pubd. 1588--9. Important source of information on ancient dances and their tunes. They are described in a dialogue with his pupil Capriol, hence the title Capriol Suite for Warlock's work based on several of the dance tunes.

Orchestra (Fr. orchestre, Ger. Orchester). A mixed body of instrumentalists for the perf. of symphonic and other works. There are various types of orch., e.g. symphony orchestra, a
body of (usually) over 90 players able to play elaborate works; chamber orchestra, small version of above (from, say, 15 to 45 players); string orchestra, strings only; theatre orchestra, medium-size orch. used for musicals, etc., and often incl. saxes. The orch. has changed and developed over the centuries, the standard version today comprising str., woodwind, brass, and perc. In the 17th cent. the orch. was a haphazard affair, often incl. viols, fls., obs., cornets, tbs., drums, and hpd. In the 18th cent., with instr. improvements, vns. ousted viols. Accs. were realized by the harpsichordist or org. from a figured bass. From c.1800, the orch. became more elaborate and composers more skilled in its use, obtaining tone-colour by subtle combinations and by solo passages. In Beethoven's 1st Sym. (1800) the orch. consisted of: Vns., div. into 1st and 2nd sections, vas., vcs., dbs., fls., obs., cl.s., bns., tpts., hns., timp. Later composers added the harp and Berlioz enlarged the woodwind, brass, and perc. departments, as did Wagner and Liszt. Towards the end of the 19th and in the 20th cents., composers enlarged the orch. enormously, and we have the marvellously rich, exotic, and grandiose orch. works of Strauss, Mahler, Elgar, Havergal Brian, Ravel, Stravinsky, and many more. Huge brass sections are often a feature of their scores, with triple or quadruple woodwind (i.e. 3 or 4 of each instr.). Later in the 20th cent. even more variety in orch. use is encountered, with reversions to small combinations of instr., works scored for solo instr. and wind or brass instr. only, exotic perc. effects, and of course the addition of elec. instr., tape-recorded and synthesized effects. The lay-out of the standard sym. orch. is normally as shown in the accompanying diagram, but certain works call for special seating arrangements and some cond.s. have individual preferences.

Orchestral Employers' Association. British advisory and consultative committee of which the members are the managers of the prin. London and provincial sym. and opera orchs. Acts as advisory and consultative body on matters of common interest and represents its members in negotiations with Musicians' Union on pay and conditions, and in representations to the Govt. Works in assoc. with Arts Council.

Orchestral oboe. Org. stop.


Orchestral Set. Name of 2 orch. works by Ives. No. 1 is usually known as Three Places in New England, 1908--14; No. 2, comp. 1909--15, has 3 movements: 1. An Elegy to our Forefathers; 2. The Rockstrewn Hills Join in the People's Outdoor Meeting; 3. From Hanover Square North at the end of a Tragic Day (1915), the Voice of the People again Rose.

Orchestration. (1) The art of scoring mus. for an orch. or band. Many composers show special skill in this, e.g. Haydn, Mozart, and Beethoven, while Berlioz, Wagner, Mahler, Elgar, Strauss, Ravel, Rimsky-Korsakov, and Britten all masters of the art. (2) Arr. of a work for orch. which was comp. for another medium, e.g. Ravel's orchestration of his own Ma Mère l'Oye, written for pf. duet.

Orchestre de la Société des Concerts du Conservatoire. Fr. symphony orch. inaugurated by Habeneck on 5 Feb. 1828, with Beethoven's Eroica Symphony, and comprising over 80 past and present students of the Conservatoire. Habeneck was succeeded by Girard (1849), Tilmant (1861), and Hainl (1864). Towards the end of the century Messager was cond. and after 1945 Munch and Cluytens were associated with it. Disbanded 1967 and succeeded by the Orchestre de Paris. Orchestre de la Suisse Romande.[fy75,1] Orch. based on Geneva founded 1918 by Ernest Ansermet, who was cond. until 1966. His successors have been


Ordinario (It.). Ordinary, normal, e.g. *tempo ordinario*.

Ordre (Fr.). Term synonymous with *suite* used by Couperin and his contemporaries.


Orfeo ed Euridice (Orpheus and Eurydice). Opera (*azione teatrale per musica*---theatrical action for mus.) in 3 acts by Gluck to lib. by Calzabigi based on mythological legend. Prod. Vienna 1762, London 1770, NY 1863. Title-role sung at f.p. in Vienna by alto castrato Gaetano Guadagni. For Parma prod. 1769, male sop. sang role. Fr. version, *Orphée*, to trans. by Moline with title-role transposed for high ten. prod. Paris 1774. (Some mus. from ballet *Don Juan* recurs, and other new mus. was added.) Orfeo is now generally sung by mez. but sometimes by bar. Ed. by Berlioz prod. Paris 1859 (with Viardot as Orpheus). See also *Favola d'Orfeo* (Monteverdi) and *Orpheus*. Many composers have written works on the Orpheus legend.

Orff, Carl (b Munich, 1895; d Munich, 1982). Ger. composer, teacher, and cond. Studied Mu- nich Acad., leaving to join army 1914. Worked in opera houses and returned to Munich 1920 for further study with Kaminsky. In 1924 founded the Günther School, Munich, where his life-long interest in children's mus. education began. About this time he made edns. of several operas by Monteverdi, incl. *L'incoronazione di Poppea*, comp. cantatas and an *Entrata* for orch. *after William Byrd*. In 1937, when his *Carmina Burana* was f.p., he disowned all his previous works, though some were later rev. and restored. From then he comp. exclusively for the stage, though not conventionally (*Carmina Burana*, for example, is usually given in a concert version). His mature style is dry and staccato, with much use of perc. and the content of the mus. based on rhythmic patterns and their variations. Harmony is reduced to basic elements, and melody is nearer to rhythmic speech than to the 'expressive' ideal of other composers. Prin. works:


*educational*: *Das Schulwerk, Musik für Kinder*, 5 vols. (1930--54).

Organ (Ger. Orgel; Fr. orgue; It. organo). Kbd. instr. operated by air blown by a bellows through pipes to sound the notes. Often known as 'the king of instruments' because of its normal large size, although its made in various sizes. The phrase was coined by Machaut, who was probably referring also to the organ's versatility. The principles of construction, in primary outline, are: (1) A row of Pipes, graduated as to size (and hence as to pitch), is placed in a corresponding row of holes in a Windchest, which is fed by a Bellows. Under each hole in the Windchest is a Pallet, i.e. a type of hinged cover which can be openended closed. The pallets are operated, in the older orgs., by a series of rods, called Stickers, and these are connected with the kbd. of the instr. by levers called Backfalls and rods called Trackers: thus on depressing a finger-key a current of air is admitted to its particular pipe, and on releasing it thecurrent of air is then cut off. In many modern organs, instead of the Sticker-Backfall-Tracker action there are the tubes of a Pneumatic Action or the wires of an Electric Action. What has been described is a theoretical org. of only one row of pipes. But in practice the Windchest has several such rows, the pipes being some of wood and some of metal, some of normal pitch and some of a pitch an octave below or above that pitch, etc., some being simple ('flue') pipes and others supplied with a vibrating tongue of metal called a Reed, and so on. The Pallets extend, from *front to back*, under each of these rows, so admitting air to, or excluding it from, the pipes related to one finger-key of the organ, whilst from *side to side* of the Windchest, under each row of pipes, runs a board with holes in it, called a Slider; when slid into one position the holes in this board coincide with those under the pipes and so permit the pallets to operate as regards that row; when slid into another position they no longer coincide, and so cut off the operation of the pallets in admitting air. The slidingis accomplished (mechanically, pneumatically, or electrically) by connexion with handles or other devices; these are the Drawstops, Stop-Keys, etc., respectively, each of which operates one row of pipes—called a Register or Stop (we speak of an organ of '20 stops', of '100 stops', etc.). A kbd. operated by the hands is called a Manual and one operated by the feet, a Pedal-Board. All orgs. nowadays possess both types of kbd. When an instr. contains any considerable number of stops, differentiation in their use is made easier by their being distributed over 2, 3, or 4 manuals (occasionally more). These are banked up stepwise before the player. The chief manual is that of the Great Organ, which contains a variety of stops, incl. especially many of robust tone. Above it is that of the Swell Organ, the pipes belonging to which are enclosed in a Swell Box—with Venetian shutters which by means of a Swell Pedal can be opened or closed, so increasing or diminishing the volume of tone. Below the Great Organ manual, in a 3-manual organ, is that of the Choir Organ which contains softer stops, intended originally in a church, chiefly for the acc. of the choral body. If there is a 4th manual (above the Swell manual) it is that of the Solo Organ (with special stops of the character indicated by that name), and there may also be an Echo Organ, with very soft stops. (2) The two varieties of stop are respectively called Flue Pipes and Reed pipes. Both are graduated in size, the larger producing the lowest notes and the smaller the highest. The normal pitch of an organ (the same, properly, as that of a pf.) is the product of any set of open-ended flue pipes of which the largest (representing C two lines below the bass staff) is 8' long, the length of the remaining pipes of the set diminishing by half as each octave is ascended. The tone from the stops with these pipes of normal size can be reinforced by that from others of abnormal size, with their pipe for low C 4' or 2' long (so that the whole stop concerned gives an effect respectively 1 or 2 octaves higher than the normal) or, on the other hand, 16' or even 32' long (so that the stop concerned gives an effect respectively 1 or 2 octaves lower than normal). There are also stops of other lengths which give intermediate pitches reinforcing some of the natural harmonics of the normally pitched stops: these are called Mutation Stops or, if several rows (Ranks) of them are operated in chorus as though they made one, *Mixture stops*. The chief stops on the Pedal Organ are pitched an octave below those of the manuals (i.e. whereas the chief stops of the manuals are 8' stops, those of the Pedal are 16' stops). Besides 'open-ended flue pipes' there
are flue pipes which have a stopper at the top ('End-plugged' is a term used in various entries in this dictionary), which lowers their pitch by an octave. The chief manual stop of the organ is the 8' Open Diapason: but there is generally also a Stopped Diapason, also, from its pitch, spoken of as an 8' stop although, in actual physical length, 4'. (These stops are also to be found in the pedal department.) By a system of Couplers the Pedal organ can have one or more of the manuals connected with it. Some of the organ's stops are imitative of other instrs. such as the Flute, the Orchestral Oboe, Clarinet, and Trumpet (the last 3 being Reed Stops), and the Gamba (a String-Toned stop, supposed to reproduce the tone of the old viola da gamba). Stops presumably intended to be imitative are the Vox Humana (a reed stop) and the Vox Angelica or Voix céleste (with 2 flue pipes to each note slightly out of tune with each other, so producing a somewhat mysterious effect—-or, if only one, by the drawstop simultaneously bringing into action some normally tuned soft stop). The Tremulant is not a stop, though operated by the player by similar means: it causes a slight fluctuation of the tone.

**History:** the org. is the oldest kbd. instr. The first was built by Ktesibios, a Gr. engineer living in Alexandria, in the 3rd cent.

be. This was called the hydraulis, and wind pressure was stabilized by the use of water. During the 4th cent.

ad bellows replaced the hydraulic mechanism (creating the pneumatic org.), and thereby increasing the vol. of sound. In the medieval org., pipes were of the 'flute' type (voiced with a lip, like the recorder); instead of the hydraulis kbd. (levers, each with a return mechanism, which were depressed by fingers to play notes), there was a series of tongues or sliders which were pulled or pushed manually; 2 players were often required, seated at the same manual; pipes sometimes outnumbered sliders by 10 to 1 and each note was prod. by a simultaneous 'mixture' of different pipes, producing a variety of timbre and pitch—-there were unisons (basic pitch), octaves (octave higher), and quints (1 or more octaves plus a 5th higher).

^During the 13th and 14th cents. the fashion for building very large instrs. was succeeded by a trend to smaller varieties, with the clumsy slider movement being replaced by the more flexible and sensitive kbd. One of the most popular types of org. from the 13th to the 16th cent. was the portative org. (organetto), so called because it could be carried. There were usually 2 rows of pipes giving a range of up to 2 octaves. The player provided his own air supply, using the right hand for the kbd. and the left for the bellows. The portative org. was monophonic, suited to playing a solo dance-tune. The 'great' church org. gained additional kbd.s to offer variety of tone, that at Halberstadt, Ger., built in 1361, having 3 manuals and a pedal kbd. It had 20 bellows worked by 10 men. When the wind pressure was strong, the player had to use the full power of his arm to hold down a key. Between the cath. and the portative orgs. in size was the positive, which could be used in church and for chamber mus. It required 2 or 3 sets of bellows and someone else to operate them so that the player could use both hands on the kbd. Though not portable, the positive could be easily moved, smaller versions often standing on a table. In Eng. it became known as the 'chair' org., corrupted into 'choir' org. At the close of the Middle Ages, several improvements occurred in construction of large church orgs., making them less unwieldy. By the beginning of the 16th cent. the kbd. had been altered to make it as responsive as that of smaller orgs; registration for each kbd. could be controlled by stops which worked in a similar way to the slider mechanism; in addition to open and stopped 'flue' pipes, there were 'reed' pipes employing a single vibrating tongue and a resonator; stops were contrasted, many of them being designed to imitate instr., and couplers were used to join manual to manual or manual to pedals. Further improvements were added over the course of the next century. Pedals were not introduced into Eng. org.-building until nearly the end of the 18th cent. In Paris, 1867, electricity was first used to activate the key action. Since that time every kind of refinement has been introduced to make orgs. capable of a wider and subtler range of tone-colour. The elec. org. was introduced in 1935. See also Regal.

**Organistrum.** The Hurdy-Gurdy.
Organ Solo Mass. Mozart's Mass in C, K259 (1776). So named because there is an important org. solo in the Benedictus.

Organum. An early form of melodic harmonization which flourished from c.900 to 1200. In plainchant the melody was harmonized by addition of 1, 2, or 3 parts, usually parallel.

Orgelbüchlein (Little Organ Book). Unfinished coll. of 46 short chorale preludes for org. by Bach (164 were intended), written for instruction and for pedalling practice.

Orgue de Barberie. Small mechanical organ played by turning a handle. At one time frequently heard in Eng. streets.

Orgue expressif (Fr.). Harmonium.


Ornamentation (Fr. agréments; It. fioriture; Ger. Verzierungen, Manieren). Embellishments and decorations of a melody as expressed through small notes or special signs. Further detail will be found under Acciaccatura, Appoggiatura, Mordent, Gruppetto, and Trill. In early vocal mus. and opera, embellishments were improvised by the singers, some of whom carried them to ridiculous lengths. In the 19th and early 20th cent. this improvised ornamentation became almost unknown (except in jazz), but since the 1950s it has been restored to some perf. of oratorios and operas, incl. (under Charles Mackerras) the operas of Mozart.

Ornstein, Leo (b Kremenchug, 1892). Russ.-born composer and pianist (Amer. citizen). Given pf. lessons by father, a cantor. Studied Imperial Cons., St Petersburg, 1900--07. Settled in USA 1907, studying in NY, where he made début 1911. Became leading soloist in Amer. and Europe. Introduced pf. mus. of Schoenberg to USA. Retired from public perf. in 1935 to devote time to comp. Taught in Philadelphia and founded Ornstein Sch. of Mus. (retiring 1953). His early works (c.1913) were regarded as extremely discordant and innovatory. Prin. comps. incl.: Lysistrata Suite for orch. (1930), Nocturne and Dance of the Fates, orch. (1936), vn. sonata (1917), pf. conc. (1923), Hebraic Fantasy, vn. and pf. (1929), str. qt. (1940), vc. sonata (1916); and for pf.: Wild Men's Dance (1912), Impressions of
Chinatown (1917), Poems of 1917 (1919), 20 Waltzes (1955--68), Tarantella (1958), and 4 sonatas.


Orpharion. Development of the cittern very popular in Eng. in 16th and 17th cent. Had 15 frets and wire strings. Bridge was fixed and the str. ran over a small metal saddle into the bridge and were fastened to small metal pegs driven into lower side of bridge. Orig. had 6 courses but a 7th was added c.1600. Specified as alternative to lute in several books of lute tablature.

Orphée aux enfers (Offenbach). See Orpheus in the Underworld.


Orpheus Britannicus. The 'British Orpheus', i.e. Purcell. Title given to 2 posthumous vols. of Purcell's vocal mus. pubd. by H. Playford (1698--1702), also to vol. of his songs pubd. by J. Walsh (1735). Britten and Pears realized and ed. 18 of these solo songs for v. and pf. and 6 duets for high and low vv. and pf. They also made a Suite of Songs for high v. and orch. and arr. 3 songs for high v. and orch.

Orpheus in the Underworld (Orphée aux Enfers). Opéra-féerie by Offenbach to lib. by Crémieux and Halévy. Comp. in 2 acts 1858, rev. in 4-act version 1874. Prod. Paris (2-act version) 1858; NY 1861; London 1865 (adapted by Planché as Orpheus in the Haymarket).


Ortiz, Diego (b Toledo, c.1510; d? Naples, c. 1570). Sp. composer of church and lute mus. Chapelmaster to Duke of Alba at Sp. court in Naples, 1557–70. Author of celebrated treatise on art of playing divisions (variations) on bass viol (1553).


O Salutaris Hostia (O saving victim). R.C. hymn sung at Benediction and some other services to plainsong melody or one of many comp. settings.

Osanna. It. form of `Hosanna'.


Oscillator. That part of electrical generator which produces a repetitivewaveform. The term is sometimes used to mean the whole generator.

Ossia (It. o sia, ’it may be’). (1) Term used in the sense of ‘or else’ to indicate an alternative version of a mus. passage, e.g. composer's simplified alternative for a difficult section, or ed.'s emendation of composer's text where it is presumed to be wrong. (2) Used in opera titles in the sense of ‘or’, e.g. Il dissoluto punito, ossia Il Don Giovanni.

Ostinato (It.). Obstinate, persistent. A persistent mus. phrase or rhythm. A basso ostinato is a figure in the bass which is persistently repeated.


Ôter (Fr.). To take off. Ôtez les sourdines, take off the mutes. In org. mus. Ôter means to discontinue use of a stop.

Othmayr, Kaspar (b Amberg, 1515; d Nuremberg, 1553). Ger. composer. Studied Heidelberg Univ. Wrote secular songs, motets, etc.

Ottava (It., sometimes abbreviated '8va'). Octave. Indications to play a passage an octave higher are all'ottava (at the octave), ottava alta (high octave), and ottava sopra (octave above). Indications to play an octave below written pitch are ottava bassa (low octave), and ottava sotto (octave below). An expression meaning 'play in octaves' is coll'ottava (with the octave).

Ottavino (It.). Modern name for small fl., known in other countries as piccolo.


Ottoni (It.). Brass instrs.


Ours, L' (Haydn). See Bear Symphony.

Founded St Michael's Coll., Tenbury, 1854, with special emphasis on church mus. Wrote oratorios, church mus., org. pieces, and an opera (1834) on Metastasio's libretto *L'Isola disabitata*. Ed. sacred works of O. Gibbons.


Overblow. To blow a woodwind instr. so hard that its notes are stepped up from basic pitch. This is usually an octave but the cl. overblows a 12th.

Overstrung. When the str. of a pf. are set at two differing levels and crossing, to give greater length of str.

Overtone. Any note of the harmonic series except the fundamental.

Overture (from It. *overtura*, opening). (1) Piece of instr. mus. which precedes opera, oratorio, or play. Lully est. the French Overture in a 3-movement style of slow---fast (fugal)---slow (concluding section). The Italian Overture, introduced by A. Scarlatti, also had 3 movements, quick--slower--quick (see Symphony). Gluck was the first to give ovs. a thematic connection with what followed. Weber's ovs. were orchestral synopses of the opera. But in It. opera, ovs. were still used as a way of stopping the audience talking and giving latecomers a chance to reach their seats. Thus one of Rossini's ovs. did duty for 3 of his operas (incl. *Il barbiere di Siviglia*). Wagner preferred the term Vorspiel (Prelude). In the 20th cent., operatic ovs. have become rare, composers often bringing up the curtain immediately. Strauss's orch. introduction to *Der Rosenkavalier* is almost an ov., as is the sextet which opens *Capriccio*. For his comic opera *Die schweigsame Frau* he wrote a *potpourri*, a medley of tunes from the opera in the style of the composers of light operas, e.g. Sullivan. (2) Term sometimes used as equivalent of *Suite* (by Handel and Bach) or *Symphony* (Haydn's London programmes 1791). (3) See *Concert Overture*.


O.W., in Ger. org. mus. = Oberwerk, i.e. swell org.


Owl and the Pussy-Cat. The. (1) Setting for speaker, fl., vc., and guitar by Searle (1951) of poem by Edward Lear (1870). (2) Setting for v. and pf. by Stravinsky (1966).


Oxford Symphony. Nickname for Haydn's Sym. No. 92 in G (Hob. I:92) because it was perf. when Haydn received hon. doctorate at Oxford Univ. in 1791. Comp. 1789 with no thought of Oxford.

Oxford University. Eng. university which has awarded degrees in music since 1499 (B.Mus. and D.Mus.). William Heather (Heyther) founded lectureship in music in 1627, the holder of the post of choragus eventually becoming known as professor. Post of choragus re-
established 1848. Professorship was long regarded as sinecure. Profs. of mus. since 1797: William Crotch (1797–1847), H. R. Bishop (1848–55), F. A. Gore Ouseley (1855–89), John Stainer (1889–1900), Hubert Parry (1900–08), Walter Parratt (1908–18), Hugh Allen (1918–46), J. A. Westrup (1947–71), Joseph Kerman (1971–4), Denis Arnold from 1975. The Faculty of Music was created in 1944, largely thanks to Allen.

Ox Minuet (Ger. Ochsenmenuett). Minuet attr. J. Haydn but comp. by his pupil I. X. von Seyfried (1776–1841) who introduced it into his opera Das Ochsenmenuett (1823), compiled mainly from Haydn's works. Based on legend that Haydn wrote a minuet for a butcher who gave him an ox in return.


P

P. Abbreviated prefix to numbers in the Pincherle catalogue of Vivaldi's works.

p. Abbreviation of piano (It., soft), hence pp, ppp, and sometimes even quieter (Verdi optimistically uses pppp in his Requiem, also Elgar in Enigma Variations).

P. In Fr. org. mus., this abbreviation sometimes means Pédales (pedals) and sometimes Positif (choir org.).

Pachelbel, Johann (b Nuremberg, 1653; d Nuremberg, 1706). Ger. organist and composer. Held several important org. posts. His comps. influenced Bach. Works incl. Hexachordum Apollinis (1699), 6 sets of ariés and variations for hpd.; 78 chorale preludes (1693), incl. Ein' feste Burg, Nun komm der Heiden Heiland, Vom Himmel hoch, etc.; Aria Sebaldina, variations in F minor for hpd.; Canon and Gigue in D for 3 vns. and continuo; Chaconne and 13 variations for hpd., etc. His church music, for long disregarded, has been highly revalued, particularly his sacred concertos and his 13 settings of the Magnificat.

Pachelbel, Wilhelm Hieronymus (b Erfurt, 1686; d Nuremberg, 1764). Ger. organist and composer, son and pupil of Johann Pachelbel.

Pachmann, Vladimir de (b Odessa, 1848; d Rome, 1933). Russ. pianist. Studied Vienna Cons. Début Odessa 1869, then retired for 8 years' further study; reappeared in public but then retired again for 2 years. From age of 32 became popular and successful recitalist, especially in mus. of Chopin. Début USA 1891. Eccentric platform-manner, often making remarks to the audience in praise of himself or in disparagement of other pianists.


Pacini, Giovanni (b Catania, 1796; d Pescia, 1867). It. composer and teacher. His first opera was unperformed, but his second was prod. in Milan in 1813; he comp. 90 in all, mostly in the Rossini comic manner, although Saffo (1840) was more serious. Maria Tudor (1843)
was revived at Camden Fest. 1983. Also wrote quantities of church mus. and a *Dante Symphony*. Founded mus. sch. at Viareggio, moving to Lucca.

**Paderewski, Ignacy Jan** (*b* Kuryłówka, 1860; *d* NY, 1941). Polish pianist, composer, and statesman. Studied at Warsaw Mus. Institute 1872--8, becoming pf. teacher there 1879--83. Studied in Vienna with Leschetizky 1884--7. Début Paris 1888, London 1890, NY 1891. Became one of the most famous int. pianists. Began composing at age 6. Up to 1899 he wrote mainly pf. solos, incl. the *Tatra Album* (1885), based on songs and dances of the Polish Tatra mountain-dwellers. In the 1890s he comp. a vn. sonata, the *6 Humoresques de Concert* for pf. (no. 1 of which is the famous Minuet in G), a pf. conc. in A minor, and the *Polish Fantasy* for pf. and orch. His opera *Manru* (1900) had its f.p. in Dresden 1901 and was given at the NY Met. in 1902. In 1903 he wrote a pf. sonata, 12 songs to Fr. poems by Mendès, and a set of Variations for pf. His Sym., avowedly patriotic, was completed in 1907 and f.p. Boston, Mass., 1909. In 1910 he spoke at the unveiling of a monument in Kraków and thereafter symbolized Polish aspirations. During the 1914--18 war he worked ceaselessly for the Polish cause. When Poland was created an independent nation in 1919 he became Prime Minister and Foreign Minister of the first govt. but retired a year later after disagreement with other politicians. In 1922 he resumed his recitals, raising large amounts of money for war victims. He sponsored several competitions and est. scholarships. In 1936 he appeared in a film, *Moonlight Sonata*, and in 1936--8 supervised a complete Chopin edn. pubd. in Warsaw. He died when Poland was again enslaved.

**Padiglione** (It.). Pavilion, tent. Hence, the bell of a wind instr. *Padiglione cinese*, Turkish Crescent or Jingling Johnny.

**Padovana** (It.). See Pavan.

**Paean.** Song of triumph or praise (orig. to Apollo).

**Paer, Ferdinando** (*b* Parma, 1771; *d* Paris, 1839). It. composer. Orig. violinist but gave it up for comp. First opera prod. Parma 1791, then went as cond. to Venice where he wrote several more light operas. Worked in Vienna 1797--802. Became Kapellmeister at Dresden 1802 and wrote *Leonora*, on same plot as Beethoven was to use in *Fidelio*. In 1807 went to Paris as cond. of Opéra-Comique and maître de chapelle to Napoleon I. Succeeded Spontini 1812 as dir. of Théâtre des Italiens. Dismissed 1827, becoming cond. of royal chamber mus. 1832. Wrote 53 operas incl. *La Didone abbandonata* (1810), *L'orfiflamme* (1814), and Le *Maître de chapelle* (1821), also oratorios, masses, cantatas, and numerous instr. works. Paganini, Niccolò (*b* Genoa, 1782; *d* Nice, 1840). It. violinist and composer. Regarded as greatest of all vn. virtuosos. Studied with father and later with other teachers. Made first tour at 13 and comp. difficult pieces for himself to play. During a love affair in 1801--4 he took up the guitar, for which he composed 6 str. qts. with a guitar part, and other works. Returned to platform 1805 with sensational success. Dir. of mus. to Princess of Lucca 1805--9. Milan début 1813, Vienna 1828, Paris and London 1831. In Paris in 1833 commissioned va. conc. from Berlioz, the result being *Harold in Italy*, but he never played it. From 1834 he made few appearances: for some years he had been suffering from cancer of the larynx which killed him in 1840. He left a fortune and was generous to colleagues in need. Owned vns. by Stradivarius, Guarnerius, and Amati, also Stradivarius va. and db. His Mephistophelean appearance led to stories that his virtuosity stemmed from diabolical powers; he was a skilled showman and although his feats as a virtuoso are no longer regarded as unique or unapproachable, he pioneered the use of harmonics, tuned his instr. to obtain special effects, used several styles of bowing, and exploited staccato and pizzicato as never before. His intonation was unfallingly accurate. Works incl.:
Paganini Transcriptions. There are several transcrs. by other composers of Paganini compns. and several compns. based on the theme of his Caprice No. 2 in A minor (e.g. Brahms's Variations on a Theme of Paganini for pf., 1862--3; Rakhmaninov's Rhapsody on a Theme of Paganini, for pf. and orch., 1934; Blacher's Variations on a Theme of Paganini, for orch., 1947; Lutoslawski's Variations on a Theme of Paganini, for 2 pf., 1941; Rochberg's 50 Caprice-Variazioni, for solo vn. 1970). Schumann wrote 12 Études de Concert based on Paganini's Caprices in 2 sets, Op. 3, 1832, Op. 10, 1833. Liszt wrote a Grande Fantaisie de Bravoure sur la clochette (1831--2), on a theme from vn. conc. No. 2 in B minor, Op. 7, and 6 Études d'exécution transcendante d'après Paganini (1838, rev. 1851 as Grandes Études d'après les caprices de Paganini, No. 3 being La campanella).

Pagliacci (Strolling players, or Clowns). Opera in 2 acts by Leoncavallo to his own lib. Prod. Milan 1892, CG and NY 1893. Customarily perf. in double bill with Mascagni's Cavalleria rusticana, the result being colloquially known as 'Cav and Pag'.

Paik, Nam June (b Seoul, 1932). Korean composer. Studied Tokyo Univ. and in Ger. with Fortner. Worked at Cologne elec. studio of W. Ger. Radio. Assoc. with NY Avant-Garde Fest. since 1964. Teacher of intermedia and video-synthesis at Calif. Institute of Arts, Los Angeles, from 1970. Has written vc. sonata and Variations on a Theme by Saint-Saëns, also compns. such as Hommage à John Cage for 2 pf. which are destroyed during the perf., 3 taperecorders, eggs, and motorbike, and Étude for pf. also involving destruction of 2 pf., 'cutting John Cage's necktie, and shampooing him without advance warning', etc.


Paisiello, Giovanni (b Taranto, 1740; d Naples, 1816). It. composer. In youth wrote mainly church mus., but discovered flair for opera buffa and wrote his first comic operas for Bologna 1764. Settled in Naples as rival of Piccinni, then of Cimarosa. Went to St Petersburg 1776 as court cond. and master of It. opera to Catherine the Great, while there composing his Il barbiere di Siviglia (1782) which had such great success in It. that Rossini's later setting encountered resentment. Returned to Naples 1784 as court cond. to Ferdinand IV. Sided with Napoleon in 1799 and went to Paris 1802 to organize and direct the mus. of his chapel. On return to Naples, remained out of favour with Bourbons and died inrelative poverty. Wrote over 100 operas, many of them accomplished and pleasant, 12 syms., 6 pf. concs., comic cantatas, and other works. Prin. operas were: Don Chisciotte (1769), Achille in Sciro (1778), La serva padrona (1781), Il barbiere di Siviglia (1782), Il re Teodoro in Venezia (1784), La Molinara (1789), Nina (1789), Didone abbandonata (1794), Proserpina (1803).
Palestrina, Opera (Musikalische Legende) in 3 acts by Pfitzner to his own lib. Comp. 1912--15. Prod. Munich 1917, London (Abbey Opera) 1981. Based on untrue legend that Palestrina comp. the Missa Papae Marcelli to persuade the Council of Trent not to ban polyphonic mus.

Palestrina, Giovanni Pierluigi da (b Palestrina, nr. Rome, c.1525; d Rome, 1594). It. composer who took his name from his birthplace. Chorister at S. Maria Maggiore, Rome, in 1537. Studied in Rome c.1540. Organist and choirmaster, Palestrina, 1544. In 1550 the Bishop became Pope Julius III and in 1551 summoned Palestrina to Rome as choirmaster of Cappella Giulia, a nursery for Sistine Choir. The following year Palestrina published his first book of Masses. In 1555 a new Pope, Paul IV, dismissed Palestrina and two others from the Sistine Choir because they were married. Palestrina was appointed maestro di cappella of St John Lateran in 1555 in succession to Lassus. For this church he wrote his Lamentations. He resigned in 1560 over dissatisfaction with the way the choirboys were fed, becoming choirmaster of S. Maria Maggiore in 1561. He pubd. his first book of motets 2 years later. In 1567 he resigned to enter service of Cardinal Ippolito d'Este, having become dissatisfied with the papal reforms of church mus. which rendered 2 of his masses unliturgical because they contained words foreign to the masses. In addition, others of his masses incl. secular songs, such as L'Homme armé. The cardinal kept a musical establishment at his palace in Tivoli (the Villa d'Este). In 1571 Palestrina became dir. of the Cappella Giulia. Over the next few years he lost both his sons and his wife through epidemics and decided to become a priest. But after a few weeks he changed his mind and married again, his new wife being the rich widow of a fur merchant. Palestrina formed a partnership with one of the men in the business and made a fortune which enabled him in the last 13 years of his life to publish 16 colls. of his mus. Palestrina's mus. is marked by flowing, smooth lines and a rich beauty of sound in the way vv. are blended. He had neither the range nor the inventiveness of Byrd and Lassus, but the skill with which his sacred works are based on the secular madrigal gives his mus. special characteristics which are greatly admired. His works incl.: 


cantiones sacrae: 2 for 8 vv.; 4 for 4 vv.  

cantiones magnificati: 35 on the 8 tones.  

motets: 6 for 12 vv. (incl. Stabat Mater); 56 for 8 vv.; 2 for 7 vv.; 34 for 6 vv.; 79 for 5 vv.; 67 for 4 vv.; 29 settings for 4 vv. from the Song of Solomon. 

Cantiones sacrae: 4 for 8 vv.; 12 for 6 vv.; Litanies; Antiphon; Sacred Madrigals for 5, 4, and 3 vv.; Secular Madrigals.

Pallavicino, Benedetto (b Cremona, 1551; d Mantua, 1601). It. monk, composer of madrigals and motets. Among first to write for as many as 12 and 16 vv. Choirmaster at Mantua 1596--1601, preceding Monteverdi.

Pallavicino, Carlo (b Salò, Lake Garda; d Dres- den, 1689). It. composer. Began career in Venice; became Kapellmeister at Dresden, dividing his time between both cities. Wrote over 20 operas, all but one prod. Venice. Also wrote church mus.

Opera début, Kent Opera (Dido) 1971, then with ENO at Coliseum. Amer. début Houston Opera 1973. Specialist in Fr. songs (notably Messiaen and Poulenc) and admired in Gluck's Armide.

Palmer, Robert (b Syracuse, NY, 1915). Amer. composer. Studied Eastman Sch. 1934--9 (with Hanson) and later with Harris and Porter. Teacher of comp. at Cornell Univ. since 1943. Influenced by Quincy Porter and Bartók. Works incl.:

orch: Concerto for Orchestra (1944); Symphonic Variations (1945); Sym. No. 1 (1953), No. 2 (1966); Centennial Overture (1966); pf. conc. (1968--70); Symphonia Concertante, 9 instr. (1972); Organon II, str. (1975).

choral: Abraham Lincoln Walks at Midnight (1948); Slow, Slow, Fresh Fount (1953); Nabuchodonosor, oratorio (1960--4); Portents of Aquarius, ch., org. (1975).

chamber music: Str. Qts. Nos. 1--4 (1939--59); pf. sonatas No. 1 (1938--46), No. 2 (1942--8); pf. qt. No. 1 (1947), No. 2 (1974); pf. quintet (1950); va. sonata (1951); wind quintet (1951); cl. quintet (1952); pf. trio (1958); vc. sonata (1976). 

Palmgren, Selim (b Pori, 1878; d Helsinki, 1951). Finn. composer, pianist, and cond. Studied Helsinki Cons. 1895--9, then in Ger. and It. and with Busoni. Held cond. posts in Finland 1902--12. Toured USA 1921 as accom. to his wife, who sang his songs. Taught at Eastman Sch. 1923--6. Prof. of harmony, Sibelius Acad., Helsinki, 1936--51. Wrote 2 operas, 5 pf. concs., songs, and many short pf. pieces.

Palotache (Palotás). Hung. type of instr. piece in dance style (2 beats to the measure), derivative of the verbunkos.

Pammela (from Gk., all honey). First coll. of vocal rounds, catches, and canons pubd. in Eng. (by T. Ravenscroft, 1609, 2nd edn. 1618). Part 2 (Deuteromelia) also pubd. 1609. No composers' names given.


Pandiatonicism. Term coined by Amer. musicologist Slonimsky to describe the free use in chord-formation of the 7 degrees of the diatonic scale, e.g. the added 6th in jazz. Pandora, Pandore. See Cittern.

Pandorina. Small type of wire-strung lute.


Panormo, Vincenzo (b Monreale, nr. Palermo, 1734; d London, c.1813). Sicilian maker of vns. who worked in Paris, London, and Dublin. Went to London 1772, then to France, returning to Eng. in 1789. Most of his instr. were unsigned. One of his two sons, George Lewis Panormo (d c.1850) made guitars and vn. bows.

Pan-Pipes (Pandean Pipes, Syrinx). Instr. of classical antiquity, ancestor of the fl. Series (4 to 12 or more) of short vertical pipes of wood, cane, or pottery fixed side by side and graduated in length to give the pitches of the different notes. The player blows across the open ends. The ancient Greeks credited the god Pan with its invention. Used by Papageno in Mozart's Die Zauberflöte.

Pantaleon. (1) Large dulcimer invented by Pantaleon Hebenstreit (1667--1750). (2)^Term used by Ger. writers in late 18th cent. to describe a small square piano.

Pantomime (from Gk., 'all imitating'). (1) Play in which artists use dumb show. (2)^Mimed episode in larger work, e.g. in Ravel's ballet Daphnis et Chloë when story of Pan and Syrinx is mimed. (3)^Type of Eng. stage show usually presented at the Christmas period, loosely based on a fairy-story, containing songs, and in former times concluding with harlequinade.

Pantonality. Term coined by R. Réti in 1958 to describe extension of tonality in late 19th cent., as developed by Debussy, Wagner, and others, whereby the mus. cannot be said to be 'in' a key but moves in and out of discernible key centres without becoming atonal. Thus it applies to mus. by Bartók, Hindemith, Stravinsky, and others.


Papier, Rosa (b Baden, nr. Vienna, 1858; d Vienna, 1932). Austrian mez. Sang at Vienna Opera but throat infection forced retirement 1891, whereupon she became celebrated teacher. Prof. of singing, Vienna Cons. Her son was Bernhard Paumgartner. She was instrumental in securing Mahler's appointment to Vienna Opera in 1897.


Parameter. Orig. mathematical term, in musical connotation refers to `dimension' of a sound, its pitch, loudness, duration, rhythm, and (controversially) timbre.
Paraphrase. (1) Compositional process in polyphonic works of 15th and 16th cent., involving quotation in one or more vv. of a plainchant melody, usually one that has been altered rhythmically or melodically. (2) In 19th cent., term applied to works based on existing melodies or comps., especially as a vehicle for virtuosity. Thus, Liszt's many 'paraphrases' for pf. of arias from It. operas. (3) Scottish paraphrases are metrical versions of scriptural passages sung to psalm tunes in the Church of Scotland.

Paraphrases. Collection of pf. duets (24 variations and 14 other pieces) based on Chopsticks, by Borodin, Rimsky-Korsakov, and others incl. Liszt.


Parergon (Gr., 'supplementary work'). Term used by R. Strauss in title of his Parergon zur Symphonia Domestica, Op. 73, for pf. (L.H.) and orch., 1925, comp. for Paul Wittgenstein and using theme from earlier Symphonia Domestica.


Paris Conservatoire de Musique. Free sch. of mus. est. in Paris 1795 incorporating 2 previous schs. Among dirs. have been Sarrette, Cherubini, Auber, Thomas, Dubois, Fauré, and Rabaud. For its distinguished teachers and pupils, see this dictionary passim. Since 1911 has been in rue de Madrid.

Paris Opéra. Premier opera house of Fr., its official title being Académie de Musique, Paris. Opened 1671. Controlled by Lully 1672--87. Destroyed by fire 1763, also the next building 1781. In 1794 moved to rue de Richelieu as Théâtre des Arts, then to rue Favart 1821 and to rue Lepeletier 1822. Great period in its history followed, with operas by Meyerbeer, Auber, and Hérold and commissioned works from Rossini (Guillaume Tell), Verdi (Don Carlos and Les Vêpres siciliennes). New th. opened 1875. Accommodates 2,600 people and has large stage (100' wide and 112' deep). See also Opéra-Comique.

Paris, Orchestre de. Fr. sym. orch. founded in 1967 when the Orchestra de la Société des Concerts du Conservatoire (founded in 1828) was disbanded. First cond. was Munch (1967), succeeded by Karajan (1969), then Solti (1971) and Barenboim (1976).
Paris Symphonies (Haydn). Set of 6 syms. by Joseph Haydn, Nos. 82--87 (Hob. I:82--7), comp. 1785--6 and commissioned by Comte d'Ogny, one of backers of a Masonic Parisian concert society, 'Le Concert de la Loge Olympique'. F.ps., Paris 1787. The works are: No. 82 in C, L'Ours (The Bear); No. 83 in G minor, La Poule (The Hen); No. 84 in Eb; No. 85 in Bb, La Reine (The Queen); No. 86 in D; No. 87 in A. Haydn's next 5 syms., Nos. 88--92, were also written for Paris.

Paris Symphony. Nickname of Mozart's Sym. No. 31 in D (K297), comp. in Paris, 1778, where it was f.p. at the Concert Spirituel on Corpus Christi Day, 18 June 1778.


Parker, Charlie (b Kansas City, 1920; d NY, 1955). Amer. jazz alto and ten. saxophonist and composer. Became full-time professional musician on leaving school in 1935. Worked mainly in Kansas City 1935--9 with blues and jazz groups. First visited NY 1939. Joined Earl Hines's band 1942 and Billy Eckstine band 1944. Led own group 1945, worked with Dizzy Gillespie (trumpeter) and began to make recordings. In 1946 worked in Los Angeles, returning to NY 1947. His greatest period was 1947--51, when he made over half his surviving records and visited Europe three times. His last years were shadowed by drug addiction and alcoholism. Parker was one of the most influential figures in jazz and a leader in the development of bop in the 1940s. His outstanding achievement was his improvisation.

Parker, Horatio (William) (b Auburndale, Mass., 1863; d Cedarhurst, NY, 1919). Amer. composer, organist, and teacher. Studied with his mother and then at Munich Cons. with Rheinberger 1881--4. Held org. posts in NY, and taught at Nat. Cons. when Dvo;Akrák was dir. Organist and mus. dir. Trinity Church, Boston, from 1893. Prof. of mus., Yale Univ., 1894--1919. Taught Ives. His oratorio Hora Novissima (1893) was the first work by an Amer. to be perf. at a 3 Choirs Fest. (Worcester 1899). His Wanderer's Psalm was perf. Hereford 1900, Part 3 of Legend of St Christopher at Worcester 1902, complete work Bristol 1902. Also wrote 2 operas, sym., symphonic poem, chamber mus., ch. works, org. pieces, and songs.


Parkhouse, David (b Teignmouth, 1930). Eng. pianist. Studied RCM. Player in many chamber-music ens.


Parlando, Parlante (It.). Speaking. (1) In vocal mus., a directive for the tone of the v. to approximate to speech. (2)^In instr. mus., it calls for an expressive freedom greater than is implied by cantabile.

Parlato (It.). Spoken.

Parma, Ildebrando da. See Pizzetti, Ildebrando.
Parody. The only true use of the term applies to the 18th- and 19th-cent. parodies of the popular or most talked-about operas of the day, e.g. that of Wagner's Tristan prod. in Munich 1865 and called Tristanderl und Süssholde. Examples of parodies of one composer by another or of a type of composition are to be found in Bartók's Concerto for Orchestra (where Shostakovich is the target), Britten's Midsummer Night's Dream (Italian 19th cent. opera), and Walton's The Bear (various).

Parody Mass (Lat. Missa parodia). Misleading term for a 15th- and 16th-cent. Mass which incorporated material derived from a motet, chanson, or madrigal. There was nothing of 'parody' about this practice, merely the use of already existing material.

Paroles tissées (Woven words). Work for ten. and 20 solo instr. by Lutosławski, comp. 1965. Text by Jean-François Chabrun. Commissioned and first sung by Peter Pears.


Parrott, (Horace) Ian (b London, 1916). Eng. composer and teacher. Studied RCM. Lecturer, Birmingham Univ. 1947-50, prof. of mus., Univ. Coll., Aberystwyth, 1950-83. Author of books on orchestration and Elgar. Comp. operas (incl. The Black Ram, 1951-3), 3 syms., symphonic poem Alamein, pf. conc., cor anglais conc., ob. qt., pf. trio, choral works, etc. Parry, (Sir) (Charles) Hubert (Hastings) (b Bournemouth, 1848; d Rustington, Sussex, 1918). Eng. composer, teacher, and writer. Studied Oxford Univ. (co-founder of Mus. Club) with Sterndale Bennett and Macfarren. Entered business 1871 but 3 years later gave it up for mus. Studied pf. with E. Dannreuther, who introduced his pf. conc., 1880. His choral works, especially Blest Pair of Sirens (1887), est. him, with Stanford, in the forefront of Brit. composers at a time when Brahms and Bach were the admired models. He wrote prolifically in several genres (even composing an unprod. opera, Guinevere 1885-6), and exerted a beneficial influence on Eng. mus. through his educational work. He joined staff of RCM 1883, becoming dir. 1894 until death. Prof. of mus., Oxford Univ. 1900-08. Knighted 1898, baronet 1903. His Songs of Farewell are masterpieces of a cappella writing and his settings of English poetry, in the sets known as the English Lyrics, are extremely felicitous. In 1916 he wrote the unison setting of Blake's 'Jerusalem' which has become a nat. song like Elgar's 'Land of Hope and Glory'. The scorn poured on Parry's choral works by Bernard Shaw put them into critical purdah for many years, but the best of them are re-emerging, to be regarded with delighted surprise, notably The Soul's Ransom and the Nativity Ode.

**opera:** *Guinevere* (1885--6).

**incidental music:** *The Birds* (1883); *The Frogs* (1891); *Hypatia* (1893); *Agamemnon* (1900); *The Clouds* (1905); *The Acharnians* (1914).

**orch:** Symns. No. 1 in G (1878--82), No. 2 in F ('Cambridge') (1883), No. 3 in C ('English') (1889), No. 4 in E minor (1889), No. 5 in B minor (orig. *Symphonic Fantasia*) (1912); *Allegretto scherzando* in Eb (1867); *Intermezzo religioso* (1868); Pf. conc. in F# (1878--9); *Suite Moderne* (1886); *Suite* for str. in E minor (1892); *Overture to an Unwritten Tragedy* (1893); *Lady Radnor's Suite*, str. (1894); *Symphonic Variations* (1897); *Elegy for Brahms* (1897); *From Death to Life*, sym.-poem (1914); *An English Suite*, str. (1921, posth.).

**oratorios and sacred:** *Magnificat and Nunc Dimittis* (1864); *Te Deum* in Eb (1873); *Judith*, SATB soloists, ch., orch. (1888); *Ode on St Cecilia's Day*, sop., bass, ch., org. (1889); *Job*, sop., ten., 2 basses, ch., orch. (1892); *King Saul*, SATB soloists, ch., orch. (1894); *Te Deum* (1900); *The Love that casteth out fear*, ch., orch. (1904); *The Soul's Ransom*, sinfonia sacra, sop., bass, ch., orch. (1906); *Te Deum* in D (Coronation) (1911); *An Ode on the Nativity*, sop., ch., orch. (1912).

**motets and anthems:** *De Profundis*, sop., 12 vv., orch. (1891); *Crossing the Bar* (1903); *Voces clamantium*, SOP., bass, ch., orch. (1908); *Beyond these voices there is peace*, sop., bass, ch., orch. (1908); *Songs of Farewell* (*My soul, there is a country*), 1916, *I know my soul hath power*, 1916, *Never weatherbeaten sail*, 1916, *Thereis an old belief*, 1916, *At the round earth's imagin'd corners*, 1917, *Lord, let me know mine end*, 1918; *I Was Glad*, with processional music (1902, Coronation).


**chamber music:** *Nonet* in B♭ for wind (1877); Str. Quintet in Eb (1884); Pf. Qt. in A (1879); Str. Qts., No. 1 in G minor (1867), No. 2 in C minor (1868), No. 3 in G (1878--80); Pf. Trios, No. 1 in E minor (1878), No. 2 in B minor (1884), No. 3 in G (1884--90); 3 Movements, vn., pf. (1863); 2 Duettiños, vc., pf. (1868); *Romance in D*, vn. (1866--8); *Allegretto pastorale* in G, vn., pf. (1870); 6 *Freundschaftslieder*, vn., pf. (1872); Fantasia-sonata in B minor, vn., pf. (1878); Vc. sonata in A (1883); Partita in D minor, vn., pf. (1877--86); Vn. sonata in D (?) (1888--9); 12 *Short Pieces*, vn., pf.(1895); *Suite in D*, vn., pf. (1907); *Suite in F*, vn., pf. (1907).

**piano:** *Andante* in C (1867); *Sonnets and Songs Without Words*, Set I (1869), II (1875), III (1877); 7 *Charakterbilder* (1872); *Variations on an Air by Bach* (1873--5); Sonatas, No. 1 in F (1877), No. 2 in A (1878); *Theme and 19 Variations* in D minor (1878--85); 10 *Shubredre Tunes* (1914); *Suite, Hands Across the Centuries* (1918).

**songs:** Over 40 part-songs (1864--1918); over 100 songs for v. and pf., 74 of them in 12 sets of *English Lyrics*.

Parry, John (b Bryn Cynan, c.1710; d Ruabon, 1782). Welsh harpist. Although blind, became most distinguished player of his time in Brit. From 1734 to death was in service of Williams Wynn family at Wynnstay, Ruabon. His playing impressed Handel, and the Prince of Wales (later George III) became his patron. After he had played at Cambridge 1757, the poet Thomas Gray was inspired to complete his ode *The Bard*. Composed for the harp and the guitar. In collab. with Evan Williams, another harpist, pubd. first coll. of Welsh melodies
(1742), later adding two more coll. under his own name. These contributed to the popularity of the harp melody in the late 18th cent.

Parry, Joseph (b Merthyr Tydfil, 1841; d Penarth, 1903). Welsh composer. Studied RAM. Prof. of mus., Univ. Coll., Aberystwyth 1873–9, becoming lecturer in mus. at Univ. Coll. of S. Wales, Cardiff, 1888–1903. Wrote 5 operas, 3 oratorios, cantatas, and hymn-tunes, incl. the superb *Aberystwyth*, to which are usually sung the words ´Jesu, Lover of my Soul´. Tune appeared in *Ail Lyfr Tonau ac Emynau*, 1879.

Parry, Wilfrid (b Birmingham, 1908). Eng. pianist and accompanist. Studied TCL. BBC staff accompanist 1961. Member of several chamber ens.


Parsley, Osbert (b 1511; d Norwich, 1585). Eng. composer and singer. Singer in Norwich Cath. choir for over 50 years, according to tablet there in his memory. Wrote church mus. for Eng. and Latin rites, incl. two 4-part morning services, *Magnificat* and *Nunc Dimittis*, and anthem. Also wrote for viols.

Parsons, Geoffrey (Penwill) (b Sydney, N.S.W., 1929). Australian pianist and accompanist. Studied N.S.W. State Cons. Toured Australia with Essie Ackland 1948 and with Peter Dawson 1949. Went to London 1950 as accompanist to Dawson and settled there. World tours as accompanist to leading singers, e.g. Janet Baker, Nicolai Gedda, Elisabeth Schwarzkopf, and Hans Hotter. Parsons, Robert (b Exeter, c.1530; ? d Newark, 1570). Eng. composer of church mus. and of pieces for viols. Richness of harmony and contrapuntal ingenuity placed him high among his contemporaries. Gentleman of Chapel Royal 1563. Drowned in River Trent. Part (Fr. Partie or voix; Ger. Part or Stimme; It. parte or voce). (1) The mus. from which a particular perf. or singer in an ens. works, e.g. bass part, ob. part. One speaks of ´score and parts´, to denote the full score (containing all the parts) and the individual parts. (2) ´Individual line of notes to be perf. by any instr. or v., or group of instrs. or vv., thus, Fugue in 4 parts, etc. (3) ´A division of a large comp., e.g. Part I of *The Dream of Gerontius*. See also *colla parte*.


Part Books (Ger. *Stimmbücher*). MS. or printed books of 15th and 16th cents. containing mus. for an individual v. in a polyphonic comp.
Partch, Harry (b Oakland, Calif., 1901; d San Diego, 1974). Amer. self-taught composer and inventor. Comp. several large works before he was 25 but destroyed them. Wandered over USA during depression as hobo. In 1943, while a lumberjack, he received Guggenheim award enabling him to develop 20 instrs. he had invented. He used system of intonation with 43 notes to octave; instrs. incl. the 'marimba eroica', 'chromelodeon', etc. Research assoc., Wisconsin Univ. 1944--7. Works incl. Windsong, Barstow, 2 Settings from Finnegans Wake, and And on the 7th Day Petals Fell in Petaluma.

Parthenia (Gk. 'Maidenhood'). Title of 1st book of kbd. mus. printed in Eng. 1611 containing 21 pieces by Byrd, Bull, and Gibbons---'Parthenia, or the Maidenhead of the first music that ever was printed for the virginals.' Reprinted 1613 and several other times in 17th cent. Reprints 1847, in facsimile by O. E. Deutsch, 1943, and edn. by Thurston Dart, 1961. A companion work, Parthenia inviolata (pun on 'Inviolated' and 'set for the viol') was pubd. shortly after Parthenia containing 20 anon. pieces for virginals and bass viol. Only known copy in NY Public Library.

Partials. Constituents of the notes of the harmonic series, the main (fundamental) note being the first partial and theremainder the upper partials.

Particell (Ger.). Short score.

Partie. See (1) Part; (2) Suite.

Partimento (It.). Division. Practice in 17th and 18th cents. of improvising melodies above a written bass. In Eng. viol-playing, 'divisions' on a ground were a form of partimento technique.

Partita (It.). Strict mus. meaning of this term is a variation, the total comp. being partite. But the ungrammatical custom of applying Partita to a composite work such as a suite has developed from the 6 Partitas in Bach's Klavierübung (1731). Bach's 3 suites for solo vn. are actually termed on the autograph score Partia. Partition (Fr.). Score.

Partito (It.). Divided.

Partitur (Ger.), Partitura (It.). Score.


Part-Song. Strictly any song written for several vocal parts, but in practice, a comp. for male, female, or mixed vv. (usually but not necessarily unacc.) which is not contrapuntal like the madrigal but has the melody in the highest part with accompanying harmonies in the other vv. Either through-composed (Durchkomponiert) or strophic (verse-repeating). Is a particularly Eng. genre, developing in popularity with growth of choral socs. in early 19th cent., so there are many examples by Pearsall, Barnby, Stanford, Elgar, Delius, Warlock, and many others. But examples exist by Schubert, Schumann, Mendelssohn, Brahms, etc.
Part-Writing (Ger. *Stimmführung*; Amer. voice-leading). The organization of a comp. so that each individual part is blended into a euphonious whole.

**Pas** (Fr.). (1) A step in dancing and ballet, e.g. *Pas seul*, solo dance, *pas de deux*, dance for 2, *pas d'action*, dramatic ballet scene. (2) ‘Not, as in *pas trop vite*, not too fast. [cm][xn] Pas d'acier, Le (Prokofiev). See *Age of Steel, The.*

**Pasdeloup, Jules Étienne** (*b* Paris, 1819; *d* Fontainebleau, 1887). Fr. cond. Studied Paris Cons., later joining staff and becoming cond. of students' orch., 1851. In 1861 founded Concerts Populaires and cond. many works by contemporary Fr. composers, also much Wagner. After his death concerts continued for a time under name Concerts Pasdeloup.

**Pashley, Anne** (*b* Skegness, 1937). Eng. sop. Studied GSM. Début with Handel Opera Soc. in *Semele*. Soloist with leading orchs. and guest singer at CG, ENO, Scottish Opera, WNO, Aldeburgh Fest. Also Olympic athlete. Pasodoble (Sp.). Double step. 20-cent. Sp. dance in quick 2/4 time. The Tango-pasodoble in Walton's *Fa;Alcade* is a parody (using 'I do like to be beside the seaside').


**Passacaglia.** See *Chaconne.***

**Passage.** Section of a comp. which perhaps has no structural significance, e.g. a pizzicato passage, which may last only 2 bars. ‘Passage-work' is often applied to brilliant display for the soloist.

**Passamezzo, Pass'e mezzo** (It.). Dance in quicker tempo. It. dance of 16th and 17th cent. similar to pavan but faster and less serious. Examples by Byrd and Philips are in Fitzwilliam Virginal Book. *Passecaille* (Fr.). Passacaglia. See *Chaconne.*

**Passepied** (Fr.; Eng. 'Paspy'). Pass-foot. Lively dance in 3/8 or 6/8 said to have originated among sailors of Basse-Bretagne and introduced to Paris in late 16th cent. by street dancers, becoming popular at courts of Louis XIV and Louis XV. Examples in Fr. operas of the period, e.g. by Campra. The term was incorrectly applied by Debussy to a 2-in-a-measure piece.

**Passing-Notes.** Harmonic term to describe note which forms a discord with the chord with which it is heard but is melodically placed between two non-discordant notes.

**Passion Music.** The practice of setting to mus. the Passion of Christ, for perf. during Holy Week, has 2 connected origins---the old mysteries (see *Miracle Plays*) and (a more direct and obvious source) a very ancient Holy Week practice of reading or reciting in church, in a more or less dramatic fashion, the story of the Passion of Christ. It is knonw to have existed in the 4th cent.; by the 6th its character was determined as follows: a priest recited, in Lat., the story of the Passion from one of the Gospels, in a speaking voice except for the words of Christ, which he gave out to a traditional plainsong. By the 12th cent. 3 of the clergy took part, a ten. as Narrator, a bass as Christ, and an alto as the Crowd (Turba). By the 15th cent. Passions of more musically elaborate character became common. The Reformation brought a further development. The Ger. (Lutheran) reformers, acting on their principle that the people should be able to follow the words of the service, adapted it to the Ger. language. In the 16th cent., unacc. polyphonic settings of the complete Lat. text of the Passion were based on a plainchant *cantus firmus*. Among many such settings were those of Obrecht, Daser, Ruffo, Lassus, Victoria, and Byrd. One of the earliest settings by an Eng. composer was that
by Richard Davy. Outstanding examples of the Ger. type of Passion are the settings of Schütz (1585--1672). He adopted a type of recit. derived from the new It. style but which also had considerable affinity with the old plainsong. The 4-part chs. are acc. by str. The various characters are allotted to different vocal soloists and the works can be designated as `oratorio Passions'. In the 17th cent. the 'Passion oratorio' developed, in which the biblical text was replaced by a metrical paraphrase, as in Keiser's Der blutige und sterbende Jesus (1704). But Bach, in his great St John and St Matthew Passions, combined both types of setting, making use of biblical text, paraphrases, chorales, arias, and imparting to the mus. a startlingly dramatic quality. In the 19th cent. oratorios on biblical subjects replaced the strict Passion settings, but Pendereckí in the 20th cent. had remarkable success with his St Luke Passion (1963--6).


Pasta (orig. Negri), Giuditta (b Saronno, nr. Milan, 1797; d Blevio, nr. Lake Como, 1865). It. sop., among greatest of opera singers. Studied Milan. Début Brescia 1815, London 1817, both unsuccessful. Further study with Scappa was followed by successful début 1819 in Venice. Caused sensation in Paris, 1821--2, where the immense range of her v. and her dramatic gifts were matched by poignancy of expression, though she was an uneven artist. Sang regularly in London, Paris, and St Petersburg 1824--37. Created role of Amina in Bellini's La sonnambula, Milan 1831, and title-roles in Bellini's Norma, (Milan 1831, London 1833) and Beatrice di Tenda (Venice 1833) and in Donizetti's AnnaBolena, Milan 1830. Pasticcio (It.). Pie, pasty. (1) A dramatic entertainment with songs, ensembles, dances, and other items assembled from the works of several composers, thus giving the audience a medley of their favourite tunes. Popular in 18th cent., e.g. Thomyris (1707). (2) An opera in which each act is by a different composer, e.g. Muzio Scevola (1721) by Amadei, Bononcini, and Handel. (3) Instr. comp. containing different sections or items by different composers, e.g. Diabelli's Väterlandischer Künstlerverein (1823--4), containing variations by 50 composers; the Hexaméron (1837), and L'Éventail de Jeanne (1927).

Pastiche (Fr.). Imitation. Not the same as pasticcio, being a work deliberately written in the style of another period or manner, e.g. Prokofiev's Classical Symphony, Strauss's Ariadne auf Naxos, and Stravinsky's Pulcinella. Although pastiche has a meaning as 'medley', it is invariably applied musically in the sense outlined above. Pastoral, Pastorale. (1) Type of instr. or vocal comp., generally in 6/8 or 12/8, which suggests rustic or bucolic subject, often by imitation of shepherd's pipe. A 20th-cent. use of the term is Bliss's Pastoral, Lie Strewn the White Flocks. (2) Stage piece dealing with legendary or pastoral subject. Began as a play but in Fr. pastorals were set to mus. as an early form of opéra-ballet and were at height of popularity in 17th and 18th cents. Handel's Acis and Galatea is an example.

Pastorale (Fr.).Pastoral.


Pastoral Sonata. Publisher's name for Beethoven's Pf. Sonata No. 15 in D major, Op. 28, comp. 1801 (presumably because of rustic rhythm in finale).

Pastoral Symphony. (1) Sym. No. 6 in F major, Op. 68, by Beethoven, comp. 1807--8, f.p. Vienna 1808. A 'programme symphony' in which birdsong and a storm are represented. Each movement has a title, viz., 'Awakening of happy feelings on arriving in the country', 'By the brook', 'Joyous gathering of country folk---storm', 'Shepherd's song; happy and thankful feelings after the storm'. (2) 3rd Sym. by Vaughan Williams comp. 1916--21, rev.
1950--1, f.p. London 1922. Last movement has wordless solo for sop. (or cl.). (3) Short orch. movement in Handel's Messiah, depicting calm of first Christmas Eve.


Pastourelle (Fr.). Light Fr. song of pastoral type, popular in 18th cent.

'Pathetic' Symphony, Subtitle, authorized by composer, of Tchaikovsky's Sym. No. 6 in B minor, Op. 74. After f.p. in St Petersburg 1893, Modest Tchaikovsky suggested title 'Tragic' but composer demurred, immediately agreeing to Pathetic. No reason in Eng. why Fr. title Symphonie Pathétique should be used. Note that Russ. word patetichesky means 'passionate' or 'emotional' rather than 'pathetic'.


orch: Tpt. conc. (1969); Concertante (1969); Partita (1970); Piccola Sinfonia (1971); Symphonic Study II (1971); hn. conc. (1971); Fiesta Sinfonica (1972); Sonors (1972); Fusions (1974); Strange Meeting (1975); The Circular Ruins (1975); cl. conc. (str. orch.) (1976); Wildfire (1976); Concerto for Orchestra (1981); Sinfonia for Strings (1982).

ensemble: Wind quintet (1967); wind trio (1968); Comedy for 5 Winds (1972); Conversations, cl. and pf. (1974); Diversions, saxophone qt. (1976); Floating Music (1974); Intersections (1973); Syntony; Rebecca, speaker and ens.; Cracowian Counterpoints, 14 instr. (1977); Deception Pass, brass (1980); At the Still Point of the Turning World, octet (1980); Duologue, ob., pf. (1984).


Patter-Song. Comic song, prevalent in opera, which is a rapid iteration of words, the mus. merely being lightly supportive. Examples exist in Haydn, Mozart, and Rossini operas; there are many in the Sullivan operettas (e.g. 'My name is John Wellington Wells', from The Sorcerer). Usually solos, but Ruddigore has a patter-trio.

Patti, Adelina (b Madrid, 1843; d Craig-y-Nos Castle, Wales, 1919). It. sop. Daughter of singers. Taken to NY as child, making début there 1850. Studied singing with brother-in-law, M. Strakosch. Stage début NY 1859 as Lucia; London CG 1861 as Amina in Sonnambula, Paris 1862. Rapidly recognized as leading sop. of day and Grisi's successor. V. had great range, flexibility, and purity of tone. Essentially a coloratura sop., but sang dramatic roles such as Leonora in Trovatore and Violetta in Traviata. 1st London Aida (1876). In 25 consecutive CG seasons sang over 30 roles by Donizetti, Bellini, Rossini, Verdi, Meyerbeer, etc. Zerlina in Don Giovanni was her only Mozart role. CG farewell 1895; sang last operas in Monte Carlo and Nice 1897. Tourd N. and S. Amer. and

**Patzak, Julius** (*b* Vienna, 1898; *d* Rottach, 1974). Austrian ten. Studied Vienna Univ. and Sch. of Mus. Intended to be cond. but turned to singing, making début Reichenberg Opera 1926, as Radamès in *Aida*. Munich Opera 1928--45, Vienna Opera 1945--60, CG début 1938 as Tamino. Outstanding Florestan in *Fidelio* and Palestrina in title-role of Pfitzner's opera. Superb singer of Lieder, oratorio, etc.


**Pauke(n)** (Ger.). Kettledrum(s). See *Drum*.


**Paulus** (Mendelssohn). See *St Paul*.


**Pausa** (It.). Rest (*not* Pause, which is *fermata*).
Pause (Eng.). (1) The sign ;Yr, which means that the note or rest so indicated must be held longer than usual (at performer's discretion). Placed over a bar line, it means a short silence. The Fr. term is point d'orgue. (2) In the phrase General Pause (G.P.) it means the whole orch. is briefly silent. (3) Lunga pausa, a long pause.

Pause (Ger.). (1) A pause, as in Eng. (2) Rest. (3) Interval of a concert.

Pause (Fr.). (1) Pause. (2) Rest, especially a whole-note rest and a measure rest.

Pavan (Fr. Pavane; It. Pavana; old forms incl. Pavin, Pavyn, Paven, etc.). The Pavan was a dance of It. orig., popular in the 16th and 17th cents., and as the name sometimes appears as Padovana it is assumed that its orig. home was Padua. It was in simple duple time, and of stately character. In Italy the Pavan gave way to the Passamezzo by the mid-16th cent., but was given a new lease of life by its treatment by Eng. composers, e.g. Byrd, Dowland, Bull, and Philips. It was usually paired with the Galliard and their assoc. was the orig. of the suite. Some 19th- and 20th-cent. composers have written works to which they gave the name Pavan, e.g. Fauré's Pavana, Ravel's Pavane pour une infante défunte, and the Pavan in Vaughan Williams's Job.


Pavillon (Fr.). Pavilion. The bell of a brass instr. e.g. tpt., hn., etc. So called because of tent-like shape. The direction to brass-players `pavillons en l'air' means hold the bells high (in order to increase vol.).

Pavillon Chinois (Fr.). See Jingling Johnny.

Paxton, Stephen (b London, 1735; d London, 1787). Eng. cellist and composer of glees, catches, masses, and some fine works for vc.


Peabody Conservatory. Sch. of mus. at Baltimore, Maryland, USA, which also houses library and art gallery. Founded 1857, but opening delayed until 1868. Confers degrees of B.Mus., M.Mus., and Doctor of Musical Arts.

Peacock Variations. Variations on a Hungarian Folk-Song `The Peacock' for orch. by Kodály, comp. 1938--9, commissioned for 50th anniv. of Concertgebouw Orch. of Amsterdam, 1939.


Pearsall, Robert (Lucas) (b Clifton, 1795; d Wartensee, 1856). Eng. composer. Studied as lawyer but turned to mus. when in Ger., 1825. Thereafter lived mainly abroad and bought castle of Wartensee on Lake Constance. Wrote madrigals in 16th-cent. style. Comp. many part-songs, incl. O Who will o'erthe Downs so Free? His setting for 8 solo vv. and 5-part chorus of the Ger. macaronic carol In dulci jubilo was made in 1834 and pubd. in 1836. Also comp. Requiem 1853--6.

Pearson, H.H. See Pierson, Henry Hugo.

Peasant Cantata (Bauernkantate). Light-hearted cantata by Bach, 1742, to lib. by Picander. It is Cantata No. 212, Mer hahn en neue Oberkeet, for sop., bass, hn., fl., str., and continuo.

Ped. Abbreviation for pedal. In pf. mus., means that the sustaining pedal is to be depressed until its release is indicated. In org. mus., means that mus. is to be played on the pedal-board.

Pedal. (1) In harmony, a note sustained below changing harmonies and called a pedal-point or pedal-bass. If sustained but not in the bass, it is an inverted pedal. *(2) Lowest, i.e. fundamental, note of harmonic series, esp. in brass instrs. (3) Lever operated by the foot, as in harp, hpd., kettledrum, organ, and pf.

Pedal-Board. Kbd. played with the feet, as on an org. Also found (rarely) in hpd., clavichord, and pf. Pedal Clarinet. Same as db. cl., a very rare form of cl., used mainly in military bands.

Pédalier (Fr.). Pedal-board or pedal-piano.

Pedalpauken (Ger.). Mechanically-tuned kettledrums.

Pedal-Piano. Pf. fitted with pedal kbd. in addition to manual. Used by orgs. for practice at home. Schumann and Alkan comp. for it.

Pedal-Point. See Pedal (1).


Peel, Gerald (Graham) (b Manchester, 1877; d Bournemouth, 1937). Eng. composer. Studied with Ernest Walker. Wrote many songs incl. settings of Housman's *A Shropshire Lad* poems.

Peel, George (fl. 16th cent.). Eng. composer of madrigals.


organ: Variations and Finale (1929); Toccata, Fugue, and Hymn on Ave Maris Stella (1931); Flemish Rhapsody (1935); Passacaglia and Fugue (1938); Sinfonia (1940); Conc. (1944); Lied Symphony (1949); 3 Preludes and Fugues (1950); organ and pf. conc. (1951); Hymn Preludes for Liturgical Year (1959–64); 6 Lyrical Pieces (1966); 10 Inventions (1969); 10 Preludes on Old Flemish Songs (1972); Introduzione, fugato con corale supra 'Pro Civitate' (1976).

voice [mm (s) [sm and organ: Mass for St Joseph (1929); Speculum vitae, sop. (1935); Jubilate Deo (1936); Te Deum (1945); Missa festiva (1958); Entrata festiva (1959); Magnificat (1962); Canticum gaudii (1971–2).

Peg (Ger. Wirbel; Fr. cheville; It. bischero). Movable wooden pin set in head of instr. of vn. family and used to adjust the tension of the str.


Penderecki, Krzysztof (b Debica, 1933). Polish composer. Studied Kraków High Sch. for Mus. with Malawski until 1957, then with Wiecho- wicz. Won all prizes at Warsaw autumn fest. 1959. Teacher at Kraków High Sch. for Mus. from 1958, dir. from 1972. Teacher at Yale Sch. of Mus. from 1975. After 1960 abandoned Boulez-influenced style and was one of first avant-garde composers to experiment with sounds such as sawing wood, rustling paper, typewriters, knocking, hissing, screeching, etc., and various orig. effects obtained from conventional instr. by unconventional means, in particular microtonal glissandi and dense clusters. In choral mus., the singers are asked to articulate consonants rapidly, to hiss and to whistle. Nevertheless these freakish effects are put to artistic use and his St Luke Passion (1966) was an immediate success with a wide public. Prin. works:

operas: [fy75,1] The Devils of Loudon (Diably z Loudun) (1968–9), Paradise Lost (1976–8).


chamber music: Str. qt, No. 1 (1960), No. 2 (1968); Capriccio per Siegfried Palm, vc. (1968).


Pentatonic Scale (from Gr. pente, five). Scale of 5 notes widely found in folk mus. (Scottish, Chinese, Negro, etc.) and found as early as 2000.

be. Can be easily prod. by playing 5 black keys only of pf., beginning with F#. The tune of Auld Lang Syne is pentatonic.


Gay's The *Beggar's Opera* (1728) and for its sequel *Polly* (1729). Wrote treatise on harmony (1730) and other theoretical books.

**Per** (It.). By, through, for, in order to, etc., e.g. *per stromentati*, for instrs.


**Percussion.** Name for family of instrs. (perhaps the most ancient in existence) which are usually played by striking a resonating surface with a stick or the hand, or by a pedal. The pf. may be used percussively (as in Orff, Stravinsky, Bartók, etc.) but is not classified as a perc. instr., nor is the celesta. The instr. are divided into those of definite pitch---kettledrum, tubular bells, glockenspiel, vibraphone, xylophone, marimba---and those of indefinite pitch---triangle, gong, castanets, whip, rattle, anvil, bass drum, ten. drum, side drum, tabor, tambourine, bongo, and cymbals. Various unusual devices such as iron chains, motor horns, tin sheet, come into the perc. section of an orch.

**Perdendo, perdendosi** (It.; Fr. *se perdant*). Losing, i.e. gradually dying away.

**Perfall, Karl, Freiherr von** (*b* Munich, 1824; *d* Munich, 1907). Ger. opera-house administrator, cond., and composer. Civil servant until 1850. Studied mus. Leipzig 1848--9. Cond. Munich Liedertafel 1850, oratorio soc. 1854--64. Intendant of Munich court mus. 1864--7, court th. 1867--93. Despite the composer's hostility, was champion of Wagner's music and over 700 Wagner perf. were given in Munich during his intendancy. Wrote operas, cantatas, and songs.

**Perfect Cadence.** See *Cadence*.


**Perfect Intervals.** See *Interval*.

**Perfect Time.** See *Common Time*.

**Perfect Pitch.** See *Absolute Pitch*.

**Performing Right Society.** Brit. assoc. of composers, authors, and mus. publishers founded 1914 for the purpose of collecting royalties for the non-dramatic public perf. and broadcasting of members' works. (Often incorrectly described as the Performing Rights Society.)

**Pergolesi, Giovanni Battista** (*b* Jesi, nr. Ancona, 1710; *d* Pozzuoli, nr. Naples, 1736). It. composer, violinist, and organist. Studied Naples 1725. Principally talented as composer of comic operas, the first of which, *Salustia*, was a failure in Naples in 1732. In 1733 he comp. *Il prigioner superbo*, now forgotten except for its intermezzo *La serva padrona*, which has remained popular. His *Stabat Mater* (1736) for male sop., male alto, and orch. is still perf.
After his early death from tuberculosis, many works were and still are falsely ascribed to him, such as the comic opera *Il maestro di musica*, concs., and songs. Stravinsky *re-composed* material by Pergolesi, but even there some of the attributions are false.

**Peri, Jacopo (b Rome, 1561; d Florence, 1633).** It. composer, pupil of Malvezzi. Dir. of mus. at Medici court and later at court of Ferrara. One of group of poets and musicians assoc. in Florence with Jacopo Corsi and Count Bardi in last quarter of 16th cent. (see *Camerata*), and whose interest in reviving elements of Gr. drama led to comp. in monodic style of what is regarded as the first opera or mus.-drama, *Dafne* (1594--8), followed by *Euridice* (1600). He later wrote other operas, some in collab., ballets, madrigals, etc., only a few of which survive.


**Perlemuter, Vlado (b Kowno (Kaunas), 1904).** Fr. pianist of Polish birth. Studied with Moszkowski and Cortot. Learned all Ravel's pf. mus. between 1925 and 1927 and played it to the composer. His other specialization is Chopin. Prof. of pf., Paris Cons. from 1950.

**Perlman, Itzhak (b Tel Aviv, 1945).** Israeli violinist. Studied Tel Aviv Acad. of Mus. and Juilliard Sch. Recital on Amer. radio at age 10, Carnegie Hall 1963, with leading orchs. from 1964. London début 1968. Assoc. in chamber mus. with Barenboim, Ashkenazy, Zukerman, etc. Plays seated because of polio.

**Perosi, Lorenzo (b Tortona, 1872; d Rome, 1956).** It. composer and priest. Studied Milan Cons. Maestro di cappella, St Mark's, Venice, 1894, ordained 1895, maestro di cappella, Sistine Chapel 1898--1915. Had remarkable success Milan 1897 with oratorio-trilogy. This was followed by 8 other oratorios before 1904 which had a spectacular but short-lived success. Also comp. 33 masses, many other religious choral works, and several symphonic poems.

**Pérotin (known as Perotinus Magnus) (c.1160--1240).** Fr. composer. Choirmaster of chapel on site of present Notre Dame Cath., Paris, and leader of what became known as Notre Dame Sch. Wrote liturgical mus. in style known as *Ars antiqua* and improved mus. notation.
Perpetual Canon. A canon so arr. that each v., having arrived at the end, can begin again, and so continue indefinitely.

**Perpetuum Mobile** (Lat.; It. *moto perpetuo*). Perpetually in motion. Title often given to type of instr. comp. based on rapid, repetitive note-patterns.


*orch*: Sun Dragon; Sym. in 1 movement; Sym. No. 2 (The Beltane Rites), 1979.

*ensemble*: Akhenaten; Alpha Centauri; Cernunnos; Chromosphere; Eoastrion Luminos (a), basset horn or cl. and pf.; *Omega Centauri*; cl. sonata; The Ancient Pattern.

*ballets*: Diary; Earth Dances; Continuum.


*piano*: Luminos (b); Sonores; Suliven Moon Voyage in Space; Fragmenti II (hpd.).

*tape*: Ionosphere; Magnificat N.G.C. 6853; Theta Orionis.

**Perti, Giacomo Antonio** (b Bologna, 1661; d Bologna, 1756). It. composer. After working in Venice and Modena in his youth, returned to Bologna, where he was a choirmaster 1690--1756. Wrote 26 operas but later devoted himself to religious works, especially oratorios, cantatas, and masses. Also wrote sonatas for vn. and vc. and other instr. works.

**Pertile, Aureliano** (b Montagnana, 1885; d Milan, 1952). It. ten. Début Vicenza 1911 followed by further study. NY Met. 1921--2. CG 1927--31. Leading ten. Scala, Milan, 1921-37, where he was greatly admired by Toscanini. Retired 1940. Prof. of singing, Milan Cons., 1945--52.

**Pes** (Lat.). Foot. (1) Name for the ten. in Eng. mus. MSS. of 13th and 14th cents., also for 2 lower parts in *Sumer is icumen in* (as ground bass). (2) Synonym for *podatus*, a melodic figure in the old neume notation.

**Pesante** (It.). Weighing, i.e. heavy or heaviy as in allegro pesante, implying that the whole passage is to be perf. with weight, as opposed to allegro marcato, which means that individual notes or groups of notes are to be emphasized.


Peters, Carl Friedrich (b Leipzig, 1779; d Sonnenstein, Bavaria, 1827). Ger. mus. publisher who bought Kühnel and Hoffmeister's business (est. 1800) in 1814 and pubd. first completeedsn. of Bach and Haydn. On his death business was continued by others, notably, after 1863, by Max Abraham who developed the 'Peters Edition' of inexpensive classic scores and est. the Peters Library, opening it to the public in 1894. He enriched the firm's catalogue with works by Brahms, Grieg, Bruch, and Wagner. His nephew, Henri Hinrichsen, assumed control on Abraham's death in 1900, expanded the catalogue, and was joined in partnership by hissons in 1931 and 1933. One of these, Max, settled in London 1937 where he est. Peters Edition 1938. His brother Walter (1907--69) settled in USA 1936 where he est. C. F. Peters Corp. 1948, publishing many important Amer. composers. Leipzig house passed into other hands 1939, but Peters Edition was restored to Hinrichsen family in 1948. Firm of Peters Edition became state-owned company in Leipzig, also the Peters Library. Hinrichsen interest divided into 3 equal partners in London, NY, and Frankfurt. Peters Frankfurt acquired Belyayev Edition in 1971.


Petite Flûte (Fr.). Little flute, i.e. the Piccolo.

Petite Messe solennelle (Little Solemn Mass). Setting of Mass by Rossini for sop., cont., ten., and bar. soloists, ch., 2 pf., and harmonium, 1863. Arr. 1867 for full orch. by composer. The 'petite' does not refer to the work's size but is Rossini's too modest evaluation of its importance.

Petite Suite (Little Suite). Work for pf. 4 hands by Debussy comp. 1886--9 (arr. for pf. solo by Durand 1906). 4 movements are En bateau (In a boat), Cortège (Funeral Procession), Menuet, and Ballet. Orch. version by Busser, 1907 (also version for small orch. by Mouton, 1909).

Petite Symphonie (Little Symphony). Work in 4 movements for 9 wind instr. (2 each of obs., clrs., hns., and bns., and 1 fl.) by Gounod, comp. 1885 for Paul Taffanel, Fr. flautist, and f.p. by Société de Musique de la Chambre pour Instruments à Vent, Paris 1885.


Petits Riens, Les (The Little Nobodies). Ballet mus. by Mozart (K Anh. 10) comp. in Paris, June 1778, for a perf. of a ballet-divertissement Les Petits Riens with lib. and choreog. by the Parisian ballet-master Jean Noverre. Mus. lost until 1872, when found in library of Paris Opéra.
Petrvassii, Goffredo (b Zagarolo, 1904). It. composer. Educated at choir school. Worked in Rome mus. store and was given harmony lessons in his free time. Studied S. Cecilia Acad., Rome, 1928--32, where he became prof. of comp. 1939--59. Dir., La Fenice, Venice, 1937--40. Comps. in neo-classical style, using 12-note method in later works. Prin. works:

operas: Il Cordovano (1944--5); La Morte dell’ Aria (1950).

ballets: La Follia di Orlando (1942--3); Ritratto di Don Chisciotte (1945).

orch: Divertimento (1930); Ouverture da concerto (1931); Passacaglia (1931); Concertos for Orchestra, No. 1 (1933--4), No. 2 (1951), No. 3 (Recréation Concertante) (1952--3), No. 4, str. (1954), No. 5 (1955), No. 6 (Invenzione concertata), brass, str., perc. (1956--7), No. 7 (1961--2, rev. 1964), No. 8 (1970--2); pf. conc. (1936--9); fl. conc. (1960); Estri, for 15 instr. (1966--7).

chamber music: Sonata da camera (1948); Dialogo angelico, 2 fl. (1948); Musica a due, 2 vc. (1952); str. qt. (1956--7); str. trio (1959); Ala, fl. and hpd. (1972).

choral: Salmo 9, ch. and orch. (1934--6); Magnificat, sop., ch., and orch. (1939--40); Coro di morti, male ch., 3 pf., brass, perc. (1940--1); Noche oscura, cantata (1950--1); Orationes Christi, ch., brass, va., vc. (1974--5).


Petrie, George (b Dublin, 1789; d Dublin, 1866). Irish painter, violinist, and collector of folk-songs. Published standard coll. of Irish folk-songs 1855, new edn. ed. Stanford, 3 vols. 1902--5 (containing 1,582 songs).


Pezzo (It., plural pezzi, 'piece'). A comp., the word sometimes being used as part of the title, e.g. Pezzo concertante, Tre pezzi.

Pfeife (Ger.). Fife, fl. org. pipe. Pfitzner, Hans (Erich) (b Moscow, 1869; d Salzburg, 1949). Ger. composer and cond. Studied with his father (violinist and mus. dir., Frankfurt municipal th.) and at Hoch Cons., 1886--90. Taught pf. Coblenz Cons. 1892--3. Cond. Mainz mus. th. 1894--6. Taught comp. and cond. Stern Cons., Berlin, from 1897. First cond. Theater des Westens, Berlin, from 1903. Municipal mus. dir. and dir. of Cons., Strasbourg, from 1908, becoming mus. dir. Strasbourg Opera 1910--16. Taught in Berlin 1920--9. Prof. of comp., Munich Acad. 1930--3. Influenced by Wagner and Schopenhauer. Well-known as writer on mus. and determined critic of modern tendencies. Mahler cond. two of his operas in Vienna, but his chief success was with Palestrina (Munich 1917) which has remained in the repertory in Ger. and has won many admirers beyond its frontiers. The Nazis upheld his mus. as in the best Ger. tradition and contrasted it with the 'degeneracy' of Strauss. After the 1939--45 war he was found in penury in a Munich home for the aged by the president of the Vienna P.O. who took him to Vienna where he was supported by the orch. His mus. is romantic in a Wagner-Strauss idiom; his songs in particular are beautiful. Prin. works:

operas: Der arme Heinrich (1891--3); Die Rose vom Liebesgarten (1897--1900); Christeljeflein (1906, rev.1917); Palestrina (1912--15); Das Herz (1931).

orch: Scherzo (1888); Kleine Symphonie (1939); Fantasie (1947); pf. conc. (1922); vn. conc. (1923); vc. conc. No. 1 (1935), No. 2 (1944); Sym. in C# minor (adapted from 2nd str. qt.) (1932); Sym. in C (1940).

incidental music: Das Fest auf Solhaug (Ibsen) (1889--90); Das Käthchen von Heilbronn (Kleist) 1905.

choral: Der Blumen Rache, ballad for alto, women's ch., and orch. (1888); Columbus, 8-part unacc. ch. (1905); Rundgesang zum Neujahrsfest, bass, ch., and pf. (1901); Von deutscher Seele, cantata for 4 soloists, ch., and orch. (1921, rev. 1937); Das dunkle Reich (1929).

chamber music: Str. qt. No. 1 (1902--3), No. 2 (1925), No. 3 (1942); pf. trio (1896); pf. quintet (1908); vc. sonata (1890); pf. sextet (1945). Over 90 Lieder with pf. acc. and songs with orch.


Phagotum. Instr. invented c.1520 by Canon Afranio of Ferrara (c.1489–c.1565), being a kind of bellows-blown bagpipe. Nothing to do with bn. (fagott), the only feature in common being use of parallel bores.

Phalèse, Pierre (b? Louvain, c.1510; d? Louvain, c.1574). Dutch composer and founder (c.1545) of firm of publishers which existed until 1674.

Phantasie (Ger.). Fantasy, fancy, hence Phantasiestück (more commonly spelt Fantasiestück), 'fantasy piece'. See Fantasia.

Phantasy. Same as Fantasy, but this spelling was preferred by W. W. Cobbett when he est. his prize in 1906 for works comp. in this form. Hence the large number of Eng. works with this word in their title, e.g. Phantasy Quintet by Vaughan Williams, Phantasy Quartet by Britten.

Philadelphia Orchestra. Amer. sym. orch. founded 1900 by Fritz Scheel, who remained cond. until 1907. Succeeded by Karl Pohlig 1907–12. The orch.'s fame and style (rich and virtuoso) were est. under the conductorship 1912–38 of Leopold Stokowski, who also introduced many new and adventurous works to Amer. audiences (e.g. Mahler's 8th Sym., 1916, and works by Schoenberg). Eugene Ormandy was co-cond. 1936–8 and succeeded Stokowski, occupying the post for the next 40 years and consolidating the orch.'s position as among the world's greatest. Riccardo Muti prin. cond. from 1981.

Philharmonia Orchestra. Eng. sym. orch. founded 1945 by Walter Legge primarily to make recordings for the Gramophone Co. Among those who cond. it on records and in the concert-hall were Karajan, Klemperer, Toscanini, Furtwängler, Strauss, Giulini, Cantelli, Dobrowen, etc. Became principally assoc. with Klemperer, who was made 'conductor for life'. In 1964, after Legge had attempted to disband it, orch. became self-governing body under title New Philharmonia, the 'New' being dropped in 1977. Maazel assoc. prin. cond. 1971–3; Riccardo Muti prin. cond. 1973–82; Giuseppe Sinopoli from 1984.


Philidor (real name Danican). Fr. family of musicians over several generations, c.1600–1800. Best-known was Fran; Alcois André (b Dreux, 1726; d London, 1795), famous as composer (pupil of Campra) and as chess-player. Visited London annually to play chess from 1745 and heard Handel's operas. Settled in Paris 1754, composing successful comic operas, e.g. Tom Jones and L'aman déguisé. His father, André (b Versailles, c.1647; d Dreux, 1730) was an oboist and composer. Compiled coll. of Fr. court mus. from reign of Henri III to end of 17th cent., some of which is in Versailles Municipal Library, and a large part, formerly at St Michael's College, Tenbury, is now in the Bibliothèque Nationale, Paris.

comp. works for pf. and for orch., and arr. mus. by Bach, Massenet, and Mendelssohn for 2 pf.


Philips, Peter (b c.1561; d Brussels, 1628). Eng. composer and organist. Choirboy, St Paul's Cath., London, 1574. First comp., a keyboard pavan, 1580. Fled country 1582 because he was Roman Catholic. Settled in Antwerp 1590 as court organist, later organist of Chapel Royal, Brussels. Was arrested 1593 and accused of conspiracy to assassinate Elizabeth I, but was exonerated and released. Comp. motets, madrigals, masses, and psalms, all of high quality and interest.


`Philosopher, The' (Der Philosoph). Nickname of Haydn's Sym. No. 22 in Eb (Hob. I:22) comp. 1764. Known by this title in Haydn's lifetime in reference to opening adagio. Haydn said he had once written a sym. in which God speaks to an unrepentant sinner: this could be the work. A 2nd version, omitting the adagio, was printed in Paris by Venier in 1773.

Phoebus and Pan (Eng. title for Der Streit zwischen Phoebus und Pan, 'The Strife between Phoebus and Pan'). Cantata by J. S. Bach (BWV 201), comp. ?1729, to lib. by Picander (based on Ovid) satirizing hostile mus. critic. Sometimes staged as opera.


Phoneuma. Very soft org. stop of Dulciana tone and Quintatön effect.

Phonograph. Same as gramophone and used in USA. The term was devised by Edison for his recording machine, the record or wax cylinder being called a phonogram.

Phrase. Short section of a comp. into which the mus., whether vocal or instr., seems naturally to fall. Sometimes this is 4 measures, but shorter and longer phrases occur. It is an inexact term: sometimes a phrase may be contained within one breath, and sometimes subdivisions may be marked. In notation, phrase-marks are the slurs placed over or under the notes as a hint of their proper punctuation in perf. (see Curved line, various uses of). The art of phrasing by a perf. is often instinctive and is one of the features by which a supreme artist may be distinguished from one of lesser inspiration, whether cond., singer, or instrumentalist.

Phrygian Mode. The 3rd of the ecclesiastical modes, represented by white keys of pf. beginning on E.

Piacevole (It.). Agreeable.

Piangendo, piangente (It.). Weeping; piangevole, piangevolmente. Plaintive; plaintively.

Piano (It.). Soft, quiet. (1) Instruction to play softly (abbreviation p, or pp, pianissimo, very softly). Opposite of forte, loud. (2) Eng. term for kbd. instr. whose full name is pianoforte (It.), soft-loud. This instr. is, with regard to its str. and hammers, a descendant of the dulcimer, and, to its kbd., a descendant of the harpsichord and clavichord. The modern pf.
has an iron frame and is either grand (str. horizontal) or upright (str. vertical). It normally has 88 keys, with a standard compass of 7; FM octaves, but some models by Bösendorfer have a compass of 8 octaves. Although there are other claimants to the invention of the instrument, it is generally accepted that the earliest instr. of its type was made in Florence, c.1698--1700, by Bartolomeo Cristofori, who prod. what he called a gravicembalo col piano e forte, i.e. a ‘harpsichord with loudness and softness’: for the hpd.’s plucking of the str. he had substituted the blows of a series of hammers, and it was this that gave the players of his instr. their new power of control of degrees of force. The Cristofori pfs. had a range of 4 to 4; FD octaves. Cristofori’s idea was taken up in Ger. by the org.-builder Gottfried Silbermann, who in 1726 made 2 pfs. which he submitted to Bach, whose opinion of them was unfavourable and perhaps led to the improvements which apparently were introduced. In 1747 Bach, on a visit to the court of Frederick the Great at Potsdam, played the Silbermann pfs. there. All pfs. up to this point were of the hpd. shape—rather like what we now call the grand pf., with the str. horizontal and in line with the relevant finger-keys. The first pf. in clavichord shape, known as the square pf., was made by Frederici of Gera, but he was closely followed by one of Silbermann's apprentices, Johannes Zumpe, who went to London and introduced there the popular rectangular form of the instr. Further impetus to the pf. was given by J. C. Bach, when he settled in London, and by Clementi. Developments in the 'action' of the instr. were made by Backers, John Broadwood, and Stodart. Broadwood made changes in the square pf. In Fr., Érard made the square, and later grand pfs., while the Austrian Andreas Stein found a way of giving extra lightness of touch to the grand. The first Amer.-built pfs. were by J. Behrent in Philadelphia, 1775. The Upright Pianoforte, in which the str. run perpendicularly, was developed by John Isaac Hawkins of Philadelphia (1800) and Robert Wornum, jun., of London (1811, perfected 1829): the existing model is largely founded on that of Wornum. From the middle of the 19th cent. it superseded the square form, but was itself almost ousted in the 20th cent. by the 'baby', i.e. small-sized, grand. Hawkins also introduced the iron frame. One advantage was the possibility of using str. at higher tension than the wooden frame allowed, so making possible the use of thicker wire, producing a fuller tone. The tension of a single str. today may be 180--200 lb., the varying stress of the different sizes of str. being more or less equally distributed by Overstringing, i.e. by one group of str. passing more or less diagonally over another: this principle as applied to the pf. dates from c. 1835, but there had previously been occasional overstrung clavichords. 18th-cent. hpd.s had more than 1 str. to each note and Cristofori's pf. had 2 throughout: the modern pf. has 1 string for a few of the very lowest notes, 2 for the middle register, and 3 for the highest (on account of the decrease of resonance with the shorter str.): the lowest str. are wrapped with a copper coil to increase their mass without too greatly decreasing their flexibility. The Sound-board of a pf. (lying behind the str. in an upright and below them in a grand) fulfils the same function as the body of a vn.: without it the tone of the instr. would be very faint and thin. The Sustaining Pedal, when depressed, removes the whole series of dampers from the str.: thus any note orchord played can be given some duration, even though the finger or fingers have been removed from the keys, and also the harmonics of the str. sounded are enriched by the sympathetic resonance of those derived from other freely-vibrating str., resulting in a fuller tone. (It is a mistake to call this pedal the 'Loud Pedal' as it is as much used in soft passages as in loud.) This pedal must of course normally be lifted at a change of harmony, as otherwise confusion will result. There is in most instr. manufactured in the USA and Canada a Sostenuto Pedal. It ingeniously enables the player to make (within limits) a selection as to the notes he wishes to be held over. It was introduced by the Steinway firm and perfected in 1874. The Soft Pedal may act in one of several ways: (a) In grands by moving the kbd. and set of hammers sideways, so as to leave unstruck 1 str. of each note (see Corda); (b) In uprights by moving the whole set of hammers nearer to the str., so that the force of their blows is diminished, or by interposing a piece of felt between hammer and str. (a crude method now little used). Experiments in the construction of the pf. have been frequent; these have included pfs. with double kbd.; pfs. with indefinitely prolonged sounds (by means of a revolving wheel or other imitation of the vn. bow, or of a current of air tending to keep the str. in vibration, or by some electrical device); pfs. with tuning-forks in place of str. (incapable of getting out of
tune); combinations of the pf. principle with that of some other instr. (e.g. fl., organ, hpd., clavichord); quarter-tone pfs. (see Microtone); various applications of electricity, etc. See Keyboard for experimental kbds.; see prepared piano; see Aliquot and Duplex scaling. The pf. is, of course, principally used as a solo instr., or as the solo instr. in a conc. with orch., or in chamber mus. (pf. trio, pf. qt., etc.). But many composers in the 20th cent. have used it as an orch. instr., e.g. Stravinsky in Petrushka, Vaughan Williams in Sinfonia Antartica, Bartók in Music for Strings, Percussion, and Celesta, and numerous other works. Stravinsky's Les Noces is scored for 4 pf. used as perc. instrs. Later composers, from Cage onwards, have conjured new sounds from the pf. by making adjustments to the str. (see prepared piano), having them plucked by hand, or used as resonators. Since its first appearance, the pf. has called forth executants of varying styles and techniques. C. P. E. Bach was among the first to develop the new methods of playing so different from those required for hpd. and clavichord, followed by Clementi. Absolute evenness of touch was his ideal, inculcated also in his pupil Cramer. The Viennese-made pf. was lighter, with less sonorous tone, than the heavier English type. Mozart's playing was attuned to the Viennese action. His most famous pupil was Hummel. But Beethoven used an Eng. pf., suitable to his energetic and dynamic playing. He was the first fully to profit by the opportunities afforded by the sustaining pedal. His example was followed by Schubert, Schumann, Chopin, and Mendelssohn, whose works would be unimaginable on a pedal-less instr. John Field developed the 'singing touch' of legato playing and his exploitation of the Nocturne influenced Chopin whose playing and comps. for the pf. opened up new possibilities of tone-colour. Liszt was the first of the virtuosi whose technique rivalled Paganini's on the vn., expanding it beyond all previous bounds, and pointing the way to the harmonic experiments of Debussy and Ravel and even to the percussive effects of Stravinsky and Bartók. Other great 19th-cent. executants were Rubinstein, Thalberg, and Bülow, while among the great composer-pianists born in the 19th cent. were Busoni, Rakhmaninov, and Bartók. The 20th cent. has been rich in superb virtuosos. One need name only Arthur Rubinstein, Arrau, Horowitz, and Richter as exemplars.

Pianoforte (It.). 'Soft-loud'. The piano.

Pianola. Patented name (by the Aeolian Corp.) for one of the group of pfs. known as 'player-pianos'. These instr. are fitted with a mechanism by which the keys are depressed not by the fingers but by air-pressure supplied through bellows and pedals or by electricity. The air-pressure is applied through perforations on a paper roll which unwinds and which are arranged so that a comp. is played. It is not necessary for the perforations to be restricted to the number of notes which can be played by 2 (or 4) hands. In some cases the rolls incorporate perforations made mechanically from a perf. by an eminent pianist or musician, the instr. then reproducing this perf. (hence the name reproducing piano). Historic rolls of this kind preserve, for example, the playing of their own mus. by Mahler and Debussy.

Piano Quartet. Group of 4 players—usually pianist, violinist, violist, and cellist—or work written for them to perform.

Piano Quintet. Group of 5 players—usually pianist, 2 violinists, violist, cellist—or work written for them, but one of the most famous works, Schubert's 'Trout' quintet, is for pf., vn., va., vc., and db.

Piano Score. Score in which theorch. parts and vocal parts (if any) are reduced to a pf. part.
simultaneously. It is to be noted that all spread chords should be so played as not to destroy the rhythm of the passage.

**Piano Trio.** Group of 3 players---pianist, violinist, cellist---or work written for them to perform.


**Piatti (It.).** Cymbals.


**Piave, Francesco Maria** (b Murano, 1810; d Milan, 1876). It. poet and librettist. Wrote the libs. for 10 Verdi operas---*Ernani*, I due Foscari, Macbeth, Il corsaro, Stiffelio, Aroldo, Rigoletto, La traviata, Simon Boccanegra, and *La forza del destino*. Also wrote libs. for Balfe, Mercadante, and Ricci.

**Pibroch** (Gaelic *piobaireachd*). Type of Scot. Highland bagpipe mus. in the form of variations.

**Picardie, Tierce de** (Fr.). Picardy third. See *Tierce de Picardie*.

**Piccaver, Alfred** (b Long Sutton, Lincs., 1884; d Vienna, 1958). Eng. ten. Studied NY. Début Prague 1907, then further study in Milan and Prague. Leading ten. at Vienna Opera 1910--37, Chicago 1923--5, CG 1924. Noted for smooth legato and noble phrasing. Returned to London 1937--55, giving some lessons, but went back to Vienna as guest for re-opening of State Opera 1955 and remained to teach. Picchettato, picchiettato, picchiettando (It.). Knocked, knocking. In the playing of bowed instr., detaching the notes (See also *Spiccato*). Picchi, Giovanni (fl. early 17th cent.). It. organist and composer. Pubd. book of hpd. pieces (1620), canzoni with str. and wind, and other works.

**Piccinini, Alessandro** (b Bologna, 1566; d c.1638). It. composer and instrumentalist at courts of Modena and Ferrara. Wrote text-book on lute.

**Piccinini, Niccolò** (b Bari, 1728; d Passy, 1800). It. composer. Studied Naples 1742--54. First opera, *Le donne dispettose* was success in Naples, 1755. His most popular opera buffa, *La cecchina, ossia La buona figliuola*, 1760, based on Richardson's *Pamela*, was perf. throughout Europe. In 1776 moved to Paris to write Fr. operas at instigation of Marie Antoinette, who became his singing pupil. His first Fr. opera was *Roland* (1778). This was perf. in the midst of the celebrated Gluck-Piccinni feud, engineered by the composers' supporters. The dir. of the Paris Opéraarranged for each to compose *Iphigénie en Tauride*. Gluck's version came first, 1779, and eclipsed Piccinini's of 1781. After Gluck left Paris, Sacchini became a rival. Piccinini became a teacher at the École Royale de Chant 1784, but returned to Naples on the outbreak of the Revolution. There he was suspected of political intrigue and lived for 4 years under virtual house arrest. Returned to Paris 1798 but his star had waned. His operas, no rivals to Gluck's, nevertheless have excellent qualities. They incl.
Il curioso del suo proprio danno (1756), La Cecchina (1760), L'Olimpiade (1761), Alessandro nelle Indie (1758, rev. 1774), Didon (1783), Pénélope (1785), La serva onorata (1792).

Piccolo (from It. flauto piccolo, little flute; also known as octave flute, It. ottavino). Small fl. pitched octave higher than concert fl., used in orch. and military band. Famous picc. parts occur in Beethoven's Egmont ov. and in Sousa's march The Stars and Stripes Forever. Also organ stop, metal or wood, of 2' length and pitch.


Pictures at an Exhibition (Kartinki s vystavki). Pf. comp. by Mussorgsky, 1874, being mus. representation of 10 pictures at a memorial exhibition for Russ. artist Victor Hartmann, who died in 1873, with a 'promenade' as linking passage. Orch. versions by Ravel, Henry Wood, Stokowski, Ashkenazy, Elgar Howarth (brass and perc.), and others. The titles of the pieces are: The Gnome, The Old Castle, Tuileries, Bydlo (Polish farm cart), Unhatched chickens, Samuel Goldenberg and Shmuyle, Market-place at Limoges, Catacombs, Baba-yaga (The Hut on Fowl's Legs), The Great Gate of Kiev.

Pied en l'air (Fr.). Foot in the air. A particular motion in the Galliard.

Pieltair, Dieudonné Pascal (b Liège, 1754; d Liège, 1833). Belg. violinist and composer. At Paris Concert Spirituel 1778--83 and in London 1783--93. Wrote concs., sonatas, qts., etc.

Pieno, piena (It.). Full. Organo pieno, full organ; coro pieno, full choir (contrasted with passages for smaller ens.); a voce piena, with full v.

Pierné, (Henri Constant) Gabriel (b Metz, 1863; d Ploujean, Finistère, 1937). Fr. composer, organist, and cond. Studied Paris Cons. from age 8 (organ with Franck, comp. with Massenet). Organist, Ste-Clotilde, 1890--8. Ass. cond., Concerts Colonne 1903, becoming prin. cond. 1910--34. Works incl. ballet Cydalis et le Chère-pied (Cydalis and the Satyr), 1923, from which comes the 'Entry of the Little Fauns'; oratorio La Croisade des Enfants (The Children's Crusade), 1902, pf.. conc., incidental and chamber mus.


Piffaro, Piffero (It.). In 16th cent., generic term for any kind of pipe. Specifically a rustic wind instr. of the shawm family. When Handel wrote pifa above his 'Pastoral Symphony' in Messiah he was referring to the piffero.


Pilarczyk, Helga (b Schöningen, Brunswick, 1925). Ger. sop. Studied Hamburg and Hanover. Début Brunswick 1951 as mez. Member of Hamburg Opera from 1953. Glyndebourne (Composer in Strauss's Ariadne auf Naxos) and CG 1958. Specialist in 20th-cent. roles such as Salome, Marie (Wozzeck), and Lulu.

Pilgrim's Progress. The. There have been several mus. settings based on the allegory by John Bunyan (Part I 1674--9, II 1684). The best-known are: (1) Opera (Morality) in 4 acts by Vaughan Williams to his own adaptation of Bunyan, with Christian's name altered to Pilgrim. Comp. between 1925 and 1951. Prod. CG 1951, Cambridge 1954. Act IV, Sc. 2 is The Shepherds of the Delectable Mountains, which had been prod. as a separate 'pastoral episode' in London in 1922. Vaughan Williams also comp. incidental mus. (some of it laterincorporated into the opera) for BBC prod. of The Pilgrim's Progress in 1943. His 5th Sym. (1938--43) uses themes from the opera, which at that time he did not expect to finish. (2) Oratorio for soloists, ch., and orch. by Bantock, 1928. (3) Oratorio by Robin Milford.

Pinkington, Francis (b c.1565; d Chester, 1639). Eng. composer. Chorister, Chester Cath. from 1602, later clergymen, and precentor of the cath. from 1623. Wrote songs with lute or viola da gamba (1605), 2 sets of madrigals (1614 and 1624), and religious part-songs. Contrib. 5-part madrigal When Oriana Walked to Take the Air to The Triumphs of Oriana.

Pincé (Fr.). Pinched. Pizzicato. Also formerly a type of mordent.

Pincherle, Marc (b Constantine, Algeria, 1888; d Paris, 1974). Fr. musicologist. Studied at Sorbonne. After 1918 taught history of vn. at École Normale de Musique, Paris. Editor-in-chief Monde musical 1925--7, Musique 1927--30. Specialist in Fr. and It. mus. of 17th and 18th cent. His 1946 book on Vivaldi was a pioneering study and was followed by another in 1955 (Eng. trans. 1957).Wrote 2 books on Corelli (1933, 1954), and books on Kreisler and Roussel.


Pinto, George Frederic (Saunders) (b Lambeth, 1785; d Camden Town, 1806). Eng. violnist, composer, and pianist. Wrote 5 pf. sonatas and 3 vn. sonatas. The pf. sonatas, written when he was 16, have been ed. by N. Temperley and revived (1979) by John McCabe, who has shown them to be works of extraordinary merit, which could easily be mistaken for mature Schubert. Pinza, Ezio (b Rome, 1892; d Stamford, Conn., 1957). It. bass. Studied Bologna. Début Soncino, 1914. After army service, made Rome début 1920 as King Mark in Tristan. Sang at Scala, Milan, 1921--4, NY Met. 1926--48, CG 1930--9. Repertory of nearly 100 roles. A great Don Giovanni. His noble voice and fine looks were matched by dramatic ability. After his operatic career, appeared in musicals and films, notably in South Pacific on Broadway (1949).

Piobaireachd. See Pibroch.

Pipe. (1) Hollow cone or cylinder in which air vibrates to produce a sound, e.g. in an org. or a blown wind instr. (2) A simple woodwind instr. without any mechanism such as bamboo pipes, or the 3-holed pipe used in Eng. folk dances together with the tabor. (3) The bagpipe.

Piqué (Fr.). Pricked. A bowed instr. term, same as Spiccato.

Pique Dame (Queen of Spades). (1) Operetta by Suppé, 1862. (2) For Tchaikovsky opera, see Queen of Spades.

Piquiren (Ger.). To play Spiccato.


Pirouette (Fr.). Spinning-top. (1) Funnel-shaped reed shield, made in variety of shapes, used on shawm and rackett against which player could press his lips while taking projecting part of reed into his mouth. Helped to avoid lip-fatigue and protected reed. (2) In dancing, one or more turns of the body on one leg, with the point of the working leg usually touching knee of supporting leg.

Pisador, Diego (b Salamanca, 1509--10; d after 1557). Sp. vihuela player and composer for his instr. Pubd. Libro de musica de vihuela (1552).

semitones. If a 4th valve is added, it is adjusted to lower pitch 2 tones and a semitone, or a perfect 4th. New harmonic series can be prod. from these valves singly or in combination.

(2) (Fr.). Abbreviation for cornet-à-pistons, the cornet.


orch: *Concerto for Orchestra* (1933); Syms.: No. 1 (1937), No. 2 (1943), No. 3 (1948), No. 4 (1951), No. 5 (1956), No. 6 (1959), No. 7 (1960), No. 8 (1965); *Sinfonietta* (1941); vn. conc. No. 1 (1939), No. 2 (1960); pf. concerto (1937); *Symphonic Suite* (1948); va. conc. (1957); double pf. conc. (1959); 3 *New England Sketches* (1959); *Variations* for vc. and orch. (1967); cl. conc. (1967); *Ricercare* (1968); Fantasia, vn. and orch. (1970); fl. conc. (1971); conc. for str. qt., woodwind, perc. (1976).

ballet: *The Incredible Flutist* (1938), also orch. suite (1938).

chamber music: Fl. sonata (1930); ob. suite (1931); str. qts., No. 1 (1933), No. 2 (1935), No.3 (1947), No. 4 (1951), No. 5 (1962); pf. trio No. 1 (1935), No. 2 (1966); vn. sonata (1939); fl. quintet (1942); pf. quintet (1949); wind quintet (1956); str. sextet (1964); pf. qt. (1964); *Duo*, vc., pf. (1976).

Pitch. The location of a sound in the tonal scale, depending on the speed of vibrations from the source of the sound, fast ones producing a high pitch and slow ones a low. The rate of vibration per second is the note's 'frequency'. By int. agreement of 1939, renewed and extended in 1960, the present-day standard of 'concert-pitch' to which instr. are tuned is that in which the A directly above middle C has 440 (double) vibrations per second (440 Hz), which makes middle C of 261.6 Hz. This replaced the standard of 435 (diapason normal) fixed in Paris in 1859 and confirmed in Vienna in 1885. Before then, a variety of pitches existed. In Eng. in the 16th cent., domestic kbd. pitch was about 3 semitones lower than today's pitch and the church mus. pitch over 2 semitones higher. Between 1700 and 1850, the note A varied between 415 and 429. Pitch can now be measured electronically, but still the most common way is by a tuning-fork. See A.

Pitchpipe. Small wooden pipe of square section, about 18 in. in length, with whistle mouthpiece, used in 18th and 19th cents. Leather-covered wooden stopper can be inserted to shorten pipe and thus raise the pitch. On the stem of the stopper the various notes were marked. Principally used in churches that had neither organ nor band of musicians.


Più (It.). More. Più lento, slower; più mosso, more movement, i.e. quicker, etc.

Piva (It.). (1) Bagpipe. (2) 16th-cent. dance step.

Pixis, Johann Peter (b Mannheim, 1788; d Baden--Baden, 1874). Ger. pianist, teacher, and composer. After concert career became teacher in Munich, Vienna, Paris (from 1823), and Baden-Baden from 1840. Wrote operas, sym., pf. conc., and joined Chopin, Liszt, Czerny, Thalberg, and Herz as contributor to the Hexaméron.

Pizzetti, Ildebrando (b Parma, 1880; d Rome, 1968). It. composer and teacher, sometimes known as `Ildebrando da Parma'. Studied Parma Cons. 1895--1901, becoming pupil of Tebaldi who interested him in It. Renaissance and Baroque mus. Taught at Parma Cons. until 1908, moving to Cherubini Institute, Florence (dir. 1917--24). Dir. Milan Cons. 1924--36, prof. of comp. S. Cecilia Acad., Rome, 1936--58. Though associated briefly with It. avant-garde of his day (Malipiero, Casella, etc.), he later advocated a return to `tradition'. His mus. character was divided between a deeply religious vein, which is reflected in his operas (at the other extreme from those of Puccini) and a hedonistic vein which found expression in collab. with d'Annunzio, for whose plays he wrote incidental mus. Toscanini cond. 2 of his operas in Milan. His choral works are especially fine. Prin. comps.:

**operas:** Fedra (1909--12); Debora e Jaele (1915--21); Lo straniero (1922--5); Fra Gherardo (1925--7); Orséolo (1931--5); L'Oro (1938--42); Vanna Lupa (1947--9); Ifigenia (1950); Assassinio nella Cattedrale (1957); Il calzare d'argento (1961); Clitennestra (1961--4).

**orch:** Per l'Edipo Re di Sofocle (1903); suite, La pisanella (1913); Sinfonia del fuoco (1914); Concerto dell'estate (1928); Rondo Veneziano (1929); pf. conc. (Canti della Stagione Alta) (1930); vc. conc. (1933--4); sym. (1940); vn. conc. (1944); Preludio a un altro Giorno (Prelude to Another Day) (1952); harp conc. (1958--60).

**chorus and orch:** Agamemnon (1931); Epitaphalum (1939); Canto di Gloria `Attollite Portas' for 3 ch., 24 wind instr., 2 pf., perc. (1948); Vanitas Vanitatum, cantata (1958).

**unaccompanied voices:** 2 canzoni corali (1913); Canto d'amore (1914); Requiem (1922--3); De profundis (1937); 2 composizioni corali (1961).

Pizzicato (It., abbreviated to pizz; Fr. pincé). Pinched. Direction that notes on str. instr. are to be prod. by plucking, not bowing, the str. An early use occurs in Monteverdi's Il combattimento di Tancredi e Clorinda (1624), but Tobias Hume in Harke, harke, one of his 'Musical Humors' from The First Part of Ayres (1605, Musica Britannica IX, 116), written for bass viol and lyra viol, instructs the performers to `play 9 letters (i.e. notes) with your fingers'. In his vn. conc. (1910), Elgar uses the direction pizzicato tremolando, meaning that the players should 'thrum' rapidly with the fingers across the str. P.K. (Ger.). Abbreviation used in org. mus. for Pedalkoppel (pedal-coupler), followed by indication of the particular manual to be coupled to the pedal.

P.K. (Ger.). Abbreviation found in orch. scores for Pauken, kettledrums. See Drum.

Plagal Cadence. Cadence with subdominant preceding the tonic, normally both in root position. Known also as `Amen cadence', because it was used for the Amen of hymns in the 15th and 16th cents. Use revived by Hindemith.
Plainchant. Same as Plainsong.

Plainsong. The large body of traditional ritual melody of the Western Christian Church, in its final form called Gregorian chant. Comprised single line of vocal melody, properly (though not always nowadays) unaccented in free rhythm, not divided into bar-lengths. Has own system of notation, employing stave of four lines instead of five. The word is a trans. of Cantus planus---in contra-distinction to Cantus figuratus (florid song, implying a counterpoint added to the traditional melody) or Cantus mensuratus (measured song, implying the regularity of rhythm associated with harmonic music). The Eastern (or ‘Greek’) branch of the Christian Church and the Jewish Synagogue have similar bodies of melodic ritual song, but the term Plainsong, as ordinarily used, does not include them. Plainsong rhythm is the free rhythm of speech; it is a prose rhythm, which of course arises from the unmetrical character of the words to be recited—-psalms, prayers, and the like. In character, plainsong falls into two essentially distinct groups---the responsorial (developed from recitation of psalms round a ‘dominant’), and antiphonal (developed as pure melody). Plainsong developed during the earliest centuries of Christianity, influenced possibly by the music of the Jewish Synagogue and certainly by the Gregorian modal system (see Modes). A major reform was instituted in the 6th cent. at, it is said, the request of Pope Gregory. Further reform was attempted at the end of the 16th cent., but the results were disastrous. Palestrina was charged with the work of revising the plainsong of the Gradual, Antiphonal, and Psalter, but died almost immediately after accepting the commission. Felice Anerio and Sorian undertook the work, and their edn. was published by the Medicean Press in two volumes. The Medicean Edition, as it is called, with its addition and suppression of melismata, its altered melodies, and its new ones, became the basis for many cheaper performing editions. In the 18th cent. there was a fashion for introducing grace notes and passing notes into the plainsong (called in French Machicotage). In the 19th cent. there was another cry for reform and the famous Ratisbon (Regensburg) editions appeared---unfortunately based on the Medicean Edition. Years of controversy followed, for the Benedictine monks of Solesmes, in Fr., had long been at work in the most scientific spirit, photographing and collating innumerable manuscripts, in all the libraries of Europe. They published their Gradual in 1883 and their Antiphonal in 1891. The Ratisbon edn. had had papal privileges conferred upon it, but in 1903 these expired and in the same year Pius X was chosen Pope and he at once issued his famous Motu Proprio on church music, laying down, among other things, the importance of plainsong and the necessity of taking it from early and pure sources. Among the reforms of the Solesmes monks (who, temporarily driven from France by anti-clerical legislation in 1901, carried on their work for some years in Eng.) was the introduction of a lighter and more rhythmic manner of performance.

Planché, James Robinson (b London, 1796; d London, 1880). Eng. writer for the theatre. Trans. many opera lib., (incl. those of operas by Rossini, Bellini, Offenbach, Mozart, etc.). Made Eng. version of Weber's Der Freischütz and was librettist for Oberon.


Planets. The Suite for orch. by Holst, his Op. 32. Comp. 1914--16. 7 movements based on astrological assoc.: 1. Mars, the Bringer of War; 2. Venus, the Bringer of Peace; 3. Mercury, the Winged Messenger; 4. Jupiter, the Bringer of Jollity; 5. Saturn, the Bringer of Old Age; 6. Uranus, the Magician; 7. Neptune, the Mystic (with wordless female ch.). F.p. (semi-private) 1918; excl. nos. 2 and 7, 1919; complete 1920.

Also Rip Van Winkle (1882), Surcouf (1887, as Paul Jones 1889), and Panurge (1895).

Plaqué (Fr.). Indication that notes of a chord should be played simultaneously, not as an arpeggio.

Platti, Giovanni (b ? Venice, c.1700; d Würzburg, 1763). It. composer, violinist, oboist, and singer. Court chamber musician to Bishop of Bamberg. Comp. sonatas and concs. for hpds. and other chamber works.

Playera (Sp.). Sp. seguidilla of Andalusian orig. which is sung and danced.

Player-Piano. See Pianola.

Playford, John (b Norfolk, 1623; d London, 1686). Eng. mus. publisher. Began business in 1647. In 1650 he registered The English Dancing Master (pubd. 1651), source-book of folk mus., followed by many other important publications. On his death Purcell wrote an elegy. His son Henry (1657--c.1720) pubd. works by Purcell, also Orpheus Britannicus, and later founded concerts in London and Oxford.

Play of Daniel, The. Medieval liturgical drama which exists in several versions, only the Beauvais version having survived with mus. complete. Comp. between 1227 and 1234 for perf. at Beauvais Cath. during matins probably on 1 Jan. In 2 parts, 1st dealing with Daniel at Belshazzar's court, 2nd with Daniel's trials at the court of Darius. Several modern edns., incl. one by David Wulstan.


Plectrum. Small thin piece of horn, wood, tortoiseshell, metal, ivory, or other material used to pluck the str. of certain str. instrs. such as zither, mandolin, lyre, lute, banjo, etc. On the hpd. it is a part of the mechanism.


Plein Jeu (Fr.). Full play. (1) Type of org. mixture stop incl. only unison, octave, and 12th. (2) Full org. in Fr. mus.


Plötzlich (Ger.). Suddenly.


Ployer, Barbara von (fl. 1770--90). Austrian pianist. Pf. and comp. pupil of Mozart, who in 1784 wrote for her his pf. concs. No. 14 in Eb (K449) and No. 17 in G (K453) of which she gave f.ps. in Vienna. Also played the sonata in D for 2 pf. (K448) with Mozart. Daughter of Court Councillor Gottfried Ignaz von Ployer, from 1780 agent of Salzburg Court in Vienna.

Pneuma (Gr.). Breath, breathing. Term applied to the florid passages sung to a single vowel at the end of certain pieces of plainsong. Such final vocalises were also known as Jubili, indicating their intention as expressions of pious joy.

Pneumatic Action. See Organ.

Pochette (Fr.; It. sordino). Pocket. Small type of vn. formerly used by 17th-cent. dancing-masters, and known in Eng. as a kit.

Poco (It.). A little, rather, e.g. poco lento, rather slow. Poco a poco means little by little, so poco a poco animando, becoming livelier by degrees. Pochetto, pochettino, very little, very little indeed, pochissimo, the least possible.

Podatus. See Pes.

Poem. Literary term introduced into music by Liszt with the expression `symphonic poem' to apply to his narrative orch. works. Famous individual works bearing this title are the Poem by Fibich, amovement from his orch. serenade At Twilight (V Podvecer), and the Poème for vn. and orch., 1896, by Chausson.


Poèmes pour Mi (Poems for Mi). Song-cycle by Messiaen, to his own poems, for sop. and pf. (1936); for sop. and orch. (1937). 'Mi' was composer's intimate name for his first wife, the violinist Claire Deslos. F.p. Paris 1937.


Poem of Fire (Skryabin). See Prometheus, the Poem of Fire.


Pohl, Carl Ferdinand (b Darmstadt, 1819; d Vienna, 1887). Ger. musicologist and organist. Archivist and librarian of Vienna Society of the Friends of Music (Gesellschaft der Musikfreunde) 1866--87. Began huge biography of Haydn of which he completed only Vol. I (pubd. in 2 parts 1875, 1882). Wrote book on Mozart and Haydn in London (1867), living in London 1863--6 while engaged on research, and treatise on glass armonicas (1862) (he was grandson of first maker of them).


Poi (It.). Then, e.g. (after some direction for the repetition of a passage) poi la coda, then the Coda.

Point. (1) The tip of the bow of vn., etc., opposite to that held by the hand. (2) Same as pedal. (3) See pointing. cm[xn Point d'orgue (Fr.). Organ-point. (1) Pedal. (2) The pause-sign, ;Yr. (3) A cadenza in a conc., so-called because of pause sign indicating where it begins.

Pointillist(e). A term used inpainting (meaning the use, by Seurat and other Post-Impressionists, of separate dots of pure colour instead of mixed pigments) and borrowed by writers on mus. to describe passages where the notes seem to be in 'dots' rather than in melodic phrases, e.g. in the mus. of Webern.


Poldowski. Pseudonym of Lady (Irene) Dean Paul (b Brussels, 1880; d London, 1932), daughter of the violinist Wieniawski. Composed popular ballads, sometimes singing them to her own pf. accompaniment.

Poliphant. Eng. instr. of early 17th cent., strung with wire and evidently mixing the qualities of harp, lute, and theorbo. Had 37 str.

'Polish' Symphony. Nickname for Tchaikovsky's Sym. No. 3 in D, Op. 29, because finale is in polonaise rhythm. Comp. 1875.

Polka. Bohem. dance which originated in the early 19th cent. and quickly spread throughout Europe. It was a round dance in quick duple time, with steps on the first 3 half-beats of the measure and a sort of rest on the 4th. Introduced to Prague 1837, Vienna and St. Petersburg 1839, Paris 1840, and London 1844. The mus. bears some resemblance to that of the Schottische, and a particular kind was, in fact, called Schottische bohème (or Polka tremblante). One of the first uses of the Polka in art-mus. was by Smetana in The Bartered Bride.


Pollaro, Carlo Francesco (b Brescia, 1653; d Venice, 1723). It. composer. Pupil of Legrenzi. 2nd organist, St Mark's, Venice, 1690, vice-maestro di cappella there 1692--1722. Comp. 85 operas and 13 oratorios.

Pollini, Bernhard (orig. Baruch Pohl) (b Cologne, 1838; d Hamburg, 1897). Ger. impresario, formerly ten. (début in I Puritani, Cologne 1857). Later, bar. with It. Opera Co. of which he became man. Dir. of It. opera St Petersburg and Moscow. Dir., Hamburg Opera 1876--97, engaging Mahler as cond. in 1891.

Pollini, Maurizio (b Milan, 1942). It. pianist and conductor. Début at age of 9. Studied with Carlo Vidusso. Left Milan Cons. 1959, won Warsaw Chopin Comp. 1960. Since then has appeared in Europe and USA as recitalist and concerto soloist, working often with conductor Claudio Abbado. Has wide repertory, from Bach to avant-garde works such as Boulez's 2nd sonata. Has played complete pf. mus. of Schoenberg and was soloist in f.p. of Nono's Como una ola de fuerza y luz, Milan 1972. Like Ashkenazy, Barenboim, Perahia, and others, has often conducted from keyboard. Opera début as cond. Pesaro 1981 in Rossini's La donna del lago.


A polo, Andalusian folk-song (and dance) in moderate 3:8 with syncopations and vocal coloraturas on words such as 'Ole' and 'Ay'. Example comp. by M. García in his opera El criado fingido was quoted by Bizet in prelude to Act IV of Carmen. No. 7 of Falla's 7 Spanish Popular Songs is a polo. Polonaise (Fr.), Polonäse (Ger.), Polacca (It.). A nat. Polish dance, in simple triple time and of moderate speed; it should, perhaps, more properly be described as a stately ceremonial procession rather than a dance, and probably originated among the aristocracy in 16th cent. Certain rhythms are characteristic, such as the frequent division of the first beat of the measure with accentuation of its 2nd half, the ending of phrases on the 3rd beat of the measure, etc. Many composers, incl. Bach, Handel, Mozart, Beethoven, and Schubert have written polonaises; Chopin's 13 examples, in which he found an outlet for his patriotic feeling, are outstanding.


Polovtsian Dances. Sequence of choral and orch. pieces forming ballet scene in Act 2 of Borodin’s opera Prince Igor. The Polovtsy were nomadic invaders of Russia who, in the opera, capture Igor.

Polska. Scandinavian dance in simple triple time, so-called because of its Polish origin (it derives from the Mazurka). Dates from the union of Swedish and Polish crowns in 1587.

Polstertanz (Ger.). Pillow dance. Same as Kissentanz or Cushion Dance.

Polyphony (Gr.). Many sounds. Mus. in which several simultaneous v. or instr. parts are combined contrapuntally, as opposed to monophonic mus. (single melody) or homophonic mus. (one melodic line, the other parts acting as acc.). In historical terms, polyphonic era is defined as 13th--16th cents., but polyphony survived beyond 1700.

Polyrhythm. Several different rhythms perf. simultaneously, as in many 20th-cent. works. Mozart combined 3 different dance-rhythms simultaneously in Don Giovanni.

Polytonality. The simultaneous use of more than one key in different contrapuntal strands, an effect found in works by Holst, Milhaud, Bartók, and others. The use of only two keys is bitonality.

Pommer. Type of shawm, forerunner of the ob. Often taken as meaning a large (lower-pitched) instr., but antiquarian authorities apply the term indiscriminately.


Ponselle (orig. Ponzillo), Rosa (b Meriden, Conn., 1897; d Green Valley, Baltimore, 1981). Amer. sop. First sang in cinemas and in vaudeville act with her sister Carmella. Studied NY with W. Thorner and Romani. At Caruso's suggestion was engaged for Leonora in La forza del destino, NY Met. 1918. Sang at Met.1918--37, CG 1929--31. One of greatest sops. of cent. in such roles as Norma, Violetta, Rachel (La Juive), and the Trovatore Leonora. Retired at height of powers and taught at Baltimore, becoming art. dir. of civic opera. Ponticello (It.). Little bridge. Bridge of a str. instr. The direction sul ponticello means 'play with the bow as close as possible to the bridge' to produce a special 'metallic' tone-quality. In bel canto singing it means the join between the chest and head registers.


Pop, Abbreviation for 'popular'. Earlier meaning meant concerts appealing to a wide audience. The London Popular Concerts were founded by Benedict in 1858 and continued until 1898. Since the late 1950s, however, pop has had the special meaning of non-classical mus., usually in the form of songs, perf. by such artists as the Beatles, the Rolling Stones, Abba, etc. Thus 'popgroups' (performers of pop, usually singer(s), guitars, drums, sometimes sophisticated elec. effects), and 'pop festivals'.

Popp, Lucia (b Bratislava, 1939). Cz.-born Austrian sop. Studied Bratislava Music Acad. Prin. sop., Vienna State Opera, guest singer CG (from 1966, début as Oscar in Verdi's Un ballo in maschera), Salzburg(from 1963), NY Met. 1967 (Queen of the Night), and other leading opera houses. Also concert career.


Porpora, Nicola Antonio (b Naples, 1686; d Naples, 1768). It. composer and singing teacher. Studied Naples. Earliest operas prod. in Naples (from 1708). Taught in Naples 1715--21, producing many brilliant graduates. As teacher, held posts in several It. cities, in Ger., and in Austria. Went to London 1733 to est. opera in rivalry to Handel but was no match for him. Returned to Venice and Vienna (where Haydn was for a time his pupil). Died in poverty. Wrote 48 operas, oratorios, sym., 12 vn. sonatas, etc.

Portamento (It.). Carrying. With the v. or a bowed instr., the carrying of the sound from note to note smoothly and without any break, hence very legato and momentarily sounding the pitches in between any 2 indicated by the notation. See Curved Line, Various uses of.

Portando, Portato (It.). Carrying, carried. The same as portamento

Portative Organ. Medieval org. small enough to be carried by the player.

Port de voix (Fr.). Carrying of the voice. A vocal portamento. 1 or 2 obsolete 'graces' also bore this name, either as it stands or with some added adjective.


Portsmouth Point. (1) Orch. ov. by Walton after an etching by Rowlandson (1756--1827). Comp. 1925. F.p. Zürich 1926, London 6 days later. (2) Orch. work by Lord Berners c.1920 of which score is lost; pubd. as pf. solo.

Portunal, Portunalflöte (Ger.). An org. stop of open wooden pipes wider at the top than the bottom. It has a smooth tone.

Pos. (1)^In Fr. org. mus., Positif (i.e. Choir Org.). (2)^In str. mus., Posizione (It.), Position (Fr.), Position.

Posaune (Ger.). (1) Tb., but tpt. in biblical sense of 'the last tpt'. (2)^Org. reed stop of 8' or 16' pitch.

Posément (Fr.). Steadily, sedately. Positif (Fr.). Choir org.
Position. (1) \(^\text{In the playing of str. instr., term used for specifying the moving of left hand up or down the finger-board so that the fingers may produce different sets of notes, e.g. first position, 'nearest the pegs', 2nd etc. progressively further from pegs. (2) \(^\text{How far the slide should be pushed out in tb. playing (first position is least extended). (3) \(^\text{Lay-out of a chord in harmony to determine which note comes at the bottom, so that one speaks of a chord in 'root position'.}}\)

Positive Organ. Type of small org. which could be placed on floor or table in contrast with portative organ.

Posthorn. Brass instr. without valves or keys which can produce only the notes of one harmonic series. Made straight, oblong-coiled, or circular-coiled, and once used by postillions for signalling. Mozart's Serenade No. 9 in D (K320, 1779) is nicknamed Posthorn.

Posthorn Galop. Solo (with acc.) for posthorn comp. by cornet-player Koenig, 1844.

Postlude. Piece played at the end, i.e. opposite of prelude.


Pothier, Joseph (b Bouzemont, nr. St Dié, 1835; d Conques, Belg., 1923). Fr. Benedictine monk, Abbot of Solesmes 1898--1923. Leading figure in reformation and restoration of plainsong, and author of scholarly works on subject.

Pot-Pourri (Fr.). Rotten-pot. Mus. application of this horticultural term is to a medley of tunes strung together without development. R. Strauss called the ov. to his Die schweigsame Frau a 'pot-pourri'.


Poulen, Francis (b Paris, 1899; d Paris, 1963). Fr. composer and pianist. Taught pf. by his mother and began composing at age of 7. At 15 studied with Ricardo Viñes, who
encouraged his ambition to compose and introduced him to Satie, Casella, Auric, and others. In 1917 his Rapsodie nègre brought his name to notorious prominence in Paris as one of a number of composers---Les Nouveaux Jeunes---encouraged by Satie and Cocteau. Even so, his technical knowledge was still scanty and in 1920 he studied harmony for 3 years with Koechlin, but never studied counterpoint nor orchestration. His knowledge of form was instinctive. In 1920, a mus. crit., Henri Collet, selected 6 of Les Nouveaux Jeunes and called them Les Six. Poulenc being among them. They gave concerts together, one of their articles of faith being to draw inspiration from 'Parisian folklore' i.e. street musicians, mus.-halls, circus bands. This milieu is faithfully reflected in Poulenc's settings of Cocteau's Cocardes. These caught the ear of Stravinsky who recommended Poulenc to Diaghilev, the result being the ballet Les Biches (1923), in which he expressed brittle 20s sophistication, a faithful understanding of the jazz idiom, and (in the adagietto) the romantic lyricism that was increasingly to dominate his work. Perhaps his finest achievements are contained in his many songs for v. and pf., particularly those written after 1935 when he began to acc. the great Fr. bar. Pierre Bernac. His settings of Apollinaire and of his friend Paul Eluard are particularly good, covering a wide emotional range. He comp. 3 operas, the biggest being Les Dialogues des Carmélites (1953--6), based on events of the Fr. Revolution, and his religious works have a tuneful ecstatic joy such as one finds elsewhere only in Haydn. Of his instr. works, the organ conc. (1938) is highly original in its treatment of the solo instr. His mus., eclectic yet strongly personal in style, is essentially diatonic and melodious, embroidered with 20th-cent. dissonances. It has wit, elegance, depth of feeling, and a bitterness which derives from the mixture in his personality of gaiety and melancholy. Prin. works:

operas: [fy75,1] Les Mamelles de Tirésias (1944); Les Dialogues des Carmélites (1953--6); La Voix humaine (1958).
ballets: Les Biches (1923); contribution to L'Eventail de Jeanne (1927); Les Animaux modèles (1941).
orch: Suite, Les Biches (1940, rescored); Suite, Les Animaux modèles (1942); Sinfonietta (1947).
concertos: Concert champêtre, hpd. or pf. and orch. (1927--8); Aubade, ‘concerto chorégraphique’, pf. and 18 instr. (1929); 2 pf. and orch. (1932); org., str., and timp. (1938); pf. and orch. (1949).
chamber mus.: 2-cl. sonata (1918); sonata for cl. and bn. (1922); sonata for tpt., tb., hn. (1922); trio for ob., bn., pf. (1926); pf. sextet (1932--40); vn. sonata (1942--3); vc. sonata (1940--8); str. qt. (1946, but destroyed); fl. sonata (1947); ob. sonata (1961); cl. sonata (1962).
voice and instr.: Rapsodie nègre, bar., pf., str. qt., fl., cl. (1917); Le Bestiaire, v., fl., cl., bn., str. qt. (1919); Le Bal masqué, cantata for bar. (or mez.) and chamber ens. (1932); La Dame de Monte Carlo, sop. and orch. (1961).
choral: 7 Chansons, unacc. ch. (1936); Mass in G, unacc. ch. (1937); Sécheresses, ch. and orch. (1937); 4 Motets pour un temps de pénitence, unacc. ch. (1938--9); Salve Regina, unacc. ch. (1941); Figure humaine, cantata for unacc. double ch. (1943); Un soir de neige, cantata for 6 unacc. vv. (1944); Chansons fran;Alcaises, unacc. ch. (1945); Stabat Mater, sop., ch., orch. (1950); Ave verum corpus, 3 female vv. (1952); Gloria, sop., ch., orch. (1959); 7 Répons des ténèbres, male ch. and orch. (1962).
piano: 3 mouvements perpétuels (1918); 5 Impromptus (1920); 10 Promenades (1924); Suite, Napoli (1925); Pastourelle (1927); 2 Nouvellettes (1927--8); 8 Nocturnes (1929--38); 12 Improvisations (1932--42); Sinfonietta (1935); Les Soirées de Nazelles (1936); Intermezzo in Ab (1944); Improvisation in D: Hommage à Edith Piaf (1960).
piano and narrator: Histoire de Babar le petit éléphant (1940--5).
piano (4 hands): Sonata (1918). 2
pianos: Sonata (1953); Elégie (1960).
Chansons de F. García Lorca  
Montparnasse 
songs) (  
Powell, Mel  
illustrée  
for v. or instr. or ch. (voices and instr. (piano[vn(sms  
vc.,  
apprenti  
operas  
Cons., from 
many articles on contemporary mus. and trans. Berg's writings into Fr. Has taught at 
Boulez, Stockhausen, and Berio. Comp. his first elec. work in Cologne, 
Pousseur, Henri (b Malmédy, Belg., 1929). Belg. composer. Studied Liège Cons. and 
Brussels Cons. 1947--53. Taught mus. at Brussels sch. 1950--60. Influenced by Webern, 
Boulez, Stockhausen, and Berio. Comp. his first elec. work in Cologne, 1954. Has written 
many articles on contemporary mus. and trans. Berg's writings into Fr. Has taught at 
Darmstadt. Prof. of mus., State Univ. of NY at Buffalo, 1966--8. Prof. of comp., Liège 
Cons., from 1971. Works incl.:  

**operas:** Votre Faust (1961--7); Die Erprobung des Petrus Hebraicus (1974).  
orch: Phonèmes couleurs croisées (1967); Les Éphémérides d'Icare II (1970); Icare 
aprenti (1970); L'Effacement du Prince Igor (1971).  
electronic and tape: Scambi (1957); Rimes pour différentes sources sonores (1958--9); 3 
chamber music: Quintet in mem. Anton Webern (1955); Répons (1960, re-composed 1965); 
Ode, str. qt. (1960--1); Madrigal II, fl., vn., viola da gamba, cembalo; Madrigal III, cl., vn., 
piano[nm(sms): Mobile, 2 pf. (1956--8); Caractères (1961); Apostrophes et 6 Réflexions 
(1964--6).  
voices and instr.: Miroir de votre Faust, pf., sop. ad lib. (1964--5); Mnemosyne 1, monody 
for v. or instr. or ch. (1968); Chronique berlinoise, bar., pf. quintet (1976); Chronique 
illustlée, bar., orch. (1976); Tales and Songs from the Bible of Hell, vv., tape, and live elec. 

Powell, Mel (b NY, 1923). Amer. composer and pianist. Pianist and arr. for Benny 
Goodman and Glenn Miller bands. Studied comp. with Wagenaar and J. Schillinger in NY


pp,ppp, etc. Abbreviations for Pianissimo, very soft.

P.R., In Fr. org. mus., abbreviation for Positif-Récit, i.e. Choir-Swell (Swell to Choir coupler).


Praeludium. (Lat.). Prelude. Title of popular orch. work by Järnefelt first played in Eng. 1909.

Praetorius. Latinized form of Schulz or Schultz adopted by several Ger. musicians in 16th and 17th cents. Among them are: Hieronymus Praetorius (b Hamburg, 1560; d Hamburg, 1629). Comp. church mus., wedding songs, etc., much of it pubd. in 5 vol. Opus musicum novum et perfectum (1622--5). Michael Praetorius (b Kreuzberg, 1571; d Wolfenbüttel, 1621). Prolific composer and important mus. historian. Began career as organist, 1604, to Duke of Brunswick. His Syntagma musicum (1614--20, 3 vols.) is a wide survey of mus., the 2nd vol. being a prime source of information on mus. instr. of the time.

Prague Symphony. Nickname of Mozart's Sym. No. 38 in D (K504) comp. 1786 and f.p. during Mozart's visit to Prague in 1787. In 3 movements.

Pralltriller. (Ger.). Upper Mordent. See Mordent.


Precentor (Lat.). First singer. Ecclesiastical official, in charge of vocal mus. in Anglican caths.


Precipitato, Precipitoso, etc. (It.). Impetuously.

Pre-Classical. Term applied to composers such as C. P. E. Bach who are considered to be later than baroque and leading to the 'classical' style of Haydn, Mozart, etc. Prelude. A piece of mus. which precedes something else, e.g. preceding a fugue; forming first movement of a suite; orch. introduction to opera. Also a self-contained short piece for pf., as those by Chopin, Rakhmaninov, Debussy, etc.

Préludes. 2 books of pf. pieces by Debussy. Book I (1910): (1) Danseuses de Delphes (Dancing Women of Delphi), suggested by a pillar in the Louvre on which are sculptured 3 Bacchantes; (2) Voiles (Sails); (3) Le Vent dans la plaine (The wind in the plain); (4) Les Sons etles parfums tourment dans l'air du soir (Sounds and perfumes in the evening air); (5) Les Collines d'Anacapri (The hills of Anacapri); (6) Des Pas sur la neige (Footsteps on the snow); (7) Ce qu'a vu le vent d'Ouest (What the west wind saw); (8) La fille aux cheveux de lin (The girl with the flaxen hair), suggested by a poem of Leconte de Lisle; (9) La Sérénade interrompue (The interrupted serenade), Spanish in its idioms; (10) La Cathédrale engloutie (The submerged cathedral), based on the legend of the cath. of Ys, with its bell-tolling and chanting under the sea; (11) La Danse de Puck (Puck's dance); (12) Minstrels----Negro or music-hall type. Book II (1912--13): (1) Brouillards (Mists); (2) Feuilles mortes (Dead leaves); (3) La Puerta del Vino----name of famous gate of Alhambra; (4) Les Fées sont d'exquises danseuses (Fairies are exquisite dancers); (5) Bruyères (Heaths); (6) General Lavine----eccentric----Paris mus.-hall performer; (7) La Terrasse des audiences du clair de lune (Terrace of Moonlight Audiences); (8) Ondine----the water-spirit maiden of the early 19th-cent. story of de la Motte Fouqué; (9) Hommage à S. Pickwick Esq., P.P.M.P.C.----with a touch of the Brit. nat. anthem; (10) Canope (Canopic vase), ancient Egyptian cinerary urn; (11) Les Tierces alternées (Alternating 3rds); (12) Feux d'artifice (Fireworks).

Préludes, Les (The Preludes). Symphonic poem by Liszt, comp. 1848, rev. before 1854. Title from one of Lamartine's Nouvelles Méditations poétiques., but mus. was orig. comp. as ov. to Les Quatre Eléments, 4 male chs. with words by J. Autran and orch. by Conradi. Liszt's preface to rev. score states that life is treated as a series of preludes to the unknown after-life.

Preludio (It.). Prelude.

Preparation. Device in harmony whereby effect of discord is lessened: the note in achord which causes the chord to be discordant is sounded in the preceding chord where it is not a cause of discord, i.e. prepared discord. If this course is not followed, the discord is unprepared.

Prepared Piano. A pf. in which the strs. have been 'doctored' in various ways to produce abnormal tone-qualities. Introduced by Cage for his Bacchanale (1938).
**Pressando, pressante** (It.), **pressant** (Fr.). Pressing on, **accelerando**. Sometimes the Fr. infinitive **presser** is used.

**Prestant.** Org. stop, same as **Principal** in Brit. and Amer. instr.

**Presto** (It.). Quick. **Prestezza**, quickness; **prestante**, quickly; **prestissimo**, very quick; **prestissimamente**, very quickly.


Prick-song. Old Eng. term (prick = mark) for mus. which was written down, i.e. 'pricked' instead of being extemporized or traditional (as plainchant).


Prigioniero, Il (The Prisoner). Opera in prol. and 1 act by Dallapiccola, comp. 1944--8, to lib. by composer after Villiers de L'Isle Adam's La Torture par l'espérance (1883) and Charles Coster's La Légende d'Ulenspiegel et de Lamme Goedzak. F.p. It. radio 1949. Prod. Florence 1950, NY 1951, London 1959. Prima Donna (It.). First lady. Orig. the chief woman singer in an opera cast, but term has been generalized to mean a leading woman singer. Thus, for orig. meaning, one has to use term prima donna assoluta, 'the absolute first lady'. The same process has occurred in ballet with prima ballerina assoluta.


Primo, Prima (It.). First. Hence primo, top part in pf. duets; primo uomo, prin. male singer in opera (orig. the leading castrato); prima vista, first sight; tempo primo, sametempo as at beginning; come prima, as at first; prima volta, first time.


Principal. (1) Leading player of orch. section, e.g. 'prin. cl.', 'prin. hn.', etc. (2) Singer who takes main parts in opera---'prin. ten.', meaning ten. who sings prin. roles, not the chief tenor. (3) Open diapason org. stop of 4' length on manuals or 8' on pedal.

Principale (It.). (1) Great Org. (2) Type of 17th- and 18th-cent. tpt. part.


Prise de Troie, La (The Capture of Troy). Part I (Acts 1 and 2) of Berlioz's opera Les Troyens.

Prisoner, The (Dallapiccola). See Prigioniero, Il.


Prix de Rome. Prizes awarded annually since 1803 by Institut de France to candidates selected by competition from comp. students at Paris Cons. First prize (Grand Prix de Rome) entitles winner to live in Rome for 4 years at Villa Medici (Fr. Acad.) while engaging in study and creative work. 2nd prize is a gold medal. Exam. takes place en loge (in isolation); candidates must set to mus. a cantata on a given subject. Jury's verdict must be ratified by entire Académie des Beaux-Arts. Among winners have been Berlioz (1830), Gounod (1839), Bizet (1857), Massenet (1863), Debussy (1884), and Charpentier (1887). Ravel's failure to win was subject of famous scandal. Belg. awards prize of same name and does not insist upon residence in Rome. An Amer. Prix de Rome was instituted in 1905, the winner to reside at the Amer. Acad. in Rome. No award was made until 1921 (Sowerby). Fr. competition suppressed 1968; promising young composers etc. now sent to Rome on teachers' recommendations.


Procesión del Rocio, La (The Procession of Rocio). Symphonic poem in 2 parts by Turina, 1913. (The Rocio is a place of pilgrimage near Seville.)


**Prodaná Nevesťá** (Smetana). See *Bartered Bride, The*.


**Programme Music.** Instr. mus. which tells a story, illustrates literary ideas, or evokes pictorial scenes. Though the term originated with Liszt, illustrative mus. has existed for as long as mus. itself. Beethoven's *Pastoral Symphony* is a well-nigh perfect example of mus. which is both illustrative and satisfying purely as mus. In the 19th cent., composers such as Berlioz, Liszt, Tchaikovsky, and R. Strauss lent the full resources of the sym. orch. to this form of mus. art in works such as the *Symphonie fantastique, Romeo and Juliet*, and *Don Quixote*. The precept, once widely propagated, that 'absolute mus.' was, *ipso facto*, superior to 'programme mus.' is now, happily, outdated.

**Progression.** The motion of one note to another note or one chord to another chord, in logical progression.

**Progressive Tonality.** Beginning a symphonic movement in one key and ending it in another, as in certain works of Nielsen and Mahler.


**Prohaska, Jaro** (*b* Vienna, 1891; *d* Munich, 1965). Austrian bass-bar. Studied Vienna. Member of Vienna Boys' Choir 1898--1906. Opera début Lübeck 1922. Nuremberg Opera 1925--31, Berlin State Opera 1931--52, Bayreuth Fest. 1933--44. Famous interpreter of Wagnerian roles of Sachs, Wotan, and Amfortas. Retired 1959. Dir., opera school of West Berlin Musikhochschule 1952--9, having taught there from 1947. Hermann Prey among his pupils. Prokofiev, Sergey (*Sergeyevich*) (*b* Sontsovka, 1891; *d* Moscow, 1953). Russ. composer and pianist. Was taught pf. at age 3 by his mother, who encouraged him to compose (he wrote an opera at age 9). Studied with Glazebrook 1902. Entered St Petersburg Cons. 1904, studying harmony and counterpoint with Lyadov and orch. with Rimsky-Korsakov. Later studied pf. with Anna Essipova and cond. with Tcherepnin. Comp. and pubd. several works while student, incl. 2 pf. sonatas and first pf. conc. Visiting London in 1914 he met Diaghilev, who commissioned a ballet from him (the war upset this plan and the mus. survives as the *Scythian Suite, Ala and Lolly*). In 1917 he comp. his first sym., the *Classical*, a superb 20th-cent. reincarnation of Haydn. After its f.p. in Petrograd in 1918 he left Russia for USA, appearing in NY as solo pianist in his own works. His opera *Love for Three Oranges* was commissioned by Chicago Opera, perf. 1921. From 1920 he made his home in Paris, writing 3 ballets for Diaghilev, and having several of his works perf. at the orch. concerts cond. Koussevitzky, another Russ. exile. Never fully at home in the W., Prokofiev returned to Russia in 1933, choosing an inopportune moment when the doctrine of 'socialist realism' in the arts had just been propounded. He found an outlet for his particular gifts in film mus.---brilliant scores for *Lieutenant Kijé* and *Alexander Nevsky*---and ballet (*Romeo and Juliet* and, later, *Cinderella*), In 1941 he began work on his most
ambitious opera, *War and Peace*, and in 1944 wrote his richest and most heroic sym., the 5th. In spite of its success, he was among those in 1948 condemned for 'formalism' and was compelled to 'confess' his shortcomings in an open letter to the Union of Soviet Composers. Though regarded as impossibly dissonant and avant-garde in his youth, Prokofiev can now be seen as in the direct line of Russ. comps., embodying the bold and colourful strokes of 19th-cent. nationalists into a 20th-cent. style strongly marked by its brittle wit and capacity for pungent dramatic characterization. Like Walton and Poulenc, he was fundamentally aromaticist melodist and his style is formed like theirs from a reconciliation of the two strains in his personality, the tough, astringent modernist and the lyrical traditionalist. He was successful in a wide range of works: *War and Peace* is a great opera on the largest scale, the syms. and concs. are fine mus., at least 3 of his ballets are masterpieces, the pf. sonatas are crucial to the 20th-cent. pf. repertory; and in *Peter and the Wolf* he created the most enduring, touching, and instructive of young persons' guides to the orch. Prin. works:


13); 10 Pieces, Op. 12 (1908--13); Sarcasms, Op. 17 (1912--14); Visions fugitives, Op. 22
(1915--17); Tales of the Old Grandmother, Op. 13 (1918); 2 Sonatines, Op. 54 (1931); 10
Pieces from Romeo and Juliet, Op. 76 (1937).
songs: The Ugly Duckling, Op. 18 (1914); 5 Poems, Op. 23 (1915); 5 Songs to words of
Anna Akhmatova, Op. 27 (1916); 5 Melodies Without Words, Op. 35 (1920); 7 Songs, Op.
79 (1939).
film and theatre music: Lieutenant Kijé (1934); Queen of Spades, Op. 70 (1936); Eugene
Onegin, Op. 71 (1936); Boris Godunov, Op. 74 (1936); Alexander Nevsky (1938); Ivan the
Terrible (1942--5).

Prolation. (1) Division in medieval mensural notation of the whole-note (semibreve) into 3
smaller time-units (major prolation) or 2 (minor). (2) Work for orch. by Maxwell Davies,
1959.

Promenade Concerts. Literally, concerts at which the audience can walk about, but in
modern usage concerts at which a section of the audience stands. First Eng. promenade
concerts were held in London 1838 under title `Promenade Concerts à la Musard' (Musard
was the leader). Later concerts on similar lines were promoted by Jullien, Balfe, Mellon, and
These still continue. They have been sponsored by BBC since 1927, since when majority of
concerts have been given by BBC S.O. After Wood died in 1944, Malcolm Sargent became
prin. cond. in 1948, but after his death in 1967 no single cond. dominated. The `Proms', held
in the Royal Albert Hall and other venues for 8 weeks from mid-July each year are in effect
an enormous mus. fest., embracing semi-staged opera perfs. and chamber mus. Several
orchs. take part, each concert is broadcast, and several are televised. The Last Night has
become a traditional feature of Brit. life, especially the 2nd half in which the audience
enthusiastically join in the perfs. of Elgar's Land of Hope and Glory, Parry's Jerusalem,
and Wood's Fantasia on British Sea-Songs. Various other orchs., e.g. the Hallé, CBSO, and SNO, give their own series of promenade concerts.

Prometheus, Symphonic poem by Liszt. Orig. comp. (and orch. by Raff) 1850 as prelude to
a setting of chs. from Herder's Prometheus Unbound. Re-scored by Liszt 1855.

43, comp. 1800--1 (ov., introduction, and 16 nos.), f.p. Vienna 1801, choreog. Salvatore
Viganò. Beethoven used 2 themes from the finale of the ballet in other works, viz. 1. A
theme in G major appears as No. 11 of the 12 Kontretänze for orch., WoO 14. 2. A theme in
Eb major is used as No. 7 of the 12 Kontretänze, WoO 14; as the theme of the Piano
Variations(Eroica) Op. 35; and as the main theme of the finale of Symphony No. 3 (Eroica)

Prometheus, the Poem of Fire (Prometei, Poema Ogyna). Symphonic poem in F# by
Skryabin, Op. 60, for orch. with pf., optional ch., and `kbd. of light' (projecting colours on to
of light').

Prometheus Unbound, Scenes from Shelley's. Work by Hubert Parry for soloists, ch., and

Prophète, Le (The Prophet).Opera in 5 acts by Meyerbeer to lib. by Scribe. Prod. Paris and
London 1849, New Orleans 1850.

Proportion. Conception in medieval mus. theory of relationship between vibration nos. of
notes and also between their time-signatures in mensural notation expressed by fractions.
Proportionate (proportional) Notation. In 20th-cent. mus. a graphic method of indicating durations, i.e. instead of traditional notation, the horizontal spacing of symbols represents the intended length of durations.

Proorz, Proportz (Ger.). Same as Nachtanz.

Prosa, Prose. In the Christian church service, the earliest sequences (types of hymn sung to special melodies) were in prose, and this term is sometimes still used instead of sequence. Proses Lyriques (Lyrics in prose). 4 songs for v. and pf. by Debussy to his own texts. Comp. 1892--3. Titles are: De Rêve (Of a dream), De Grève (About the Shore), De Fleurs (About flowers), De Soir (About evening).

Protest Song. Term which gained currency (first in USA) in 1960s for song which voiced feelings of protest about some social injustice, real or imagined, or about some int. event which aroused strong emotions, e.g. Amer. part in Vietnam war. Among the prin. singers of the genre were Bob Dylan and Joan Baez.


Provenzale, Francesco (b Naples, c.1626; d Naples, 1704). It composer and teacher. Wrote first opera, Il Ciro, for Naples 1653. For its Venice prod. a year later, Cavalli wrote additional mus. Became choirmaster to City of Naples in 1665 and was teacher at a Naples Cons. from 1663--75, these posts leading to a diminution of his operatic activities. Head of mus. staff at Cons. of S. Maria della Pietà dei Turchini, 1675--1701. Forerunner of Neapolitan sch. of operatic and vocal composers.


Prozession (Procession). Comp. by Stockhausen, 1967, for tam-tam, va., electronium, pf., 2 microphones and controls, 2 filters: 6 players. The players are instructed to play `events' from other Stockhausen works, i.e. Mikrophonie I, Gesang der Jünglinge, Kontakte, Momente, Telemusik, Solo, and Klavierstücke I--XI.

Prussian Quartets (Mozart). See King of Prussia Quartets.


Ps. Short for Ger. Posaunen, i.e. tbs.

Psalm. Hymn acc. by harp or other str. instrs. But by the term is generally understood the Old Testament Book of Psalms. In Christian church services these are sung antiphonally to various chants. Verse paraphrases of the psalms are known as metrical psalms. There are countless settings of individual psalms by composers from Bach to Britten (and by earlier and later composers).

Psalmody. Study of the psalms or of the tunes used for metrical psalms.

Psalter. A collection of Eng. verse paraphrases of the psalms, intended to be sung. Miles Coverdale pubd. a coll. in 1539. The Sternhold and Hopkins coll. appeared in 1549 and was completed by 1564. Other famous psalters were those by John Day, Este, Ravenscroft, Playford, and Tate and Brady.

Psaltery. Medieval str. instr., played by plucking with a plectrum or the fingers, trapeze-shaped, and usually strung horizontally over a sound-board. Had sweet, pure tone. Can be played with bow. Tavener scores for 4 bowed psalteries in *Toward the Son* (1982).

Psaume (Fr.). Psalm.

Puccini, Giacomo *(b Lucca, 1858; d Brussels, 1924).* It. composer. 5th of a line of It. church musicians. Organist at local church. Entered Milan Cons. 1880, studying comp. with Bazzini and Ponchielli. Showed bias towards symphonic works, but Ponchielli sensed his pupil's operatic potentiality and persuaded him to enter Sonzogno 1-act opera competition with *Le Villi*. Rejected by the jury, the work was admired by Boito and prod. Milan, 1884. It was heard by Verdi's publisher, Ricordi, who commissioned an opera from Puccini. *Edgar*, when it appeared in 1889, was a failure, but Ricordi's faith was justified in 1893 by *Manon Lescaut*, in which the mature Puccini is already evident in the ardent and profuse melodic mastery which distinguishes the work. Strangely, Puccini's next opera, *La Bohème*, prod. Turin 1896, was at first less successful than *Manon*, but it soon became what it remains, probably the most popular and generally beloved opera ever written, a masterpiece of characterization, sentiment, and craftsmanship. Power of characterization also marked his next opera, *Tosca*, based on a Sardou play. *Madama Butterfly* was his most successful psychological character-study and requires exceptional vocal and histrionic skill from the sop. who sings the heroine. The work was a failure at its Milan première, but Puccini re-cast it in 3 acts for Brescia 3 months later, where it was acclaimed as a triumph and has since almost rivelled *Bohème* in popularity. *Butterfly* was set in Japan and was based on a play by Belasco, who was author of the Amer. melodrama *The Girl of the Golden West* which became Puccini's next opera (*La fanciulla del West*). This was prod. at the NY Met. in 1910 but has never attained a popularity equal to its predecessors although on closer acquaintance the mus. is revealed as of very high quality. Similar re-assessment is due to *La rondine* (Monte Carlo 1917). Nothing illustrates Puccini's instinctive theatrical skill more remarkably than the success with which he achieved the difficult feat of combining 3 contrasting 1-act operas in *Il trittico* (Triptych): a thriller in *Il tabarro*, a sentimental tragedy in *Suor Angelica*, and a comedy in *Gianni Schicchi*. For his next opera Puccini selected a lib. inspired by Gozzi's play *Turandot*. But he died of cancer before he could complete the duet which was planned as the climax of the work. It was completed skilfully by Alfano and the opera has held its place despite this anti-climax because of the superb mus. earlier in the opera and because the part of the cruel Princess Turandot is a glorious gift to dramatic sophs. Puccini lacks the nobility of Verdi, but few opera composers can rival him in dramatic flair and skill. He is sentimental but it is a sentimentality to which millions are glad to respond. His sense of characterization was highly developed and his genius for orchestration enabled him with a few notes to hold an audience in the palm of his hand. Most of his operas contain a heroine in whom there are elements of the 'little girl', and there is a streak of sadistic cruelty which also marred the personality of the man himself. He continued to develop as an artist and to respond to contemporary influences, from Debussy to Schoenberg. Prin. works:

**operas:** *Le Villi* (*The Wilis*) (first, one-act, version, 1883; 2-act version, 1884); *Edgar* (4-act version, 1884--8; 3-act version 1892, rev. 1901, 1905); *Manon Lescaut* (1890--2); *La Bohème* (1894--5); *Tosca* (1898--9); *Madama Butterfly* (2-act version, 1901--3; 3-act version, 1904; further cuts and rev., 1906); *La fanciulla del West* (1905--10); *La rondine* (The Swallow) (1914--16); *Il trittico* (*Il tabarro, Suor Angelica, Gianni Schicchi*) (1913--18); *Turandot* (1920--6, last scene completed by Alfano).

**choral:** *Messa di Gloria* in A, for sop., ten., bar., ch., and orch. (1880).

**orch:** *Preludio sinfonico* (1876); *Capriccio sinfonico* (1883).
chamber music: *Crisantemi*, str. qt. (1890); 3 *Minuets*, str. qt. (1892, nos. 1 and 3 rev. 1898).

Pugnani, Gaetano (*b* Turin, 1731; *d* Turin, 1798). It. violinist and composer. Travelled widely 1754--70, staying for long spells in Paris and London. Returned to Turin as orch. leader and teacher. His pupils incl. Viotti. Comp. operas, cantatas, ballets, vn. conc., 20 vn. sonatas, 6 str. qts., and other works. A *Praeludium and Allegro* said to have been arr. from Pugnani by the violinist Kreisler was admitted by Kreisler in 1935 to be entirely his own work.


Pulcinella._ Ballet, with song, in 1 act by Stravinsky, comp. 1919--20, to lib. and choreog. by Massine. For sop., ten., bass, and small orch. Prod. Paris 1920. The mus., comprising 18 items, is a re-comp. of works by Pergolesi, though at least one item is a false attrib. Also suite of 8 movements for small orch., c.1922, rev. 1947. The *Suite italienne* for vc. and pf. (1932) comprises 5 movements from *Pulcinella*, and the version for vn. and pf. (c.1933) has 6.

Pulitzer Prize._ Prizes in Amer. journalism, letters, and mus. awarded since 1943 under will of the publisher Joseph Pulitzer (1847--1911). Administered by Columbia Univ., NY. Mus. prize (for comp.) incl. award of $500, and earlier a travelling scholarship of $1,500 was given to a student to enable him or her to study in Europe. Since 1970 mus. critics have been eligible for award for criticism.

Pult (Ger., plural *Pulte*). Orch. mus. stand (shared by 2 performers, such as violinists, playing the same part). *Pultweise*, deskwise, i.e. in order of the players' desks.


Punta (It.). Point. *A punta d'arco*, with the point of the bow.

Punto coronato, Punto d'organo (It.). The pause sign ;Yr.


Purcell, Edward (Cockram) (really Edward Purcell Cockram) (*d* 1932). Eng. composer best known for song *Passing by.*
Purcell, Henry (b London, 1659; d London, 1695). Eng. composer and organist. Son of Thomas Purcell, one of the King's musicians. Boy chorister of Chapel Royal. Studied with Humfrey and Blow. In 1674 he was appointed tuner of Westminster Abbey org. and at 18, in 1677, he succeeded Matthew Locke as 'composer to the King's violins' (a str. band of 24 players). He succeeded Blow as organist of Westminster Abbey in 1679. In the following year he pubd. the superb Fantasias for strs., written for his private enjoyment and not for the royal band. From 1680 Purcell began to compose the long series of 'welcome odes' and other official choral pieces, his music by far transcending the doggerel of the words. In that year, too, he comp. the first of the incidental mus. he wrote for the London th., for plays by Dryden, Congreve, Shadwell, Brady, Behn, etc. In 1682 he became one of the 3 organists of the Chapel Royal and in 1683 pubd. his sonatas in 3 parts (2 vn., and bass, with organ or hp.), in the preface to which he admitted that he had attempted a 'just imitation of the most fam'd Italian masters'. In 1685 his anthem My Heart is Inditing was comp. for the coronation of James II and 4 years later he was involved in the coronation of William III. In 1689 his only opera, Dido and Aeneas, was perf. at Josias Priest's boarding-school for girls at Chelsea. In the last few years of his life, Purcell was increasingly prolific, composing some of his greatest church mus. such as the Te Deum and Jubilate in D. In 1695, for Queen Mary's funeral, he comp. an anthem (Thou knowest, Lord, the Secrets of our Hearts), 4 canzonas for brass, and 2 elegies, which are among his most masterly works and were used for his own funeral later the same year. Purcell's position as amongst the greatest of Eng. composers was acknowledged in his lifetime, but it was not until the bicentenary of his death that this judgment came to be accepted by later generations. The work of the Purcell Soc. and of composers such as Holst and Vaughan Williams helped to rehabilitate him, and Benjamin Britten of a later generation paid him the compliment of imitation and also restored many of his works to the concert-hall, aided by the 20th-cent. revival of interest in perf. the mus. of Purcell's time in authentic style. Purcell's brilliance of invention, his sense of drama, and the 'common touch' which endeared him to his contemporaries (both musicians and non-musicians) give his mus. freshness and immediacy. In Dido and Aeneas, he comp. the first great Eng. opera and set a new standard of sensitivity to words and word-rhythms in addition to displaying rare depths of emotion. Yet it is in the instrumental works that the real genius of Henry Purcell dwells. Prin. works:

**opera:** Dido and Aeneas (1689).

**semi-operas:** The Prophetess, or The History of Dioclesian (1690); King Arthur, or The British Worthy (1691); The Fairy Queen (1692); The Indian Queen (1695); The Tempest, or The Enchanted Island (?1695. See Weldon, John).

**incidental music:** Theodosius, or The Force of Love (1680); Amphitryon (1690); Distressed Innocence (1690); The Indian Emperor (1691); The Libertine (?1692); The Double Dealer (1693); Timon of Athens (1694); The Comical History of Don Quixote (1694--5); The Married Beau (1694); Abdelazer (1695); The MockMarriage (1695); Bonduca, or The British Heroine (1695); The Spanish Friar (1694--5). (See also Songs from Theatre Music, below.)

**choral:** Behold, I Bring you Good Tidings, Christmas anthem (1687); Come ye sons of art, ode for Queen Mary's birthday (1694); Elegy on the death of Queen Mary (1695); Jehovah, quam multi, motet; Jubilate Deo in D (1694); Let God arise (1679); Magnificat and Nunc Dimittis in G minor; My Beloved Spake (c.1680); My Heart is Inditing, anthem (1685); Now Does the Glorious Day Appear, ode for Queen Mary's birthday (1689); O God, thou art my God, anthem (1682); O God, thou hast cast us out, anthem (1682); O Lord God of hosts, anthem (1682); O Sing unto the Lord (1688); Ode for St Cecilia's Day (1683--92); Rejoice in the Lord Alway, the Bell anthem (1685); Remember not, Lord, our offences, anthem (1682); Te Deum in D (1694); They that go Down to the Sea in Ships, anthem (1685); Thou knowest, Lord, the Secrets of our Hearts, anthem (Queen Mary's Funeral Music, 1695); Thy Word is a Lantern, anthem (c.1694).

**songs from theatre music:** Cinthia frowns whene'er I woo her (Distressed Innocence, 1690); O Let me Weep; Turn then thine Eyes (The Fairy Queen, 1692); I Sighed and owned
my Love (The Fatal Marriage, 1694); I Attempt from Love’s Sickness to Fly (The Indian Queen, 1695); Fairest Isle, all Isles Excelling; Shepherd, Leave Decoying (King Arthur, 1691); Nymphs and Shepherds (The Libertine, 1692); No, Resistance is but Vain (The Maid’s Last Prayer, 1693); Man is for the Woman Made (The Mock Marriage, 1695); Music for a while (Oedipus, 1695); My Dearest, my Fairest; Sweeter than Roses (Pausania, 1695); Arise ye Subterranean Winds; Halcyon Days; See, see, the Heavens Smile (The Tempest, 1695).

songs: Ah Cruel Nymph; Fly Swift, ye Hours; The Father brave; I Lov’d fair Celia (1694); I Vowed to Die a Maid; If Music be the food of Love (3 versions 1692, 1693, 1695); Lord, What is Man? (1693); Love Arms himself in Celia’s Eyes (1695); Love, thou art Best; Lovely Albina (1695); Morning Hymn; Now that the Sun hath Veiled his Light (Evening Hymn, 1688); Queen’s Epicedium; Sleep, Adam, sleep (1683); Tell me some Pitying Angel (The Blessed Virgin’s Expostulation, 1693); What a Sad Fate is Mine; When Night her Purple Veil.

instrumental: Strings, without continuo: Chacony in G minor, 4 parts; 3 Fantasias, 3 parts (1680); 9 Fantasias, 4 parts (1680); Fantasia upon 1 note, 5 parts; In Nomine, 6 parts; In Nomine, 7 parts; Pavan in G minor, 4 parts. Strings, with continuo: Fantasia on a ground in D, 4 parts; Overtures in G, 4 parts; in D minor, 4 parts; in G minor, 5 parts; 12 Sonatas of 3 parts (1683); 10 Sonatas of 4 parts (pubd. 1697); Sonata in G minor; Suite in G major; Sonata in D for tpt., strts., continuo; Symphoniae sacrae, viol and organ; Trumpet Tune and Air. Brass: March and Canzona for 4 tbs. (Queen Mary’s Funeral Music, 1695).

keyboard: Suites for hpd. (pubd. 1696): No. 1 in G, No. 2 in G minor, No. 3 in G, No. 4 in A minor, No. 5 in C, No. 6 in D, No. 7 in D minor, No. 8 in F; Musick’s Handmaid (1689) in 2 parts (No. 9 of part 2 is New Irish tune in G, Lilliburlero); Air in D minor; Fanfare in Bb; Ground in D minor; Hornpipe in E minor; Pavans in A minor and G; Round in D; Toccata in A minor.

organ: Voluntary on the Old 100th; Voluntary in G.


Putnam’s Camp. 2nd movement of Ives’s Three Places in New England for orch., sometimes played separately.


1908. Prof. of org., RMCM from 1893. Dean of Faculty of Mus., Manchester Univ. 1908. Wrote church mus. and Lancashire dialect songs.


Q

Quadrat (Ger.). Natural sign (nat.).

Quadrille. Type of square dance popular at court of Napoléon I in early 19thcent. In 5 sections (4 of 32 bars each and finale), varying in time-signature from 6 :8 to 2 :4, the mus. being selected from popular tunes, operatic arias, and sometimes sacred works. Elgar composed a series of quadrilles for use by the band which he cond. for staff dances at a lunatic asylum (1879--84).

Quadruple Counterpoint. Counterpoint in which 4 vv. are concerned, which are capable of changing places with each other, thus making 24 positions of the v. parts possible.

Quadruple-Croche (Fr.). Quadruple-hook. Hemidemisemiquaver, or 64th note.

Quadruplet. A group of 4 notes, of equal time-value, written to be played in the time of 3. See Irregular rhythmic groupings.

Quadruple Time. See Time-signature.

Quail. Toy instr. which imitates the cry of the quail; used in `toy symphonies'. Beethoven imitated the quail in his Pastoral Symphony but using normal instrs.

Quantz, Johann Joachim (b Oberscheden, Hanover, 1697; d Potsdam, 1773). Ger. flautist and composer. Began mus. training 1708. In 1718 was oboist in Polish King's orch. in Dresden and Warsaw, becoming flautist after study with Buffardin. Studied counterpoint with Gasparini in Rome, 1724. Engaged 1728 as teacher in Dresden of Crown Prince Frederick of Prussia; in 1741, when Frederick became King, entered royal service as court composer, chamber musician, and dir. of royal concerts. Added 2nd key to fl. and invented sliding tuning device. Wrote comprehensive method on fl.-playing (1752 and many subsequent edns.). Comp. 300 fl. concs. and 200 other comps. involving fl., mostly for the use of his royal patron.

Quartal. Medieval or modern term for harmony in which chords are constructed on basis of superimposed 4ths.

Quarter Note. The note ;Ya as a time-value, called in Eng. the crotchet, although the Amer. usage is gaining wider currency. Quarter-note rests are notated ;Yl or ;Ym. Quarter-Tone. An interval of half a semitone (24 quarter-tones to the octave). Introduced into Western mus. in 20th cent. but poses special problems of notation. Some composers who have written in quarter-tones have built special pfs., e.g. Hans Barth and Alois Hába. Boulez, Stockhausen, and other avant-garde serial composers have used quarter-tones.

Quartet (Fr. quatuor; Ger. Quartett; It. Quartetto). A comp. for 4 vv. or instr. or the 4 singers or performers who sing or play such comps. (e.g. Chilingirian Qt.). In the case of perfs., qt. usually implies a str. qt., i.e. 2 vn., va., vc. But there are also pf. qt. (pf. and 3
 bowed instr.), ob. qt. (ob. and 3 bowed instr.), etc. In opera, a qt. is for 4 solo vv. (e.g. in the last act of Rigoletto). The vocal qt. for unacc. vv. has existed since mid-15th cent.

Quartetto Italiano. It. string quartet formed in 1945, making début at Carpi as Nuovo Quartetto Italiano. Noted for playing its repertory from memory, each piece being most carefully prepared. Outstanding in Debussy, Ravel, and Beethoven. Frequent international tours. Members are Paolo Borciani (b Reggio Emilia, 1922), Elisa Pegreffi (b Genoa, 1922), Piero Farulli (b Florence, 1920; he replaced Lionello Forzanti in 1946), and Franco Rossi (b Venice, 1921).

Quartettssatz (Quartet movement). Title given to a movement in C minor by Schubert (D 703, 1820) intended for str. qt. which was never completed.

Quartfagott (Ger.). Medieval bn. pitched a 4th lower than normal.

Quartflöte (Ger.). Small fl. tuned 4th above concert fl.

Quasi (It.). As if, almost. Thus, sonata quasi fantasia, sonata almost like a fantasia.

Quattro (It.). Four. Quattro mani, four hands; quattro voci, four vv.

Quattro pezzi sacri (Four Sacred Songs). Composite title for 4 short works for ch. and orch. by Verdi (1888--97): Ave Maria, Stabat Mater, Te Deum, Laudi alla Vergine Maria.


Quatuor pour la fin du temps (Quartet for the end of time). Qt. by Messiaen for pf., cl., vn., and vc., comp. 1940 while Messiaen was in Silesian prisoner-of-war camp Stalag 8A, where it had its f.p., 15 Jan., 1941. Quaver (Fr. croche; Ger. Achtelnote; It. croma). The 8th-note, notated ;Yb (rest notated ;Yn): half value of quarter-note. Queen Mary's Funeral Music. Mus. comp. by Purcell for the Westminster Abbey funeral on 5 Mar. 1695 of Queen Mary, wife of William III, who died of smallpox on 28 Dec. 1694. The mus. comprised two of the sentences from the burial service, which he had set at least 12 years earlier; the anthem Thou knowest, Lord, the Secrets of our Hearts, specially comp.; 2 canzonas for slide tpts. and tbs.; and a March originally written for a scene in Shadwell's The Libertine (?1692), an adaptation of the Don Juan legend. Some of the mus. was perf. in the Abbey in Nov. 1695 for Purcell's funeral.

Queen of Sheba, The (Goldmark). See König von Saba, Die.


Queen's Hall. Prin. London concert-hall, in Langham Place, opened 1893 and destroyed by bombing 1941. First home of Henry Wood Promenade Concerts and scene of many illustrious perf's.


Querelle des Bouffons. See Bouffons, Querelles.

Querflöte (Ger.). Transverse fl.

Queue (Fr.). Tail. Tail or stem of a note, or tail-piece of vn., vc., etc. Piano à queue (Fr.). Grand pf.

Quick-Step. Lively march in \( \frac{2}{4} \), also known as quick march (c.108 steps to the minute). Also a fast version of the foxtrot.


Quilisma (Lat.). Most important of decorative neumes, something like the trill.


Quinault, Jean-Baptiste Maurice (b Verdun, 1687; d Gien, 1745). Fr. composer, actor, and singer. Wrote ballets, divertissements, and intermèdes for Fr. theatre 1714--32, incl. incid. music for Molière's Le bourgeois gentilhomme.


Quinet, Marcel (b Binche, 1915). Belg. composer. Studied Mons Cons. and Brussels Cons. Teacher at latter from 1943. Works include sym., 3 pf. concs., va. conc., Dialogues for 2 pf. and orch., str. qt., chamber opera, and pf. pieces.

Quint. Org. stop sounding a note a 5th higher than key depressed. When on the pedal it is a 10;FN' stop designed to be used in conjunction with 16' stop, producing effect of 32' stop. Quintadenae and quintatön are types of org. stop which sound not only the note of the key depressed but also the note a 12th higher. Also the 4th partial tone of a bell when it is tuned a 5th above the strike note.

Quinte (Fr.). (1) Interval of a 5th. (2) Obsolete Fr. name for va. (orig. ten. viol with 5 str., pitched 5th lower than vn.). Quintet (Fr. quintette, quintuo; Ger. Quintett; It. quintetto). Comp. for 5 instr. or vv., or the singers or players who perform such comps. In vocal music usually 2 sop., alto, ten., and bass (there are many 5-part madrigals). A str. quintet is usually 2 vns., 2 va., and vc., but sometimes (as in most of quintets by Boccherini and in those by Schubert and Vaughan Williams) for 2 vns., va., and 2 vc. A pf. quintet is usually for pf., 2 vns., va., vc., but note that Schubert's 'Trout' Quintet is for pf., vn., va., vc., db. There are also cl. quintets, ob. quintets, etc. The customary wind quintet is for fl., ob., hn., cl., bn., but
Elgar's wind quintets are for 2 fl., ob., cl., bn. There are also operatic quintets, the most famous occurring in Act 3 of Wagner's *Die Meistersinger von Nürnberg*.

**Quintfagott** (Ger.). Bn. pitched 5th lower than normal.

**Quintole** (quintuplet). Group of 5 notes, or notes and rests, of equal time-value, written to be played in the time of 4 or 3. See *Irregular rhythmic groupings*.

**Quintuple Counterpoint**. Counterpoint in which 5 vv. are concerned, which are capable of changing places with each other, so making 120 positions of the v. parts possible.

**Quintuplet**. See *Quintole*.

**Quintuple Time**. When there are 5 beats to a measure, with prin. accents on 1st, and 3rd or 4th beats according to whether the 5 are a compound of 2 :4 and 3 :4 or of 3 :4 and 2 :4. Famous examples are in Chopin's pf. sonata in C minor, Op. 4, Wagner's *Tristan und Isolde*, Act III, Sc. 2, and Tchaikovsky's 6th Sym. (2nd movement).

**Quodlibet** (Lat.). What pleases. Light-hearted comp. comprising several popular tunes or fragments of tunes ingeniously put together, e.g. finale of Bach's *Goldberg Variations*, where 2 popular melodies of the day, *Ich bin so lang nicht bei dir g'west* (I've been away from you so long) and *Kraut und Rüben* (Cabbage and turnips), are combined within the harmonic outline of the theme.

**Beat**. (1) Unit of measurement of rhythmic pulse of mus. (i.e. waltz has 3 beats to the measure), as indicated in time signature. In [zs4:4 time each quarter-note (crotchet) is one beat, but in more complicated signatures much depends on the tempo selected. E.g. in [zs1:zs82 time there are 12 beats to a measure if taken very slowly, or else one for each dotted crotchet.

**R**

**R.** (1) Abbreviation for right, e.g. R.H., right hand, in pf. mus. (2) Abbreviation for Responsorium in church mus. (Gregorian chant). (3) Abbreviation for ripieno in early orch. mus. (4) Abbreviation for claver de récit, the swell manual, in Fr. org. mus. (5) Abbreviation for ritardando, found particularly in Elgar's scores. (6) In catalogues of works of Vivaldi, abbreviation for Rinaldi or for Ryom (latter usually in form RV).


Race, Steve (b Lincoln, 1921). Eng. pianist, composer, writer, and broadcaster. Studied RAM. Career as jazz pianist followed by success as popular presenter of mus. on radio and tv. Comp. Variations on a Smoky Theme for orch., film mus., and Cyrano de Bergerac for radio.

Rachmaninov. See Rakhmaninov, Sergey.

Racket (Ger. Rackett). Renaissance woodwind instr., forerunner of bn., developed in Ger. in late 16th cent., when it was called Raggett. Had narrow cylindrical bore of 9 parallel channels drilled in wooden or ivory cylinder and connected alternately top and bottom. Existed in 4 types: ten., bass, quint bass, great bass. Ten. was 4;FD" high, great bass just over 12". During latter part of 17th cent., bass racket was redesigned, with wider expanding conical bore, coiled crook inserted at side, central bulbous bell, and new disposition of finger-holes. This instr., in effect a narrow-bore bn., is known as the baroque racket. Modern versions of both Renaissance and Baroque racket available, former with a plastic reed.

Radcliffe, Philip (Fitzhugh) (b Godalming, 1905). Eng. musicologist, composer, and writer. Educated Cambridge Univ. Lecturer in Mus., Cambridge Univ. 1947--72. Composer of str. qt., songs, mus. for Gr. plays. Author of books on Mendelssohn, Schubert pf. sonatas, etc.

Raddoppiare (It.). To double. Hence raddoppiamento, doubling. Radetzky March. March comp. 1848 by Johann Strauss the elder. Radetzky was Austrian field-marshal.

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Radical Bass. Same as fundamental bass; roots of various chords.

Radical Cadence. Any cadence of which the chords are in root position, i.e. the roots of the chords in the bass.

Raff, (Joseph) [fy65,3] Joachim (b Lachen, Switz., 1822; d Frankfurt, 1882). Ger. composer. School-teacher who taught himself pf., vn., and comp. Encouraged by Mendelssohn and Liszt. Orchestrated some of Liszt's works at Weimar. Espoused cause of 'music of the future'. Pf. teacher, Wiesbaden, from 1856. Dir., Hoch Cons., Frankfurt, 1877--82. Taught Amer. composer MacDowell. Prolific and attractive composer whose mus. has enjoyed a modest revival after being almost forgotten except for celebrated Cavatina for vn. and pf. Comps. incl. several operas; oratorio; 11 syms., incl. No. 3 Im Walde (In the Forest), No. 5 Lenore, No. 7 In den Alpen (In the Alps), No. 9 Im Sommer (In Summer); pf. conc., 2 vn. concs., 2 vc. concs., numerous chamber works, songs, transcrs., etc. R;amaga. Indian melodic type, first mentioned in 5th cent.

ad. Various r;Amaga systems have developed over the centuries. A r;Amaga comprises an unchangeable series of notes presented as an ascending and descending scale, some notes being used only in the ascending part, others only in the descending. R;Amagas are assoc.
with moods, e.g. loneliness, bravery, eroticism, and with particular times of day or year, or with certain ceremonial occasions. Ragtime. Early type of jazz, particularly for solo pf., and comp. rather than improvised. Famous exponent and composer of it was Scott Joplin. Popular from c.1895--1920, when other forms of jazz took over, but it had a revival in 1970s, when Joplin's mus. was used for the film _The Sting_. Stravinsky comp. _Ragtime_ for 11 instr. (1918) and _Piano-Rag Music_ (1919). A Rag is a ragtime comp. To rag is to play in ragtime.


Railway Music. Many comps. have reflected interest in railways and railway engines. Perhaps the earliest is Berlioz's _Le chant des chemins de fer_, 1846, which exists in 2 versions: as No. 3 of his 6 _Feuilles d'album_, Op. 19, for v. and pf., and for v. and orch. The cantata version was written for the opening of the Fr. Northern Railway and was perf. at Lille on 14 June, 1846. The text was by Jules Janin. Other works worthy of note are J. Strauss's _Excursion Train Polka_, Honegger's _Pacific_ 231, A. Butterworth's _Trains in the Distance_, Lumbye's _Excursion Train Galop_, and Villa-Lobos's _Little Train of the Caipira_. Britten's song _Midnight on the Great Western_, from _Winter Words_, Op. 52, is also memorable. The first piece of _musique concrète_ by Schaeffer in 1948 was an assemblage of railway noises called _Étude aux chemins de fer_. There are also Vivian Ellis's light orch. piece _Coronation Scot_, commemorating the L.M.S. 1937 'crack' engine, and the delightful Amer. song _Chattanooga Choo-Choo_ by Gordon and Warren. Possibly the film mus. by Britten for _Night Mail_ should also count as railway mus.


- **orch:** _Sinfonia da Camera_, str. (1947); _BalletSuite_ (1950); _Phala-Phala_, dance conc. (1960--1); vc. conc. (1964); _Aequora Lunae_ (1966--7); _Trios and Triads_, 10 trios and perc. (1969--73); _Ploërmel_, winds and perc. (1973); vn. conc. ( _Due canti e finale_ ) (1977); _Concertante_, ob., cl., orch (1981).
- **vocal:** 3 Greek Epigrams, sop. and pf. (1942); _Dance of the Rain_, ten. and guitar (1961); _Ubunzima_, ten. or sop., guitar (1973); _Cycle for Declamation_ (Donne), solo sop., ten., or bar. (1954); _The Bee Oracles_ (E. Sitwell), ten. or bar., fl., ob., vn., vc., hpd. (1969); _Vision and Prayer_, ten. and pf. (1973); _Prayers from the Air_, ten., harp (1974--5).
chamber music: Str. Qt. (1939); Suite for cl. and pf. (1943); va. sonata (1945); 6 Pieces for fl., ob., cl., hn., bn. (1954); Pastoral Triptych, ob. solo (1960); Quanta, ob. and str. trio (1961–2); str. trio (1965–6).

keyboard: Barbaric Dance Suite, pf. (1949); Quin; Dh que, hpd. (1971); Gloriana, org. (1972); Primordial Canticles, org. (1974).


Rakhmaninov, Sergey (Vasilyevich) (b Semyonovo, Starorussky, 1873; d Beverly Hills, Calif., 1943). Russ. composer, pianist, and cond. Entered St Petersburg Cons. 1882; studied pf. with Nikolay Zverev in Moscow, 1885, and began to compose in 1886. Entered Ziloti's pf. class at Moscow Cons. 1888, also studying counterpoint with Taneyev and harmony with Arensky. In 1890 he began to compose his first pf. conc., completing it a year later. In the summer of 1892 he wrote the Prelude in C# minor which became his most celebrated comp. His first opera Aleko was staged at the Bolshoy, Moscow, in 1893 and praised by Tchaikovsky. It was a success, unlike his first Sym. which received a disastrous perf. under Glazunov in St Petersburg in 1897. Rakhmaninov withdrew the work, which was never again played in his lifetime. In 1897–8 he became 2nd cond. of the Moscow Private Russian Opera Co., forming a lifelong friendship with the co.'s then unknown bass Chaliapin. His first professional visit abroad was to London in 1899, where he played 'the' Prelude and cond. his orch. fantasy The Rock. At this time he lost faith in his power of comp., but was helped by hypnosis treatment from Dr Nikolay Dahl, also an amateur musician, who had many talks on mus. with his patient. A few months later Rakhmaninov began his 2nd pf. conc., which was a great success at its f.p. and has remained immensely and rightly popular. Thenceforward Rakhmaninov comp. fluently. He worked simultaneously on 2 operas, The Miserly Knight and Francesca da Rimini, both of which he cond. at the Bolshoy where he was cond. 1904–6. Worried by political unrest in Russia, he moved to Dresden in 1906, beginning work on a 2nd Sym., the f.p. of which he cond. on a visit to St Petersburg in 1908.
His first visit to USA followed in 1909, where he was soloist in the f.p. of his 3rd pf. conc. in NY. He returned to live in Russia, conducting several Moscow Phil. concerts in the 1912-13 season and completing his choral sym. *The Bells*. In 1917 he left Russia for ever and began a new career as int. concert pianist, making America his base. This reduced the time he had for comp. and it was not until 1926 that he completed the 4th pf. conc. he had begun in 1914. The work was played 1927 but was not, and never has been since, a success. After he signed a letter in 1931 attacking the Soviet régime his mus. was banned in Russia until 1933. In 1934 he comp. one of his finest works, the *Rhapsody on a Theme of Paganini*, which was followed in 1936 by the 3rd Sym. In 1938 he was in London to play at Henry Wood's jubilee concert and gave his last London recital in Mar. 1939. He comp. the *Symphonic Dances* for orch. in 1940. Despite failing health he embarked on an arduous Amer. tour in the winter of 1942-3, giving the proceeds to war relief. After playing in Knoxville, Tennessee, on 15 Feb. he became seriously ill and died on 28 Mar. Rakhmaninov was one of the greatest of pianists, as is proved by his recordings not only of his own concs. but of other composers' mus., incl. sonatas with the violinist Kreisler. The vigour and attention to detail of his cond. are also preserved on records. But it is as a composer that his name will live longest. He was the last of the colourful Russian masters of the late 19th cent., with their characteristic gift for long and broad melodies imbued with a resigned melancholy which is never long absent. His operas have failed to hold the stage, mainly because of defects in their libs., but recordings have enabled their splendid mus. to be appreciated. Three of the 4 pf. concs. are an ineradicable part of the romantic repertory, and the sym., though long overshadowed by the pf. works, have gained esteem and popularity. The songs are at last being recognized as among Russia's best. In his later years his style grew subtler, as can be heard in the *Corelli Variations* for pf., the *Paganini Rhapsody*, the last set of songs, and the *Symphonic Dances*. But his masterpiece is *The Bells*, in which all his powers arefused and unified. Prin. works:

**operas:** *Aleko* (1892); *The Miserly Knight* (Skupoy rytser) Op. 24 (1903--5); *Francesca da Rimini*, Op. 25 (1900, 1904--5); *Monna Vanna* (1907, one act in pf. score).

**orch:** *Scherzo* in D minor (1887); *Prince Rostislav* (Knyaz Rostislav) (1891); *The Rock* (Utyos), Op. 7 (1893); *Caprice bohémien* (Kaprichchio na tsiganskiye temi, Capriccio on gipsy themes), Op. 12 (1892--4); Symphonies: No. 1 in D minor, Op. 13 (1895), No. 2 in E minor, Op. 27 (1906--7), No. 3 in A minor, Op. 44 (1935--6, rev. 1938); *The Isle of the Dead* (Ostrov myortvikh), Op. 29 (1909); *Symphonic Dances*, Op. 45 (1940).


**chamber music:** 2 movements forstr. qt. (1889, also arr. for orch. by Rakhmaninov, 1891); *Trio élégiaque*, No. 1 in G minor, pf., vn., vc. (1892); 2 *Pieces* for vc. and pf., Op. 2 (1892); 2 *Pieces* for vn. and pf., Op. 3 (1893); *Trio élégiaque*, No. 2 in D minor, Op. 9 (1893); 2 movements for str. qt. (?1896); Vc. sonata in G minor, Op. 19 (1901).

**piano:** 3 *Nocturnes* (1887--8); 4 *Pieces* (?1888); *Prelude in F* (1891); 5 *Morceaux de Fantaisie*, Op. 3 (No. 2 is Prelude in C# minor, also arr. for 2 pf., 1938) (1892); 7 *Morceaux de Salon*, Op. 10 (1893--4); 6 *Moments Musicaux*, Op. 16 (1896); *Variations on a theme of Chopin*, Op. 22 (1902--3); 10 *Preludes*, Op. 23 (No. 1 in F# minor, No. 2 in Bb major, No. 3 in D minor, No. 4 in D major, No. 5 in G minor, No. 6 in Eb major, No. 7 in C minor, No. 8 in Ab major, No. 9 in Eb minor, No. 10 in Gb major) (1903, except No. 5 in 1901); 13 *Preludes*, Op. 32 (No. 1 in C, No. 2 in Bb minor, No. 3 in E major, No. 4 in E minor, No. 5 in G major, No. 6 in F minor, No. 7 in F major, No. 8 in A minor, No. 9 in A major, No. 10 in B minor, No. 11 in B major, No. 12 in G# minor, No. 13 in Db major) (1910); *Études*
tableaux, Op. 33 (No. 1 in F minor, No. 2 in C, No. 3 in Eb minor, No. 4 in Eb major, No. 5 in G minor, No. 6 in C# minor (1911)) (Études of Op. 33 were withdrawn by composer before publication: orig. No. 4 in A minor (pubd. as Op. 39, No. 6), orig. No. 3 in C minor and orig. No. 5 in D minor (both pubd. 1948)); Études tableaux, Op. 39 (No. 1 in C minor, No. 2 in A minor, No. 3 in F# minor, No. 4 in B minor, No. 5 in Eb minor, No. 6 in A minor, No. 7 in C minor, No. 8 in D minor, No. 9 in D major (1916--17, except No. 6, comp. 1911, rev. 1916); Oriental Sketch (1917); Variations on a Theme of Corelli (1931); Sonatas: No. 1 in D minor (1907), No. 2 in Bb minor (1913, rev. 1931).

**piano duet:** Romance in G (?1893); 6 Duets, Op. 11 (1894). 2 pianos: Russian Rhapsody in E minor (1891); Fantaisie-tableaux (Suite No. 1), Op. 5 (1893), Suite No. 2, Op. 17 (1900--1).

**songs:** 6 Songs, Op. 4 (1890--3); 6 Songs, Op. 8 (1893); 12 Songs, Op. 14 (1894--6); 12 Songs, Op. 21 (1902; No. 1 1900); 15 Songs, Op. 26 (1906) (No. 7 is *To the Children, K detyam*); Letter to K. [S. Stanislavsky (1908); 14 Songs, Op. 34 (1912; No. 7 1910; No. 14 is Vocalise, rev. 1915); 6 Songs, Op. 38 (1916). Also several transcr., incl. Scherzo from Mendelssohn's Midsummer Night's Dream and 3 movts.of J. S. Bach's Partita No. 3 for solo vn. (all 1933).

Rákóczy March. Hung. march-tune dating from c.1809 by unknown composer (possibly János Bihari, gipsy violinist) and named in honour of Prince Francis Rákóczi, leader of the Hung. revolt against Austria, 1703--11. Liszt played it at recitals in Hungary, where its patriotic assoc. brought it into high popularity. Berlioz arr. it as Marche hongroise, 1846, and added it to his *Scenes from Faust* when he remodelled it as *La Damnation de Faust*. Also occurs in Johann Strauss's *Zigeunerbaron*.


Rallentando (It.). Slowing down, gradually. Abbreviated to *rall.* in scores. Virtually the same as *ritardando*.


Rameau, Jean-Philippe (*b* Dijon, 1683; *d* Paris, 1764). Fr. composer, harpsichordist, and organist. Self-taught in harmony and counterpoint. Visited It. 1701. Organist, Clermont-Ferrand 1702--5, Paris 1705--8, Dijon 1709--14, Lyons 1714--15, and then Clermont-Ferrand again, where he worked on his important Traité de l'harmonie, pubd. in Paris 1722, in which he set out the then novel doctrines of inversions of chords and principles of chord-progression. This was followed by other textbooks on harmony between 1726 and 1752, and by his dissertation on methods of acc. for hpd. and org. (1732). He taught the hpd. in Paris and wrote many works for the instr. In 1730 he came under the patronage of Le Riche de la Pouplinière. In 1733, at the age of 50, his first opera, Hippolyte et Aricie, met with no success, but he persevered and wrote over 20 operas and opera-ballets, incl. *Castor et Pollux* and *Les Indes galantes*. These works, though controversial because of their novel use of colourful orchestration, bold harmonies, and use of recit., est. Rameau as Lully's successor in the field of Fr. opera. His champions opposed those of Pergolesi in the Querelle des Bouffons. In 1745 he was appointed chamber mus. composer to the King. Prin. works:

operas and opera-ballets (*Pl* = opera-ballet): *Hippolyte et Aricie* (1733, rev. 1742); *Les Indes galantes* (1735); *Castor et Pollux* (1737); *Dardanus* (1739); *Pl* *Les Fêtes d'Hebê* (1739); *Pl* *Les Fêtes de Polymnie* (1745); *Le Temple de la gloire* (1745); *Pl* *La Princesse de Navarre* (1747); *Pl* *Les Fêtes de l'Hymen et de l'Amour* (1747); *Pl* *Zais* (1748); *Pl* *Pygmalion* (1748); *Nais* (1748); *Zoroastro* (1749); *Pl* *Platée* (1749); *Acante et Céphise*
(1751); ;PiLa guirlande (1751); Daphne et Eglé (1753); Lysis et Delia (1754); La Naissance d’Osiris (1754); Zéphire(1757); Nélée et Mithis (1757); Le Retour d’Astrée (1757); ;PiAnacréon (1757); Les Surprises de l’amour (1759); Les Sybarites (1760); Les Paladins (1760); Abaris ou Les Boréades (1764).

cantatas and sacred works: Thétis(1718); Aquilon et Orinthi (1719); Les Amants trahis (1721); Orphée (1721); L’Impatience (1715--22); Le Berger fidèle (1728); Pour la fête de St-Louis (1740); Deus Noster Refugium (before 1716); In Convertendo (1718); Quam dilecta(c.1720).

chamber music: 5 Pièces de clavecin en concert for hpd., va. da gamba, baroque vn. (1741); 5 Concerts for hpd., vn., fl. (1741).


Ramm, Friedrich (b Mannheim, 1744; d after 1809). Ger. oboist. Played in Bavarian electoral court orch. 1758--1808 and was friend of Mozart and Beethoven.


Ranlalow, Frederick (Baring) (b Dublin,1873; d London, 1953). Irish bar. Studied RAM with Randegger. Successful oratorio singer and prominent member of Beecham Opera Co. as Figaro, etc. Sang part of Macheath in revival of The Beggar's Opera, 1920, over 1,600 times.

Randegger, Alberto (b Trieste, 1832; d London, 1911). It.-born singing teacher, composer, and cond. Cond. opera in Italy 1852--4, settled in London 1855 becoming prof. of singing, RAM, 1868, and later also at RCM. Cond. Carl Rosa Opera 1879--85, Drury Lane and CG 1887--98. Cond., Norwich Fest. 1881--1905. Wrote operas, cantatas, church mus., etc.

Rands, Bernard (b Sheffield, 1935). Eng. composer. Studied at Univ. of Wales, then lived in It. where he studied with Dallapiccola, Boulez, and Maderna, and later with Berio. Spent 2 years in Amer. at Princeton and Univ. ofllinois, Urbana. Member of mus. faculty York Univ. from 1974. Founder-member of mus.-th. ens., C.L.A.P. Worked in elec. mus. studios in various cities. His mus., avant-garde in style, and sometimes aleatory, is notable for its richly colourful sonorities. Won Pulitzer Prize 1984 with Canti del Sole. Works incl.:


instr. ens: *Actions for Six* (1962--3); *Formants* 2 (1969--70); *Tableau* (1970); *déjà* (1972); *as all get out* (1972); *étendre* (1974); *Scherzi* (1974); *Cuaderna*, str. qt. (1975); *Madrigali* (1977); Obbligato, str. qt. and tb. (1980).


educational music: Sound Patterns 1--5, for various combinations, with vv.


Ranz des vaches (Kuhreigen, Kuhreihen). Cow-procession. A type of Swiss Alpine melody, sungor played on the Alphorn to call the cows scattered over themountain-side. Every district has its own version, some of which (with modifications) have been introduced into comps., e.g. Rossini's *William Tell* ov., Beethoven's *Pastoral* sym., Berlioz's *Symphonie fantastique*, Schumann's *Manfred*, Strauss's *Don Quixote* and *Ein Heldenleben*. Walton's *Fa*; *Alcabe* contains a parody of a *Ranz des vaches*.


Rappresentazione (It.). Representation, staged action. Type of staged oratorio, precursor of opera.


Rapsodie espagnole (Spanish Rhapsody). (1) Orch. work in 4 sections by Ravel, 1907: Prélude, Malague; atna, Haba; atnera, Feria. The Haba; atnera was orig. written for 2 pf., 1895--7 as No. 1 of the Sites auriculaires. (2) Work for pf. by Liszt, comp. 1863, arr. for pf and orch. by Busoni.

Raptak (Rektah). A whirlwind type of dance which appears in Delibes's opera Lakmè.

Rasch; rascher (Ger.). Quick; quicker.


Rasiermesserquartett (Razor Quartet). Nickname of Haydn's Str. Qt. in F minor, Op. 55, No. 2 (Hob. III: 61). The story is that Haydn exclaimed in 1787 when shaving 'I'd give my best quartet for a new razor', and was taken at his word by a visitor, the London mus.-publisher Bland. This qt. was Haydn's side of the bargain.


Rasoumovsky (Razumovsky), Count (later Prince) Andrey (Kyrilovich) (b St Petersburg, 1752; d Vienna, 1836). Russ. mus. patron. Admiral in Russ. navy, then ambassador in several capitals, culminating in Vienna 1792--1812. Friend of Beethoven, whose three Op. 59 qts. are ded. to him. From 1808 played 2nd vn. in his own qt., trying out Beethoven's chamber mus. for composer.

Rasoumovsky (Razumovsky) Quartets. Beethoven's Str. Qts. Nos. 7, 8, and 9, Op. 59, Nos. 1, 2, and 3, in F major, E minor, and C major, comp. 1806 and so called because of ded. to Count Rasoumovsky, Russ. ambassador in Vienna, who was a keen qt. player. Each qt. contains a Russ. theme; in two cases these are folk-tunes.

Rataplan. Onomatopoeic word for sound of a drum. Used as name for solos and ens. in operas by Donizetti, Meyerbeer, and Verdi (La forza del destino).

Ratchet (Ger. Ratsche). Rattle. Percussion instr. of indefinite pitch. A cogwheel is either revolved by means of a handle against one or several tongues of wood or metal, or twirled so that the tongues strike the cogs. Is used by Strauss in Till Eulenspiegel, Ravel in his orch. of Mussorgsky's Pictures at an Exhibition, and Walton in his Fa;alcade ballet suite No. 1. But of course any instr. producing a rattling noise, such as pebbles shaken in a dried gourd, is a rattle.

then NY, becoming prof. of comp. at Queens Coll. Wrote opera, ballet, 3 syms., and chamber mus. Rev. and restored Mussorgsky's orig. orch. for Boris Godunov, NY Met. 1953. Amer. citizen from 1946.

Ratsche (Ger.). See Ratchet.

Rattle. See Ratchet.


Ratz, Erwin (b Graz, 1898; d Vienna, 1973). Austrian musicologist. Studied with Adler at Vienna Univ. 1918--22, and was private pupil of Schoenberg 1917. Founder with Schoenberg, Berg, and Pisk of the Society for Private Performances, 1918. Also studied comp. with Webern. For many years taught theory at Vienna Acad. of Mus. In 1955 became ed. of Mahler critical edn. and pres. of International Gustav Mahler Soc.


Ravel, Maurice (Joseph) (b Ciboure, 1875; d Paris, 1937). Fr. composer and pianist. Born in Basque region but spent childhood in Paris. Entered Paris Cons. 1889, studying pf. with Bériot and comp. with Fauré, and remaining for 16 years. By 1895 he had already developed a personal style of comp., but his unconventional harmonies offended academic ears in spite of the classical basis of his work. He competed for the Prix de Rome in 1901, 1902, 1903, and 1905. At the last attempt he was eliminated in the preliminary test. The ensuing outcry led to the resignation of Dubois as dir. of the Cons. He had already written several works now acknowledged as masterpieces, incl. the str. qt., Shéhérazade, and the Miroirs for pf. Though a brilliant orchestrator, several of his works were first written for pf. His outstanding achievement in orch. writing is the ballet Daphnis et Chloé, comp. for Diaghilev and f.p. in 1912. In 1911 his comic 1-act opera L'Heure espagnole had not been a success, but was later welcomed for the brilliant piece it is. After service in the 1914--18 war, Ravel captured the savage flavour of the end of an era in his La Valse. Fragile health in the last 17 years of his life reduced the no. of his comps. but not the quality. To the late years belong his fascinating opera, to a lib. by Colette, L'Enfant et les sortilèges, 2 pf. concs., his popular Boléro (orginally a ballet score), chamber works, and the Don Quixote songs. He occasionally cond. his own works, but held no official posts and had very few pupils, though one of them (for 3 months) was Vaughan Williams. Ravel is conveniently classified with Debussy, but their
dissimilarities are more striking and significant. He had more respect for classical forms than Debussy and was nearer to the ethos of Saint-Saëns than to that of Massenet. Satie, Chabrier, Strauss, Mussorgsky, the orientalism learned from the 1889 int. Exposition, and jazz were influences on him. Dance rhythms frequently occur in his works. His harmonies, often 'impressionist' in technique, extended the range of tonality by the exploitation of unusual chords and by the use of bitonality. His melodies sometimes have a modal tendency. Repetition, sequences, and variation are preferred to regular development. The charge that he was a miniaturist in his choice of forms can be sustained, but there is nothing small about the invention. That artificiality which led Stravinsky to call him 'a Swiss clock-maker' can also be perceived, but perhaps this is part of the price he paid for the exceptional clarity of his thought and of his scoring. He was one of the great innovators in writing for the pf. Prin. works:

operas: [fy75,1]L'Heure espagnole (The Spanish Hour) (1907--9); L'Enfant et les sortilèges(The Child and the Spells) (1920--5).
ballets: Daphnis et Chloé (1909--12); Boléro (1928); Fanfare for L'Eventail de Jeanne (1927).
orch: Shéhérazade, ov. (1898); Menuet antique (1929, orch. version of pf. piece); Pavane pour une enfante défunte (1910, arr. from the pf. version); Alborada del graciosos (1918, orch. version of No. 4 of Miroirs for pf.); Rapsodie espagnole (1907); Ma Mère l'oye (1911, orch. version of 4-hands pf. work); Valses nobles et sentimentales (1912, orch. version of pf. work); Daphnis et Chloé, Suite No. 1 (1911), Suite No. 2 (1913); Le Tombeau de Couperin (1919, orch. version of pf. work); La Valse (1919--20); pf. conc. for left hand (1929--30); pf. conc. in G (1929--31).
chamber music: Str. Qt.in F (1902--3); Introduction and Allegro, harp, str. qt., fl., cl. (1905); Pièce en forme d'Haba;atnera, vn. and pf.(version of Vocalise, 1907); pf. trio (1914); Le Tombeau de Claude Debussy, vn. and vc. (1920); sonata for vn. and vc.(1920--2); Berceuse sur le nom de Gabriel Fauré, vn. and pf. (1922); Tsiganes, vn. and pf. (1924, version for vn. and orch. 1924); Rêves, v. and pf. (1927); vn. sonata (1923--7).
voice and orch: Manteau de fleurs (1903); Shéhérazade (1903); Le Noël des Jouets (1905, 2nd version 1913); 5 Mélodies populaires grecques (5 Popular Greek Melodies) (1904--6); 3 Poèmes de Stéphane Mallarmé, v. and chamber ens. (1913); 2 Mélodies hébraïques (?1919); Ronsard à son âme (1924); Chansons madécasses, v., fl., vc., pf. (1926); Don Quichotte à Dulcinée (1932--3).
voice and piano: Un Grand Sommeil noir (1895); Sainte (1896); 2 Épigrammes (1898); Manteau de fleurs (1903); Le Noël des jouets (1905); Les Grands Vents venus d'outre-mer (1906); 5 Mélodies populaires grecques (1904--6); Histoires naturelles (1906, orch. version by M. Rosenthal); Sur l'herbe (1907); Vocalise en forme d'Haba;atnera (1907; also version for vn. and pf.); Tripatos (1909); 2 Mélodies hébraïques (1914); 3 Chansons (1916); 7 Chants populaires (1910--17; No. 4, Chanson hébraïque, orch. Delage); Ronsard à son âme (1924); Rêves (1927); Don Quichotte à Dulcinée (1932--3).
unacc. voices: 3 Chansons (1915; also v. and pf.).
piano: Menuet antique (1895); Pavane pour une enfante défunte (1899); Jeux d'eau (1901); Sonatine (1905); Miroirs (1905); Ma Mère l'oye (4 hands) (1908--10); Gaspard de la Nuit (1908); Menuet sur le nom d'Haydn (1909); Valses nobles et sentimentales (1911); À la manière de 1 Borodin (2) Chabrier (1913); Le Tombeau de Couperin (1914--17). 2 pianos: Sites auriculaires (1895--7, unpubd. but No. 1, Haba;atnera, was incorporated in Rapsodie espagnole (1907); Frontispiece (1918). (Ma Mère l'oye is for 1 pf., 4 hands.)
transcriptions etc. of other composers: Chabrier: Menuet pompeux, orch. (1920); Debussy: Nocturnes, 2 pf. (1909), Prélude à l'après-midi d'un faune, 2 pf. (1910), Sarabande, orch. (1920), Danse, orch. (1923); Delius: vocal score of opera Margot-la-Rouge (1902); Mussorgsky: Khovanshchina, completed and orch. by Ravel and Stravinsky (lost), Tableaux d'une Exposition (Pictures at an Exhibition), orch. 1922; Satie, Le Prélude du fils des étoiles, orch. 1913; Schumann: Carnaval, orch. 1914 (unpubd.).
Ravenscroft, John (d London, c.1705). Eng. violinist and composer. Wrote hornpipes and sonatas for 2 vn. and bass viol (Rome 1695, attrib.).

Ravenscroft, Thomas (bc.1582; d c.1633). Eng. composer and publisher. Studied Cambridge Univ. Chorister, St Paul's Cath., London. Ed. of important psalter, The Whole Booke of Psalmes (1621), in which he comp. 55 of the 105 settings. Pubd. Pammelia (Musick's Miscellanies), 1609 (1st coll. of 100 rounds, catches, and canons), and its successor Deuteromelia, 1609, coll. of 31 songs and rounds, incl. 'Three blind mice'. Also comp. anthems.


Ravivando; ravvivato (It.). Quickening; quickened.


orch: Sym.: No. 1 (1950), No. 2 (Pastoral) (1959), No. 3 (1964); Symphonic Studies (1939); Street Corner Overture (1944); Cortèges, fantasy ov. (1945); Concerto for Strings (1949); Concertante Pastorale (1951); Hallé, ov. (1958); Improvisations on a Theme of Constant Lambert (1961); Concerto for 10 Instruments (1961); Divertimento (1962); Elegiac Rhapsody, str. (1964); Theme, Variations, and Finale (1967); Triptych (1969).

ballet: Madame Chrysanthème (1955).

concertos: Piano: No. 1, orig. version (1939) with str. and perc., rev. with full orch. (1942), No. 2 (1951); 2 pf. (1968); Vn.: No. 1 (1948), No. 2 (1956); Vc. (1966); Ob., str. (1947); Cl., str. (1936).

voices and instr.: A Canticle of Man, bar., ch., fl., str. (1952); Practical Cats, speaker and orch. (1954); Medieval Diptych, bar. and orch. (1962); Carmen Vitale, sop., ch., and orch. (1963); Tankas of the 4 Seasons, ten. and chamber ens. (1965); The God in the Cave, ch. and orch. (1967).

choral: Canzonet, sop. and unacc. ch. (part of A Garland for the Queen, 1953); 4 Seasonal Songs, unacc. ch.; Lament for a Sparrow, ch. and harp (1962); The Oxen, unacc. ch.; A Rose for Lidice, sop. and unacc. ch. (1956).

chamber music: Str. Qt.: No. 1 (Theme and Variations) (1939), No. 2 (1954), No. 3 (1965); pf. trio (1962); cl. qt. (1948); ob. qt. (1970); quintet (pf., cl., hn., vn., vc.) (1971); quintet (pf., ob., cl., hn., bn.) (1963); pf. quintet (1968); vn. sonata (1959); va. sonata (1935, rev. 1954); vc. sonata (1949); Theme and variations for 2 vn. (1938); Elegy (guitar) (1971).

piano: 4 Bagatelles (1938); 4 Romantic Pieces (1953); Sonatina (1949); Ballade (1967); Suite, The Creel, pf. duet (1942); Theme and 4 Studies (1971). Also scores for 22 films.


Razor Quartet (Haydn). See Rasiermesserquartett.

R.C.M. See Royal College of Music, London.

R.C.O. See Royal College of Organists.
Re. The 2nd degree of the major scale, according to the system of vocal syllables derived from Guido d'Arezzo (see Hexachord), and so used (spelt Ray) in Tonic Sol-fa (also in that system the 4th degree of the minor scale; see Tonic Sol-fa). In many countries the name has become attached (on 'fixed-doh' principles) to the note D, in whatever key this may occur.


Reading, John (b Lincoln, c.1645; d Winchester, 1692). Eng. composer and organist. Vicar-choral, Lincoln Cath., 1667, master of choristers 1670; organist, Winchester Cath. 1675, Winchester College from 1681. Wrote song Dulce domum (Sweet home) for Winchester College.

Real. Term used in certain special senses as opposite to tonal, e.g. in fugue real answer is when the answer exactly reproduces the subject (except for a 5th displaced), the fugue being a real fugue. In sequence, if the intervals within a sequence are unaltered, the result is called a real sequence.

Realism. Musically this term is applied to (1) operas where the plot or characters are said to be 'true to life' (verismo) as distinct from remote. (2) The attitude required by Soviet bureaucracy from Russian composers, meaning that their mus. should be optimistic, easily comprehended, and 'of the people'.

Realize. To give full artistic life to mus. left by the composer in a sparse condition, e.g. to fill out the continuo bass line of a 17th- or 18th-cent. comp., to write in ornamentation, to interpret vague directions as to the manner of perf. Thus one speaks of Britten's 'realizations' of Purcell, etc., rather than his 'arrangements', and of Leppard's 'realizations' of Venetian operas compared with 'editions' by Harnoncourt, Glover, etc.

Reaney, Gilbert (b Sheffield, 1924). Eng. musicologist. Studied Sheffield Univ. 1942--3, 1946--52, later at Sorbonne. Taught at Reading and Birmingham Univs. before becoming assoc. prof. (1960) and prof. (1963) at U.C.L.A. Authority on medieval and Renaissance mus. and theory, particularly on Machaut.

Rebec (ribible, rubible). One of the first bowed str. instr., which probably originated in Moslem countries (as rebab or rabab) and was introduced to Europe in 8th cent.

ad. It had rounded back carved out of the solid wood, with flat soundboard added. After 15th cent., no. of str. varied from 1 to 5. In Renaissance there were several sizes and pitches of rebec, e.g. sop., ten., and bass. The ten. and bass were probably played gamba-wise, held between knees. Smaller versions were known as ribecchino (It.) or rubechette (Fr.).


Rebikov, Vladimir (Ivanovich) (b Krasnoyarsk, Siberia, 1866; d Yalta, 1920). Russ. composer. Studied Moscow Cons. and Berlin. Early works suggest influence of Tchaikovsky, but soon exploited whole-tone scale, new harmonies, and novel forms, e.g. in his pf. pieces, Mélomimiques, in which mus. and mime are combined. Wrote operas (incl. The Christmas Tree, 1902) and 'psychological dramas', orch. works, and many pf. pieces, incl. Rythmodéclamations.

Recapitulation. That section of a comp. in sonata form and its variants in which the themes, or some of them, presented in the exposition are repeated, more or less in their orig. form.

Recanto. II (Henze). See König Hirsch.

Rechants, Cinq. 5 pieces by Messiaen for 12-v. ch., one of 3 Messiaen works inspired by Tristan and Isolde legend (the others being Harawi and Turangalîla). Comp. 1949. F.p. Bordeaux 1950.

Récit (Fr.). (1) Short for Recitative. (2, not abbreviation). Swell Org.

Recital. Term denoting a mus. perf. by soloists or duettists, e.g. an organ recital, song recital (by 1 or 2 singers), pf. recital, sonata recital. Orig. referred only to singers, but was applied c.1840 to Liszt's concert perfs.

Recitative (It. recitativo). Form of declamatory speech-like singing used especially in opera or oratorio and free in rhythm. Serves for dialogue or narrative (as a means of advancing the plot), whereas the subsequent aria is often static or reflective. In 17th- and 18th-cent. opera, especially opera seria, the distinction between recit. and aria was clear, but with Mozart's much more expressive and inventive use of recitative (as in Don Giovanni), the convention began to break up. Types of recit. are: recitativo accompagnato or stromentato (It., acc. or instr. recit.), introduced c.1663, in which the v. is acc. by instr.; recitativo secco (It., dry recit.), in which the notes and metre of the singing followed the verbal accents, accompanied only by occasional hpd. chords, perhaps with a vc. or other instr. taking the bass line.

Recorder (Fr. flûte à bec; Ger. Blockflöte; It. flauto diretto; Sp. flauta de pico). Woodwind instr. of ancient lineage, made without reed. Forerunner of the fl., but end-blown through a whistle-mouthpiece. In medieval times, the recorder was known under the Lat. name fistula, hence 'fipple-flute'. It had 7 finger-holes in front and a thumb-hole behind, and a beak-shaped mouthpiece. The antiquity of the instr. is hard to determine because its playing position is so like that of similar instrs. (other whistle types), that contemporary illustrations are of little help. But it has been est. as being in existence in the 12th cent., although the word 'recorder' first appeared in a document in 1388. A recorder tutor was pub. in Venice, 1535. By the 15th cent. there were several sizes of recorder. Praetorius lists 8, i.e. great bass, quint bass, bass, ten., alto, 2 sop., soprano. Thus, recorder consorts were a common feature of Renaissance mus. life. The instr. has been widely revived in the 20th cent. both as an easy instr. for children and as partof the revival in performing early mus. on authentic instrs. Some modern composers have written for it e.g. Britten, Arnold Cooke, and Rubbra. The most common size today is the descant (sop.), but there are also soprano, treble (alto), ten., and bass.

Recte et Retro (Lat.). In the right way and backwards. Another name for the canon cancrizans in which the theme of a canon is perf. normally in counterpoint with itself perf. backwards.

Redowa. Bohemian dance usually in quick ;s:3:4 time. It resembles the Polish dance, the Mazurka. See Rejdovac^;ka.

Reed. Sound-producing agent (of thin cane, plastic, or metal) of various mouth-blown wind instr., such as ob. and harmonica, certain org. pipes, etc. A reed which vibrates against an air slot is a Beating Reed; one which vibrates through such a slot (i.e. from one side to the other) is a Free Reed. Reeds may be either single, as in cl. family, or double (in the latter the two halves of the mouthpiece itself being pieces of reed vibrating against each other, see Oboe). On an org., the reed stop controls pipes which have reeds.

Reed-Cap Instruments. From the late 16th cent. some woodwind instr. were made with a reed-cap which kept the reed from direct contact with the player's lips. The player blew through a slit in the top of the cap to activate the reed. Most reed-cap instr. cannot overblow and have a restricted compass.

Reed-Organ. Name for kbd. instr. using free-beating reeds and no pipe, as the harmonium and the American org. Also for accordion and harmonica. See also Regal.


Reel. Dance common in Scotland, parts of England, and Ireland, for 2 or more couples. Themus. is rapid and smoothly flowing and generally in simple quadruple time. The Highland Fling is a particularly vigorous form of the Scottish reel. Scandinavian countries have similar dances. In N. Amer., the Virginia Reel, said to be the same as the Eng. dance Sir Roger de Coverley, was probably introduced by Eng. settlers.


S. Maria Maggiore 1911--47. Comp. 2 operas, church mus., choral symphonic poems, requiem, etc.


orch: 2 Romances, vn., orch. (1900); Variations and Fugue on a Theme of Beethoven (1915, arr. of 2-pf. work 1904); Sinfonietta in A (1904--5); Serenade in G (1905--6); Variations and Fugue on a Theme of J. A. Hiller (1907); Vn. Conc. in A (1907--8); Symphonic Prologue for a Tragedy in A minor (1908); Pf. Conc. in F minor (1910); Comedy Overture (1911); Concerto in Old Style (1912); Romantic Suite, after Eichendorff (1912); 4 Böcklin Tone-Pictures (1913); Ballet Suite in D (1913); Variations and Fugue on a Theme of Mozart (1914, arr. for 2 pf. 1914)

choral: Hymne an den Gesang, male ch.,orch. (1898); 7 Male Choruses (1899); 4 Cantatas (1903--5); 10 Gesänge, male vv. (1904, 1909); Psalm 100, ch., orch., org. (1908--9);

Geistliche Gesänge, 5 vv. (1912); Die Weihe der Nacht, male vv., orch. (1911); Römischer Triumphgesang, male vv., orch. (1912).

chamber music: 6 str. qts. (1888--9, 1900 (2), 1903--4, 1909, 1911); 2 pf. quintets (1897--8, 1901--2); 2 pf. qts. (1910, 1914); str. sextet (1910); cl. quintet (1915); 7 vn. sonatas (1905); 3 vc. sonatas (1898, 1904, 1910); 3 cl. sonatas (1900 (2), 1908--9).

piano: 12 Walz-Caprices, duet (1892); 7 Waltzes (1893); Lose Blätter (1894); 6 Morceaux (1898); 7 Fantasie-Stücke (1898); 7 Charakterstücke (1899); 6 Intermezzi (1900); 7 Silhouettes (1900); 12 Blätter und Blätten (1900--2); 10 Pieces (1901--3); Variations and Fugue on a Theme of J.S. Bach (1904); Aus meinen Tagebuch (35 little pieces) (1904--12); Variations and Fugue on Theme of Beethoven, 2 pf. (1904, orch. 1915); 4 Pieces (1901--6); 4 Sonatinas (1905, 1908); Introduction, Passacaglia, and Fugue, 2 pf. (1906); Variations and Fugue on a Theme of Mozart, 2 pf. (1914, arr. of orch. work); Variations and Fugue on a Theme of G. P. Telemann (1914); Träume am Kamin, 12 little pieces (1915).

organ: 3 Pieces (1892); Chorale Fantasia 'Ein' feste Burg' (1898); Fantasia and Fugue in C minor (1898); Sonatas, No. 1 in F# (1899), No. 2 in D minor (1901); Fantasia and Fugue on BACH (1900); 6 Trios (1900); 5 Easy Preludes and Fugues (1904); 12 Pieces (1901); 12 Pieces (1902); 52 Easy Chorale Pieces (1902); 10 Pieces (1903); Variations and Fugue on an Original Theme in F# (1903); 15 Chorale Preludes (1901--3); 12 Pieces (1904); 4 Preludes and Fugues (1904); Introduction, Passacaglia, and Fugue in E minor (1913); 9 Pieces (1913); 30 Little Chorale Preludes (1914); Fantasia and Fugue in D minor (1916); 7 Pieces (1915--16).
vocal: An die Hoffnung, alto and orch. or pf. (1912); Hymnus der Liebe, bar. or alto, and orch. (1914); 12 Sacred Songs, v. and pf. or org. or harmonium (1914); also over 250 solo songs, 12 of them with orch. acc.

Reggae. Rhythmic mus. indigenous to black culture of Jamaica and originating in mid-1960s; extremely eclectic, being drawn from African religious mus. and cult drum mus., Christian black revival songs, and liturgical mus. of Rastafarian sect. Words usually relate news, social gossip, and political comment. Reggae spread into commercialized jazz field, being known first as 'Rudie Blues', then 'Ska', later 'Blue Beat', and 'Rock Steady'.

Register. (1) Set of org. pipes belonging to a particular stop. (2) To 'register' a piece of mus. is to select the stops to be employed in its various sections; hence, 'registration', the art of selecting and using stops in playing organ and harpsichord. (3) The part of the compass of an instr. having a distinctive tonal quality, e.g. chalumeau register of cl. (4) Part of vocal compass, e.g. chest v., high register, etc.

Rehfuss, Heinz (Julius) (b Frankfurt, 1917). Ger.-Swiss-bass-bar. and singing teacher. Member of Zürich Stadttheater 1940--52. Wide repertory of operatic roles and noted for singing of oratorio. Settled in USA. Taught at various schs. of mus.


Reichardt, Johann Friedrich (b Königsberg, 1752; d Giebichenstein, 1814). Ger. composer, cond., and writer. Court composer and cond. to Frederick the Great and Frederick II, 1775--94. Instituted many reforms. Visited London and Paris 1785 and again some years later. Dismissed from court post for sympathy with Fr. Revolution. Cond. Kassel Opera 1808. Wrote at least 12 operas, Singspiele, setting of Milton's Morning Hymn, over 1500 songs (incl. setting of Erlkönig, highly praised by Mendelssohn), and much chamber mus. Author of several bookson comp.


Reid Concerts. On foundation of chair of mus. at Edinburgh Univ., 1839, through bequest by Gen. John Reid (really Robertson) (1721–1807), Reid's stipulation of annual concert on the anniv. of his birth was observed. Under Oakeley the observance was widened, and Tovey est. the Reid concerts and orch. in 1917, writing his celebrated programme-notes for them.

Reigen, Reihen (Ger.). Round dance, or simply dance. Elfenreigen, elf dance, gnomenreigen, gnome dance.


vocal: Ein Totentanz, bar. and chamber orch. (1960); Hölderlin-Fragmente, sop. and orch. (1963); Inane, sop. and orch. (1968); Zyklus, bar. and orch. (1971); Epitaph, ten. and 7 instr. (1965); 5 Poems of Paul Celan, bar. and pf. (1960); 3 Shakespeare Sonnets, bar. and pf. (1964); Lines (Shelley), sop. and 14 str. (1973); Wolkenloses Christfest (Cloudless Christmas), requiem for bar., vc., and orch. (1974); Verrà la Morte (Death Shall Come), cantata, sop., ten., and bar., 2 ch., and orch. (1966); Lear, sym. for bar. and orch. (1980); Unrevealed, bar. and str. qt. (1980).

chamber music: Pf. sonata (1958); Canzoni e Ricercare, fl., va., vc. (1961); Reflexionen, 7 instr., (1966); vc. sonata, (1963); Invenzioni for 12 players, (1979).[xm0]


Reinhardt, Django (Jean Baptiste) (b Liberchies, 1910; d Fontainebleau, 1953). Belg. jazz guitarist. Burned in fire 1928, mutilation of left hand causing him to devise new fingering method. Worked with the singer Jean Sablon and the violinist Stephane Grappelli. Founder-member with Grappelli of Quintet du Hot Club de France, 1934. Visited London 1946 and toured USA as soloist with Ellington's orch. Can claim to have been first really great European jazz musician.


Reinen (Reincken)[fy65,3], Johann Adam (Jan Adams) (b Wilshausen, Alsace, 1623; d Hamburg, 1722). Ger. organist and composer. Pupil of Scheidemann. Bach, while at Lüneburg 1700--3, several times walked to Hamburg to hear Reinken play at St Catherine's, where he had been organist since 1663. Was still active as organist at age 99.


Rejdováčka or Rejdovák. Bohemian dance in duple time, somewhat like the Polka but considered to be a variant of the Redowa. Rejoice in the Lord Alway. Anthem by H. Purcell known as Bell-Anthem.

Rektah. See Raptak.

Related. Term used for one key's harmonic distance from, or closeness to, another. 'Related keys' is an unspecific term, since all keys are related in some way.

Relative. Term used to indicate connection between a major and a minor key having same key signature, e.g. A minor is the relative minor of C major, and C major the relative major of A minor.


Remettre (Fr.). To put back. The imperative remettez in Fr. org. mus. means to bring into use some stop that has been temporarily out of action.


Renaissance (Fr., 'rebirth'). In mus. parlance, the Renaissance period is that between 'medieval' and 'baroque', i.e. from early 15th to early 17th cents.


Renn, Samuel (b Kedleston, Derbyshire, 1786; d Manchester, 1845). Eng. organ-builder. Apprenticed c. 1800 to his uncle James Davis and became his foreman 1808, supervising many installations. On Davis's retirement, Renn took over his Lancashire business and traded as Renn & Boston. Built 100 organs 1822--45. By standardizing dimensions of pipes etc., he reduced costs. Built Chester Cath. organ 1829 and St Philip's, Salford. His nephew James Kirtland took over business when Renn died, being joined in 1846 by F. W. Jardine. The title Jardine & Co. was adopted 1867 and the firm survived until 1976.

Ré Pastore, II (The Shepherd King). Dramma per musica in 2 acts (K208) by Mozart to lib. by Metastasio. Prod. Salzburg 1775, London 1954. Lib. also used by Hasse, Gluck, and several others.

Repeat Marks (for passages). Or instead of the '1' there may be used the expression ¹[fy175][cf10]ma[fy75,1] Volta', or 'Prima Volta', or '1st Time'. Instead of the '2' there may be used the expression ²[fy175][cf10]da[fy75,1] Volta', or 'Seconda Volta', or '2nd Time'. When a return to the opening of the piece, or of some section of it, is indicated but only a part is to be repeated and then the piece brought to an end, the word Fine (end) shows where to stop. For instance, a Minuet is often followed by another Minuet called Trio, after which the first Minuet is to be repeated and then an end to be made. In this case the word 'Fine' is placed at the end of the first Minuet to indicate that this is the place to conclude when performing the repetition. Repeat Marks (for notes).

Répétiteur (Fr.; It. maestro collaboratore). Rehearser. Member of mus. staff of opera house who coaches singers in their roles and also sometimes acts as chorusmaster, and prompter in perfs. Word is generally used in Eng., otherwise 'coach'. Many distinguished opera conds. have learned their craft as répétiteurs. 'Repet' is orch. players' term for the inside 1st vn. next to the leader.

Répétition (Fr.). Repetition, i.e. Rehearsal. The répétition générale is finaldress rehearsal.

Repiano. See Ripieno.

Reports, rapports (from Fr. rapporter, to carry back). In 17th-cent. mus. parlance, 'report' was equivalent of 'imitation'. It meant the re-introduction, by one v. or part, of a melodic phrase just heard from another. In the Scottish Psalter of 1635 some tunes are [gcheaded 'Heere are some Psalmes in Reports'. These are subjected to motet or anthem-like treatment.

Reprise (Fr.). Repeat. In comp., a return to the first section after an intervening and contrasting section. In the works of Rameau, Couperin, etc., the term means a short refrain at the end of a movement and intended to be repeated.

Reproducing Piano. See Pianola.

Requiem. The R. C. Mass for the Dead (Lat. Missa pro defunctis) beginning 'Requiem aeternam' (Rest eternal). Text follows that of normal Mass but with Gloria and Credo omitted and Dies Irae added. There are many mus. settings, from the traditional plainsong to elaborate versions more suitable for concert perf. than for liturgical use, e.g. those by Berlioz and Verdi. Other notable settings are by Palestrina, Mozart (incomplete), Fauré, and Dvořák. A typical disposition of the text in these large settings is: 1. Requiem aeternam; Kyrie eleison; 2. Dies Irae (Day of Wrath) divided into Tuba mirum (Hark, the trumpet), Liber scriptus (A book is written), Quid sum miser (How wretched am I), Rex tremendae (King of glory), Recordare (Remember), Ingemisco (Sadly groaning), Confutatis (From the accursed), Lacrimosa (Lamentation); 3. Domine Jesu Christe (Lord Jesus Christ); 4. Sanctus (Holy); 5. Agnus Dei (Lamb of God); 6. Lux aeterna (Eternal light); 7. Libera me (Deliver me). This is Verdi's scheme; there are several variations of it. Not all Requiem settings
follow the Lat. text. Brahms's Ein *Deutsches Requiem* uses texts from the Ger. Bible. Delius's *Requiem* is a setting of a text by H. Simon and was described as 'pagan'. Hindemith's setting of Whitman's poem 'When Lilacs Last in the Dooryard Bloom'd' is of the character of a Requiem. Britten's *War Requiem* uses the Lat. Mass interspersed with poems by Wilfred Owen. Geoffrey Burgon's *Requiem* also uses several sources. The term is occasionally used in other contexts as in Britten's *Sinfonia da Requiem* for orch.

Rescue opera. Type of opera, or *opéra comique*, popular in Fr. after the Revolution, in which the hero or heroine is saved from some dire fate by human heroism. The most famous rescue opera is Beethoven's *Fidelio* (1805), based on a real-life incident previously used as libretto by *Gaveaux* in 1798 (*Léonore, ou l'amour conjugal*). Resnik, Regina (*b* NY, 1922). Amer. mez. Studied NY with Rosalie Miller. Concert début as sop. Brooklyn Acad. of Mus. 1942, opera début 1942 NY (*Lady Macbeth*). NY City Opera 1944, joined Met. 1944. Guest appearances San Francisco, Chicago, and Bayreuth (Sieglindle 1953). Changed to mez., 1955. CG début 1957 (*Carmen*). Interpreter of Amneris, Carmen, and Klytemnestra. Début as opera dir., Hamburg 1971 (*Carmen*).

**Resolution.** The satisfactory following of a discordant chord (or of the discordant note in such a chord) with a concord or less acute discord.

**Resoluto, risoluto** (It.). Resolute.

**Resonance.** (1) Sympathetic vibration of bodies capable of producing sounds as soon as a pitch similar to that of the body or one of its overtones is heard. (2) The rebound of vibration-waves from a solid structure such as walls of a hall or church. (3) Transmission of vibrations from the str. of a str. instr. to a sounding-board.

**Respighi, Ottorino** (*b* Bologna, 1879; *d* Rome, 1936). It. composer, cond., str.-player, pianist, and teacher. Studied vn. and comp. in Bologna, 1891--1901. Went to St Petersburg 1900 as first va. in opera orch. and from 1901 studied with Rimsky-Korsakov, then in Berlin with Bruch, 1902. From 1903 to 1908 pursued career as violinist and violist and was pianist at Berlin singing-sch. 1908--9. Prof. of comp. at Liceo di S. Cecilia, Rome, 1913; dir. 1923--5. His mus., though based on classicalforms, was influenced by the brighter colours of Rimsky-Korsakov and Strauss, and his symphonic poems are notable for their brilliant and luscious scoring. In his operas he reacted against Puccinian `realism', but they are more impressive orchestraly than vocally. Some of his most tender and exquisite work is to be found in his shorter vocal pieces. Prin. works:

**operas:** *Re Enzo* (1905); *Semirama* (1910); *Belfagor* (1921--2); *La campana sommersa* (The Sunken Bell) (1923--7); *Maria Egiziaca* (1929--32); *La Fiamma* (1930--3); *Lucrezia* (1935).

**ballet:** La *Boutique fantasque* (The Fantastic Toyshop) adapted from mus. by Rossini (1919).

**orch:** *Notturno* (1905); *Sinfonia drammatica* (1913--14); *Fountains of Rome (Fontane di Roma)* (1914--16); *Old Airs and Dances for Lute*, transcr. for orch., 1st series (1917), 2nd series (1924); *Pines of Rome (Pini di Roma)* (1923--4); *Rossiniana* (from Rossini pf. pieces) (1925); *Vetrate di Chiesa* (Church Windows), 4 symphonic impressions (1925); *Trittico botticelliano* (1927); *The Birds (Gli uccelli)* (1927); *Feste Romane* (Roman Festivals) (1928).

**concertos** etc.: Pf. conc. (1902); *Concerto in the Old Style*, vn. (1908); *Concerto Gregoriano*, vn. (1921); *Adagio con variazioni*, vc. (1920); conc. for ob., hn., vn., db., pf., and str. (1933).

**voice and orch:** *Aretusa*, mez. and orch. (1911); *La primavera*, soloists, ch., and orch. (1918--9); *Il Tramonto*, v. and str. qt. (1914); Deità silvane, sop. and pf. (1917), high v. and
chamber ens. (1925); Lauda per la natività del Signore, sop., cont., ten., ch., orch. (1928--30).

chamber music: Str. Qt. (1907); vn. sonata (1917); Doric str. qt. (1924).

transcriptions: Monteverdi: Orfèo, (1935); Lamento d'Arianna, (1908); Marcello: Didone, cantata, (1935); Rossini: Soirées musicales for ballet La Boutique fantasque, (1919); J. S. Bach: Prelude and Fugue in D, for orch. (1930); 3 Organ Chorals, for orch. (1931); Passacaglia in C minor, for orch. (1934); Vitali: Chaconne, for vn., str., org. (1909).

Responses. In Anglican church, the replies of the choir (or congregation) to the versicles of the priest. Usually in plainsong. Tallis, Byrd, Gibbons, etc. wrote superb harmonized versions.

Responsorio. Type of motet in which a soloist and the choir sing responsively—in Eng. a variety of 'Solo Anthem'.

Rest. (1) Musical silence. (2) Notation of absence of sound in performer's part for a length of time corresponding to a given number of beats or measures, e.g. 4 measures' rest or an 8th-note rest. Notation of rests is as shown: [ol51] [xn^The [xf;Yf]r'f rest hangs down; the [xf;Yg]l'f rest remains on the surface. (Imagine the rest of greater value is the heavier.) The [xf;Ya]r'f rest ([xf;Yn]r'f) turns to the right (Mnemonic: cRotchet---Right; or quarter Note---Right); the [xf;Yb]l'f rest ([xf;Ym]l'f) turns to the left. In addition to the above there is the Double-note rest, occupying the whole space between two lines—^_. Also, the Whole-note rest is used as a whole-measure rest, irrespective of the actual time-value of the measure. [bn^A silence of several measures is often indicated thus (or in some similar way): [ol27] [xn^Rests can be dotted and doubly dotted, as notes are, and with the same effect: this, however, is less commonly done. See also Note values.

Restez (Fr.). Remain, i.e. linger on a note rather than hurry off it; in str. mus., remain in the same position for the duration of a passage.

Resultant Bass. Org. stop; same as Quint.

Resultant Tone. When 2 loud notes are heard together they produce a 3rd sound, the resultant tone, corresponding to the difference between the 2 vibration nos.: this(low in pitch) is called a ′difference tone'. They also produce a 4th sound, high and faint, corresponding to the sum of the 2 vibration numbers. This is a ′summation tone'.

Resurrection Symphony. Sub-title of Mahler's Sym. No 2 in C minor (1888--94, rev. 1910) because finale is setting for sop. and alto soloists, ch., and orch. of the ′Resurrection′ (Aufersteh'n) chorale by Klopstock (1724--1803).

Retablo de Maese Pedro, El (Falla). See Master Peter's Puppet Show.

Retardando (It.). Same as Ritardando.

Retardation. In harmony, the same as suspension, but with the discord resolved by rising a degree.

Retenant; retenu (Fr.). Holding back; held back (immediately, like ritenuto, not gradually, like rallentando). [xm][xm0]

[ts1][fy65][bm2][cc27,3,8],[[dt5,p6g,5,p6g,5,p6g,5,p6g,5],[fy75,1],[ih1n],[bt;Yw means return to); Yw or, if that does not occur, to the beginning of the piece. [ntD.C. or Da Capo, literally ′From the head', i.e. return to the beginning. [ntD.S. or Dal Segno, i.e. from the sign, meaning the return to the mark:[cp10][cb2][S][cb0][cp8]:. [ntA.S. (rare) or Al Segno, i.e. to the sign. Usually the expression is D.C. al Segno e poi la Coda, i.e. ′From the beginning to the :[cp10][cb2][S][cb0][cp8]: and then the Coda'. [ntBis means perform the passage twice.
To avoid needless writing or engraving (especially in orchestral mus.) the repetition of a short passage is often indicated as below: [bn][ol36] or [qc][ol16] Sometimes when a section is marked to be repeated it ends in a way suitable for the return to the beginning, and, having been repeated, ends in a way suitable to proceed to the next section (or to close the whole composition if nothing more follows). The two endings are then shown thus: [ai7p0][ol0] [xm][fy75,1,8,8][tx][ls2][bm2][cc27][ai7p4][ol0]


Return of Lemminkäinen (Sibelius). See Lemminkäinen Legends.


Reveille (from Fr. réveil, waking). Themilitary signal beginning the day (in the Brit. army pronounced 'revelly' or 'revally').


'Revolutionary' Study. Nickname for Chopin's pf. Étude in C minor, Op. 10, No. 12 (1831), supposedly because it expressed his patriotic fury on hearing that Warsaw had been captured by the Russians; however, the story is unsupported by evidence.

Revue. Form of entertainment comprising a series of scenes, without a plot, and sketches, dances, songs, and ballet. Evolved in Fr. in early 19th cent. as purveyor of satire, later
becoming more spectacular and including tableaux vivants. In 20th cent. became more sophisticated, with personalites like Mistinguett (1873--1956), Maurice Chevalier (1888--1971), and Josephine Baker (1906--75), whose erotic dancing in a 1925 revue caused a scandal. In Brit., revue did not really take root until early in 20th cent. The producer and impresario C. B. Cochran imported Fr. artists, notably Alice Delysia. His revues, with those of André Charlot, dominated the London stage in the 1920s. Noël Coward and Ivor Novello wrote songs for Charlot and Cochran, and Coward later wrote his own revues (e.g. Tonight at 8.30). Brit. revue stars incl. Gertrude Lawrence, Beatrice Lillie, Jessie Matthews, Jack Buchanan, and Leslie Henson. Berners comp. his ballet Luna Park for Cochran's 1930 revue and Walton his The First Shoot for Cochran's Follow the Sun (1935--6). 'Intimate' revues by Herbert and Eleanor Farjeon brought fame to Hermione Baddeley and Hermione Gingold. Later developments of revue were the shows which featured Michael Flanders and Donald Swann (At the Drop of a Hat, etc.) and the wittily satirical Beyond the Fringe (1961). In the USA, revue developed from vaudeville. Its most successful form was in the Follies produced by Florenz Ziegfeld annually from 1907 until the mid-1920s.


Reyer, Ernest (orig. Rey, Louis Etienne) (b Marseilles, 1823; d Le Levandou, 1909). Fr. composer and critic. Studied in Marseilles and continued to compose while civil servant in Algiers. Went to Paris 1848, taking up mus. as career. His early operas were praised by Berlioz and his 2-act Érostrate was perf. at Baden-Baden at same time as Béatrice et Bénédict (1862). Planned opera on Nibelungen legends, but postponed project because of work as critic. Championed Berlioz, Wagner, Bizet, Franck, etc. Eventually the Nibelung opera appeared, Sigurd (Brussels and CG 1884, Paris 1885). This was followed by Salommbô, based on Flaubert's novel (Brussels 1890, Paris 1892, NY Met.1901). Also wrote choral works and songs.


rf, rfz. = Rinforzando, R.H., Right Hand.
Rhapsody. Strictly, from the ancient Gr. usage, the recitation of parts of an epic poem. In mus. the term has come to mean a comp. in one continuous movement, often based on popular, nat., or folk melodies. Thus Liszt's Hungarian Rhapsodies, Stanford's Irish Rhapsodies, Vaughan Williams's Norfolk Rhapsody. Delius's Brigg Fair, variations on an Eng. folk-song, is subtitled An English Rhapsody, and Rakhmaninov's variations on a caprice by Paganini are called Rhapsody on a Theme of Paganini. Brahms used the term for works for solo pf. and for his Alto Rhapsody, a setting for v., male ch., and orch. of verses by Goethe. Gershwin used the term for his Rhapsody in Blue and Chabrier's Espa;atna is a Sp. rhapsody.


Rheingold, Das (The Rhine Gold). Prol. in 1 act by Wagner, to his own lib., to his tetralogy Der Ring des Nibelungen. Comp. 1853-4. Prod. separately Munich 1869, London 1882, NY Met. 1889; first prod. as part of The Ring, Bayreuth 1876. 'Rhenish' Symphony. Name given to Schumann's Sym. No. 3 in Eb major (No. 4 in order of comp.), comp. 1850, f.p. 1851. The 4th of its 5 movements was inspired by the installation of a cardinal at Cologne on the Rhine.

Rhosymedre (Lovely). Hymn-tune by J. D. Edwards (1805--85), on which Vaughan Williams based the 2nd of his 3 Preludes for org., founded on Welsh hymn-tunes, 1920.

Rhythm (in the fullsense of the word) covers everything pertaining to the time aspect of mus. as distinct from the aspect of pitch, i.e. it incl. the effects of beats, accents, measures, grouping of notes into beats, grouping ofbeats into measures, grouping of measures into phrases, etc. When all these factors are judiciously treated by the performer (with due regularity yet with artistic purpose--an effect of forward movement--and not mere machine-like accuracy) we feel and say that the performer possesses 'a sense of rhythm'. There may be 'free' or 'strict' rhythm. The human ear seems to demand the perceptible presence of a unit of time (the beat); even in the 'Free Rhythm' of Plainsong or of Recitative this can be felt, though in such mus. the grouping into measures is not present. Apart from such mus. as that just mentioned it will be found that the beats fall into regular groups of 2s or 3s, or of combinations of these (as a group of 4 made up of 2;Pl2, or a group of 6 made up of 3;Pl3). Such groups or combinations of groups are indicated in our notation by the drawing of bar-lines at regular intervals, so dividing the mus. into measures (or 'bars'). The measures, in their turn, can be felt to build up into larger groups, or phrases (4 measures to a phrase being a very common but not invariable combination; cf. Phrase). It is chiefly
accent that defines these groupings, e.g. taking the larger groupings, a 4-measure phrase is normally accentuated something like this: [ol30] and if the beats are in any part of the music subdivided into what we may call shorter beat-units sub-accentuations are felt, as [ol24]

Where the measures have 3 beats an accented note is followed by 2 unaccented: [ol24] and similarly in a 3-measure phrase the first measure will be more heavily accentuated than the 2 following measures [ol30] It will be seen, then, that what we may call the official beat-unit of a composition is a convention, there being often present smaller units and always present larger units, both of which may be considered beats. Another example of Free Rhythm may be seen in much of the choralmus. of the polyphonic period (madrigals, motets, etc.): these may be said (in literary terms) to be in 'prose rhythm', as opposed to the 'verse rhythm' of most tunes for marching and dancing. Just as the traditional conception of tonality dissolved at the beginning of the 20th cent., so the organization of rhythm became more elaborate, irregular, and surprising. It can be divided into 2 categories (1) Metrical, with irregular groups of short units, (2) Non-metrical, where there is no perceptible unit of measurement and no 'traditional' tempo. Metrical rhythms predominated at the start of the century, but the different uses possible are illustrated by the contrast between Schoenberg's works c.1908--15, where constantly changing tempi and freer use of changing time signatures make the rhythmic structure highly complex, and Stravinsky's of the same period, where there are similar constant changes of time signature but the irregularities are much more clearly defined. Syncopation has also invaded all types of mus. Although syncopated rhythm can be found in the earliest music, in the 20th cent. it has stemmed mainly from jazz. Non-metrical rhythm can be discerned in Wagner and its possibilities were outlined by Busoni, who wrote of the tense silence between movements being itself mus. and more 'elastic' than sound. Messiaen in the late 1930s developed 'ametrical' rhythm and described in a treatise (1944) that the techniques he used were 'augmented or diminished rhythms', 'retrograde' rhythms, and 'polyrhythm'. Since 1940 composers such as Babbitt, Boulez, and Messiaen have developed these tendencies, though some find the results 'static' rather than conveying the sense of impetus which is the function of rhythm. Further revolutionary attitudes to rhythm have developed since the 1950s, with the increasing use of indeterminacy. Composers such as Cage, Stockhausen, Carter, and Xenakis have written works which leave the choice of duration and tempo to the performer. With the introduction of elec. and scientific techniques into comp., there seems no limit to the expansion and intricacy of rhythmic procedures in mus.

Rhythmicon Kbd.perc. instr. using photo-electric cell and developed by Theremin and the Amer. composer Cowell in 1931 in order to demonstrate the combination of complex rhythms. Cowell wrote his Rhythmicana for it.

Ribible or Rubible. The rebec.

Ricci, Federico (b Naples, 1809; d Conegliano, 1877). It. composer. Studied Naples Cons. under Bellini and Zingarelli. Comp. 19 operas, some in collab. with his brother Luigi Ricci. One of his solo efforts was La Prigione di Edimborgh (1838, based on Scott's The Heart of Midlothian, 1818). Also wrote masses and cantatas.

Ricci, Luigi (b Naples, 1805; d Prague, 1859). It. composer. Studied Naples Cons. with Zingarelli. From 1836 choirmaster of Trieste Cath. Wrote some 30 operas, some in collab. with his brother Federico Ricci, incl. Crispino e la comare (Venice 1850, Wexford 1979), also masses, songs, etc.


Ricercare (Ricercar, Ricercata) (It., Eng. `research', Fr. `recherché'). To seek out. As noun, applied musically in 16th to 18th cents. to (a) an elaborate contrapuntal instr. comp. in fugal or canonic style (a famous example being that by Bach in Das musikalische Opfer), and (b) more loosely to any type of prelude (usually contrapuntal in style).

Ricercata (It., past participle of verb ricercare, and used as a noun in same sense). See Ricercare.


Richard III. Play by Shakespeare (1593) for which incidental mus. was composed by Edward German (1889). Mus. for film of play comp. by Walton, 1955. Symphonic poem by Smetana, 1858. The nickname `Richard III' was given to the young Richard Strauss in Ger., indicating that although he was regarded as a successor to Wagner, there could be no Richard II. Richards, Bernard (Roland) (b Coulson, 1913). Eng. cellist. Studied with Feuermann. Career mainly in chamber mus. with Int. Str. Qt., Martin Str. Qt., Richards Pf. Qt., and Amici Qt. Teacher at GSM.


Richettato (It.). Same as Spiccato.


**Ricketts, Frederick Joseph.** *See* Alford, Kenneth J.

**Ricordi.** It. (orig. Sp.) family of mus. publishers, founded in Milan 1808. Pubd. operas and other works of Bellini, Rossini, and Donizetti. Under Giulio Ricordi (1840--1912), the firm prospered, especially through his championship of and friendship with Verdi, and later Puccini. Succeeded by his son Tito (1865--1933). London branch est. 1824--8, re-est.1875; Paris 1888; NY 1911(now closed).


Ridout, Alan (John) (b West Wickham, Kent, 1934). Eng. composer. Studied RCM, later with Fricke, Tippett, and Badings. Lecturer, Cambridge Univ., 1963--75, prof. RCM from 1960. Works incl. 8 operas, 6 syms., Christmas Oratorio, chamber mus., song-cycles, etc.


Riegger, Wallingford (Constantin) (b Albany, Georgia, 1885; d NY, 1961). Amer. composer and cond. As boy learned vn. and vc. Entered Cornell Univ. 1904, transferring to Institute of Mus. Art (later Juilliard Sch.) 1905. Studied in Munich and Berlin 1907--10, making cond. début with Blüthner Orch., 1910. Returned to USA as cellist in St Paul S.O., Minnesota. Returned to Ger., 1913--17, as opera cond. and cond. of sym. concerts. On return to USA he held teaching posts at various univs. until settling in NY, 1923. Wrote several scores for Amer. choreographers, 1930--41. Under several pseudonyms made hundreds of arrs. of various kinds of choral mus. to supplement income.Began composing in a 19th-cent. style; but under influence of the Schoenberg 12-note method became more adventurous. His use of atonality was always individual. Strong rhythmic drive and contrapuntal forms also characterize his mus. Prin. works:

orch: Syms. No. 1 (1944), No. 2 (1945), No. 3 (1946--7), No. 4 (1957); Dichotomy (1931--2); Little Black Sambo (1946); Music for Orchestra (1951); Festival Overture (1957).

dance: Bacchanale (1930); Evocation (1933); New Dance (1935); Candide (1937); Case History No.|.|. (1937); Pilgrims' Progress (1941).

soloist with orch: Variations for pf. and orch. (1952--3); Variations for vn. and orch. (1959); Introduction and Fugue for vc. and wind (1960); conc. for pf. and woodwind quintet (1953).

vocal: La Belle Dame sans merci (1923); From Some Far Shore (1946); The Dying of the Light (1954); Who Can Revoke? (1948).

chamber music: Str. Qts: No.1 (1938--9), No. 2 (1948),No. 3 (1945--7); Romanza for str. qt. (1954); pf. quintet (1951); pf. trio (1930); vn. sonatina (1947); woodwind quintet (1952).

piano: Blue Voyage (1927); 4 Tone Pictures (1932); New and Old (1944).


Rienzi (orig. Cola Rienzi, der letzte der Tribunen, Cola Rienzi, the last of the Tribunes). Opera in 5 acts by Wagner to his own lib. based on Bulwer Lytton's novel (1835) and Mary Russell Mitford's play (1828). Comp. 1838--40. Prod. Dresden 1842, NY 1878, London (in Eng.) 1879.


Riff. Jazz term meaning a short, repetitive, but not improvised, instr. passage, e.g. the beginning of In the Mood.

Rigaudon (Fr.), Rigadoon (Old Eng.). Ancient Provençal type of dance, in simple duple or quadruple time, similar to the bourrée. Rameau used the rigaudon in nearly all his operas and there are 2 in Fux's Concentus musicus (1701). It occurs in suites by Couperin, Lalande, Telemann, Muffat, and others. Also used by Grieg in Holberg Suite (1884), Saint-Saëns, MacDowell, and by Ravel in Le Tombeau de Couperin.

Righini, Vincenzo (b Bologna, 1756; d Bologna, 1812). It composer, teacher, and conductor. Début as ten. in Parma 1775. Joined opera co. in Prague 1776, composing Il Convitato di Pietra (Don Giovanni) for it, (Haydn later cond. it at Esterháza.) Dir., It. Opera in Vienna from 1780. In much demand as singing teacher. Kapellmeister, Mainz electoral court 1787. Comp. oratorio Der Tod Jesu at this time, also highly praised Missa Solemnis (1790), the latter perf. at Coronation of Leopold II in Frankfurt. Court cond. and dir. of It. Opera, Berlin, from 1793. His operas incl. a setting of Goldoni's La Vedova Scaltra (1778), later set by Wolf-Ferrari (1931). Beethoven comp. 24 vars. for pf. on Righini's arietta Venni amore in 1790--1 (WoO 65).

Doppelgesang

(str.

ensemble

fragments for bar., mez., ch., and fl. (1979); London ballet in Curved Air, San Francisco State Coll., Riley, Terry (1955--6), and York Univ. Prof. GSM from 1973. Works incl.:


voice and piano: 4 Songs of Paul Celan (1973); Hölderlin-Fragmente (1977); Neue Alexanderlieder (1979); Lenz-Fragmente (1980); Wölfli-Liederbuch (1980--1).

keyboard: Contemplatio, org. (1967); 2 Fantasies, org. (1967); Fantasie, org.(1968); Siebengestalt, org., tam-tam (1974); Ländler, pf. (1979); 'Bann, Nachtschwärmer', org. (1980); Piano Piec No. 7 (1980).

Rig Veda (Holst). See Hymns from the Rig Veda.


Riley, Howard (b Huddersfield, 1943). Eng. pianist and composer. Studied Univ. of Wales and York Univ. Prof. GSM from 1970. Comps. incl. str. qts., str. trio, etc.

Riley, Terry (Mitchell) (b Colfax, Calif., 1935). Amer. composer and saxophonist. Studied San Francisco State Coll., 1955--7, and Univ. of Calif., Berkeley, 1960--1. Frequent tours of Europe as performer of his own works, which 'take the form of charts of repeated patterns and series, which must assume a form during rehearsal and performance'. Comps. incl. Keyboard Studies for amplified or elec. instr., 1965; Dorian Reeds, for sop. sax., tape, time-lag and feedback system, 1966; Untitled Organ, amplified reed organ, 1966; Poppy Nogood and the Phantom Band, sop. sax., tape, time-lag and feedback system, 1968; Rainbow in Curved Air, elec. kbd. instrs., 1970. Since 1970 has been interested in Indian music.

Rimmer, John (Francis) (b Auckland, N.Z., 1939). New Zealand composer and teacher. Works incl. O Magnum Mysterium; str. trio Abstract as White; and many works employing elec. media.

Rimsky-Korsakov, Nikolay (Andreyevich) (b Tikhvin, 1844; d Lyubensk, 1909). Russ. composer and cond. Born into aristocratic family and had conventional mus. education. Ambition to be sailor; entered Corps of Naval Cadets 1856 in St Petersburg, where he had pf. lessons and attended opera and concerts. Nationalist works of Glinka deeply impressed him and he metand was influenced by Balakirev. Wrote part of a sym., though ignorant of names of chords and of rules of part-writing. Away at sea 1862--5. Completed sym. 1865, first of importance by Russ. composer. In 1865--8 wrote Sadko and Antar, both later rev. In 1869 was entrusted with completion of Dargomyzhsky's opera The Stone Guest and in 1872 completed his own opera The Maid of Pskov. In 1871, while still a naval lieutenant and still unlearned in harmony and counterpoint, was appointed prof. of practical comp. and instrumentation, St Petersburg Cons. Taught himself in secret. Inspector of Naval Bands, 1873--84. For several years as part of his self-education prod. 'academic' comps. incl. str. qt., pf. quintet, pf. fugues, etc. His editing of 100 Russian Folk-Songs, 1876--7, led him to a new, more attractive phase in his own works, incl. the operas May Night and Snegurochka (The Snow Maiden). From 1874--81 was dir. of the Free School of Mus. After 1882 much occupied with administration, cond., and rev. and orchestration of Khovanshchina and other works by Mussorgsky. When Borodin died in 1887, completion and orch. of Prince Igor was undertaken by Rimsky-Korsakov and his pupil Glazunov. He interrupted this to write 2 of his most colourful works, the Spanish Caprice and Sheherazade. Thereafter, influenced by the first Russ. perfms. in 1888--9 of Wagner's Ring, devoted himself to opera. Fora time, neurasthenic illness robbed him of the will to work, but he resumed creative work in the 1890s and in 1896 made his version of Mussorgsky's Boris Godunov which, though it is now partly discredited, preserved this opera until scholars restored the composer's orig. In 1905, having shown sympathy with revolutionary students, was temporarily removed from his professorship at St Petersburg Cons. and a 2-month ban imposed on perf. of his works. This clash with authority is reflected in his last and satirical opera, The Golden Cockerel, which was banned by the govt. and not prod. until after his death. In 1906, rev. Boris Godunov, and in 1907 cond. in Paris at Diaghilev's concerts of Russ. mus. Less talented than his colleagues in the nationalist school, Rimsky-Korsakov excelled them all in the art of clear and colourful orchestration, and to us today his mus. seems to epitomize the brilliance and pageantry of Tsarist Russia. Lately the splendour of his operas has been re-discovered. His influence on his most distinguished pupil, Stravinsky, can be discerned above all in The Firebird. Wrote textbooks on harmony and orchestration, also autobiography. Prin. comps.:

operas: [fy75,1] The Maid of Pskov (Ivan the Terrible) (1868--72, rev. 1876--7, rev. 1891--2); May Night (1878--9); Snow Maiden (Snegurochka) (1880--1, rev. c. 1895); Mlada (1889--90); Christmas Eve (1894--5); Sadko (1994--6); Mozart and Salieri (1897); Boyarina Vera Sheloga (comp. 1877 as proo. to Maid of Pskov, reconstructed as 1-act opera 1898); The Tsar's Bride (1898); The Legend of Tsar Saltan (1899--1900); Servilia (1900--1); Kashchey the Immortal (1901--2); Pan Voevoda (1902--3); Tale of the Invisible City of Kitezh (1903--5); The Golden Cockerel (1906--7).
acts, comp. operas, composed mainly for Rome after 

Russian Themes Rinaldo. songs, chs., folk-song arrs. and pf. pieces.

Rinck, Johann Christian Heinrich Oleg the Wise, choral

given out of sequence. First cycle in Eng. trans. at CG cond. Richter, complete

chamber music Str. qt. (1875); str. sextet (1876); pf. quintet (pf. and wind) (1876); Allegro in Bb for str. qt. (1899)


Rinaldo. (1) Opera in 3 acts by Handel (his first in Eng.) to lib. by Rossi after sketch by Aaron Hill from Tasso (1562). Prod. 1711. (2) Cantata, Op. 50, by Brahms for ten., male ch., and orch. (1863--8).

Rinaldo di Capua (b Capua or Naples, c. 1705; d ?Rome, c. 1780). It. composer of about 30 operas, composed mainly for Rome after 1737 (La Zingara and La donna superba prod. Paris 1752--3). Only fragments of his works remain because son sold scores as waste paper.


Rinforzando; rinforzato (It.). Reinfocing; reinforced, i.e. stress is applied to individual notes or chords. So rinforza, rinforzamente; reinforcement. Abbreviation rf, rfz.

Ring des Nibelungen, Der (The Nibelung's Ring). 4 operas (mus. dramas) by Wagner, to his own librs., which he called a 'stage festival for 3 days with a preliminary evening' (Ein Bühnenfestspiel für drei Tage und einen Vorabend). The cycle, often referred to as 'the tetralogy', is based on versions of the Scandinavian saga of the Niebelungs involving gods and mortals. Among the characters in the operas are Wotan, Alberich, Siegfried, Mime, Siegmund, Loge, Brünnhilde, Fricka, Hagen, Gutrune, Sieglinde, Freia, Fasolt, Fafner, Donner, and the Valkyries. The 4 operas, with details of their f.ps., are: Das Rheingold (The Rhine Gold), prod. in 1 act, comp. 1853--4, prod. Munich 1869, Bayreuth (as part of complete Ring) 1876, London 1882, NY 1889; Die Walküre (The Valkyrie), 3 acts, comp. 1854--6, prod. Munich 1870, Bayreuth (as part of complete Ring) 1876, NY (incomplete) 1877, London 1882; Siegfried, 3 acts, comp. 1856--7, 1864--71, prod. Bayreuth (as part of complete Ring) 1876, London 1882, NY 1887; Götterdämmerung (Twilight of the Gods), 3 acts, comp. 1869--74, prod. Bayreuth (as part of complete Ring) 1876, London 1882, NY Met. 1888. Writing and comp. of The Ring occupied Wagner intermittently from 1848 to 1874. The first complete Ring cycle, sung in Ger., at Bayreuth was cond. Hans Richter on 13, 14, 16, and 17 Aug., 1876. The first cycle to be perf. in London was at Her Majesty's, cond. Anton Seidl, on 5, 6, 7, and 9 May 1882. Seidl also cond. first cycle at NY Met. on 4, 5, 8, and 11 March 1889 (although there had been perfs. of the cycle excluding Das Rheingold in 1887--8, also under Seidl). First CG cycle in June 1892, cond. Mahler, but given out of sequence. First cycle in Eng. trans. at CG cond. Richter, 1908, and in Brit. provinces by Denhof Co. in Edinburgh 1910, cond. Balling (Leeds, Manchester, Glasgow 1911, Hull, Leeds, Liverpool 1912). No further perfs. in provinces until Scottish Opera


Ripieno (It.). Replenished, supplementary. (1) The term is used in older mus. to make a distinction between passages to be played by the full body and others to be played by a group of soloists, or Concertante (see Concerto). The term is in this sense still used in Eng. brass bands, generally misspelt Ripiano or Repiano. Also used of a supplementary choral body, e.g. the boys'vv. in Bach's St Matthew Passion are the ripieno ch. (2) In It. organ mus., Mixture.


Rippon, Michael (George) (b Coventry, 1938). Eng. bass. Studied Cambridge Univ. Opera début CG 1969. Has sung at Glyndebourne and in other leading houses. Fine exponent of solo role in Walton's Belshazzar's Feast and of Maxwell Davies's 8 Songs for a Mad King and Henze's El Cimarrón.


Rispetto; risolutamente. (It.). Resolute; resolutely. So the superlative risolutissimo. Risoluzione, resolution.


Rit. Short for ritardando.

Ritardando, ritardare, ritardato (It.). Holding back, to hold back, held back (gradually, i.e. same as rallentando). Abbreviated to 'Rit.' (but see also Ritenuto). Ritardo (It.). The act of holding back (i.e. of gradually diminishing the speed).

Ritenuto (It.). Held back, i.e. slower (immediately, not gradually as with ritardando and rallentando). Sometimes abbreviated to Rit., or riten. Also ritenendo, ritenente, holding back.


Ritmo (It.). Rhythm, as in ritmo di tre battute, rhythm of 3 measures. Ritmico (It.). Rhythmic.


Ritter, Hermann (b Wismar, 1849; d Würzburg, 1926). Ger. violist. Introduced the richer-toned viola alta which Wagner used at Bayreuth. Taught va. at Würzburg from 1879. Formed str. qt. comprising vn., va. alta, va. tenore, and va. bassa, in 1905. Wrote about vas. and other str. instr., also biography of Schubert.

Ritual Dances. 4 dances for ch. and orch. in Tippett's opera The Midsummer Marriage which are often played separately as a concert work. 3 occur in Act 2: The Earth in Autumn (The Hound chases the Hare); The Waters in Winter (The Otter pursues the Fish); The Air in Spring (The Hawk swoops on the Bird). In Act 3 occurs the 4th dance Fire in Summer (celebration of carnal love). F.p. Basle 1953, Liverpool 1954 (before f.p. of opera).

Ritual Fire Dance. One of dances in Falla's ballet El Amor Brujo popularized in composer's pf. arr. and played with exceptional brilliance by Arthur Rubinstein. Also arr. for other instr., eg. vc.

Riverso, Al. See Rovescio, Al.


Rk. Rank, with reference to the Mixture stops of an org.
R.M.C.M. Royal Manchester College of Music.

R.N.C.M. Royal Northern College of Music, Manchester.


Roberton, (Sir) Hugh (Stevenson) (b Glasgow, 1874; d Glasgow, 1952). Scottish chorumaster. Founder and cond. of Glasgow Orpheus Choir, 1906--51, which made several overseas tours and won innumerable competitions. Choir voluntarily disbanded 1951 when Roberton retired, but was later re-formed by younger members as Glasgow Phoenix Choir, with Sir Hugh as hon. pres. Arr. Scottish folk-songs, etc. Knighted 1931.

Roberts, Bernard (b Manchester, 1933). Eng. pianist. Studied RCM. Début London 1957. Member of Parikian-Fleming-Roberts Trio. Prof. of pf. RCM.

Robertson, Alec (b Southsea, 1892; d Midhurst, 1982). Eng. organist, chorumaster, critic, and broadcaster. Worked for the Gramophone Co. 1920--30. Head of mus. talks, BBC, 1940--52. Authority on plainchant. Author of monographs and books on Schubert, Dvo; Akrák, etc. Ed. of several reference books. Reviewer of records in Gramophone for nearly 50 years (its music ed. 1952--72).


Robertson, Rae (b Ardersier, Inverness, 1893; d Los Angeles, 1956). Scottish pianist. Studied Edinburgh Univ. and RAM (pf. with Matthay). Began career as solo pianist but formed famous 2-pf. duo with his wife Ethel Bartlett and toured world. Britten wrote 3 works for them.

Robeson, Paul (Leroy) (b Princeton, NJ, 1898; d Philadelphia, 1976). Amer. bass and actor. Studied as lawyer, but in 1922 entered professional th. as actor in O'Neill plays. Won int. renown in Kern's musical Show Boat (1927) when he sang 'Ol' Man River'. Famous as singer of Negro spirituals. Appeared in films (Sanders of the River, etc.) and was a notable Othello. Career halted in 1950s when he fell into disfavour in USA because of alleged Communist sympathies.


Rochberg, George (*b* Paterson, NJ, 1918). Amer. composer. Studied comp. with Leopold Mannes and Georg Szell at Mannes Sch. of Mus., NY, 1939--42 and with Rosario Scalero at Curtis Institute, 1945. Teacher, Curtis Institute, 1948--54; chairman, mus. dept., Pennsylvania Univ. 1961--8, prof. of mus. from 1968. Influenced by Schoenberg and Mahler, his mus. developed an individual type of serialism but later returned to tonality. Author of many critical articles. Works incl.:

**opera:** *The Confidence Man* (1982).


**ensemble:** *Chamber Symphony*, 9 instr.(1953); *Cantio Sacra*, (transcr. of org. mus. by Scheidt) (1954); *Serenate d'Estáte*, 6 instr. (1955); *Apocalyptica*, wind band (1964); *Black Sounds*, winds and perc. (1965); *Fanfaires*, brass (1968).


**voices:** 3 *Psalms*, unacc. (1954); *Passions According to the 20th Century*, singers, jazz quintet, brass, perc., pf., tape (1967); *Behold, My Servant*, unacc. (1973).

piano: Variations on an Original Theme (1941); 2 Preludes and Fughettas (1946); 12 Bagatelles (1952); Sonata-Fantasia (1956); Nach Bach, hpd. or pf. (1966); Carnival Music (1969); Partita Variations (1976); Book of Contrapuntal Pieces (1979).


Rock. Species of popular mus. originating in USA (as rock'n'roll) in early 1950s and spreading throughout world. Perf. by 'groups', e.g. of v(v), guitars, often electronically amplified, and drums. There are sub-species such as folk rock, jazz rock, and punk rock. Rock was used in stage works such as Hair, Tommy, and Jesus Christ Superstar. Lyrics often refer to social themes.


Rococo (from Fr. rocaille, fancy rock-work in architecture). In visual arts term is applied to the delicate, diverting style of Watteau and his contemporaries. Mus. application refers to the decorative style e.g. of F. Couperin, and of certain works by Rameau and J. C. Bach. Musically it is a vague term, almost synonymous with galant and the 18th cent. and referring to works which are no longer baroque and not yet classical.


Rodgers, Richard (b Hammels Station, Long Is., 1902; d NY, 1979). Amer. composer. Studied Columbia Univ. 1919--21 and Institute of Mus. Art, (later Juilliard Sch.), NY 1921--3. With Lorenz Hart as lyric-writer, wrote successful Broadway musicals Connecticut Yankee (1927), On Your Toes (1936), Babes in Arms (1937), The Boys from Syracuse (1938), and Pal Joey (1940). With Oscar Hammerstein II, wrote Oklahoma! (1943), Carousel (1945), South Pacific (1949), The King and I (1951), and The Sound of Music (1959). Many of these made into films. Wrote mus. for TV documentary Victory at Sea. Among the songs he composed are 'There's a Small Hotel', 'My Funny Valentine', 'The Lady is a Tramp', 'Bewitched, bothered, and bewildered', 'Blue Room', 'O What a Beautiful Morning', 'Some Enchanted Evening', 'The Sound of Music', etc.


**Rohrlöte (Rohr Flute)** (Ger.). Reed flute. Org. stop of 4' length and 8' pitch; metal end-plugged pipes with narrow tube through plug. Reed of cl., ob., etc. is Rohrblatt.

**Rohrwerk, Rohrstimmen** (Ger.). Reed dept. of the org.


Roll (Ger. Wirbel). Rapid succession of notes on a drum, becoming almost a continuous sound. Rolland, Romain (b Clamecy, 1866; d Vézelay, 1944). Fr. writer and musicologist. Studied in Paris and Rome. Prof. of mus. hist., Sorbonne, 1903--13. Lived in Switzerland 1913--39. Author of books on Beethoven and Handel. His huge novel, Jean-Christophe (1904--12), concerns the life of a composer and won him the Nobel Prize for literature. Friend of R. Strauss (their interesting correspondence has been pubd.).

Roller, Alfred (b Brno, 1864; d Vienna, 1935). Austrian stage designer and painter. Studied painting at Vienna Acad. In 1890s helped to found Vienna Sezession with Schiele, Kokoschka, and Klimt. Prof. at Vienna School of Art 1900, dir. 1909--34. Engaged by Mahler at Vienna Court Opera, 1903, to provide new sets for Fidelio, Don Giovanni, Tristan und Isolde, and Das Rheingold and Die Walküre. These revolutionized stage design. Worked closely with Max Reinhardt at Salzburg Fest. Chief designer Vienna Opera 1903--9, 1918--34, and at Burgtheater 1918--34. Designed orig. prods. of Strauss's Elektra and Der Rosenkavalier (Dresden 1909 and 1911) and Die Frau ohne Schatten (Vienna 1919).

Rolling Stones. Eng. rock group formed in London 1962. Orig members were Mick (Michael Philip) Jagger (b 1944) v., Keith Richard (b 1944) v. and guitar, Brian Jones (1944--69) guitar and harmonica, Charlie (Charles Robert) Watts (b 1942) drums, and Bill Wyman (b 1941) bass guitar. Jones's place was taken in 1969 by Mick Taylor, who was succeeded in 1974 by Ron Wood. By 1964 Jagger and Richard were composing most of their material and the group attracted a large following notwithstanding, perhaps because of, its rebellious mode of dress and behaviour. Their songs included Satisfaction, Mother's Little Helper, and Let's Spend the Night Together. Jagger increasingly became a cult figure among the avant-garde of the pop world.

Rollschweller (Ger.). The 'General Crescendo' pedal of an org. which gradually brings out all the stops.

Romalis (Ole, Polo) (Sp.). Type of Seguidilla.

Roman Carnival, The (Berlioz). See Carnaval Romain, Le.

Romance (It. Romanza, Ger. Romanze). Title with no strict formal application—composers use it as they fancy, vocally or instrumentally. Generally it implies a specially personal or tender quality. Mozart called the slow movement of his pf. conc. No. 20 in D minor (K466) a 'Romance'. Schumann wrote Drei Romanzen. Vaughan Williams used the term several times: his The Lark Ascending for vn. and orch. is a 'Romance' (1914), he wrote a Romance for harmonica, str., and pf. (1951), and the slow movement of the 5th Sym. (1943) is entitled Romanza. Elgar wrote a Romance for bn. and the 13th 'Enigma' var. is Romanza.

Romanesca (It.), Romanesque (Fr.). (1) Probably a kind of galliard danced in the Romagna. (2) A certain melody much used in the 17th cent. as a ground bass. (3) A type of song (e.g. by Monteverdi).

Roman Festivals (Respighi). See Feste Romana.

Romani, Felice (b Genoa, 1788; d Moneglia, 1865). It. poet and librettist. Wrote over 100 opera librs. for Mayr, Rossini, Bellini, Donizetti, etc. Among best-known are those of Norma, La sonnambula, L'Elisir d'amore, Lucrezia Borgia, and Il Turco in Italia.

Romanian Rhapsodies. 2 works for orch., No. 1 in A and No. 2 in D, by Enescu, Op. 11.

Romantic(ism). Term used to describe literature, written mainly in the 2 decades 1830--1850, and applied to mus. written in the period c.1830 to c.1900. It is a vague term, for there are 'romantic' elements in all mus. of all ages. However, the composers generally classified as Romantic are of the period of Weber, Schubert, Schumann, Chopin, Liszt, Berlioz, Wagner, etc., in whose mus. emotional and picturesque expression appeared to be more important than formal or structural considerations. Thus Romanticism became the antithesis of Classicism. In literature the works of Byron, Scott, Wordsworth, Goethe, Hugo, Gautier, and Balzac were the heart of the Romantic movement and composers such as Berlioz and Liszt were particularly influenced by Byron and Scott. The supernatural element in Romantic literature is reflected musically in works such as Weber's Der Freischütz, and the Witches' Sabbath movement of Berlioz's Symphonie fantastique. However, Chopin, an essentially Romantic composer, was not influenced by literary models; and many movements in works by 'Classical' composers such as Haydn, Mozart, Beethoven, and others, have Romantic leanings. As in so many branches of mus., distinctions between one category and another are blurred, thus nationalism, impressionism, and post-romanticism all impinge upon Romanticism.

'Romantic' Symphony. (1) Bruckner's sub-title for his Sym. No. 4 in Eb major (1874, rev. 1878, 1879--80, 1881, 1886). (2) Sub-title of Sym. No. 2 by Howard Hanson (1930).

Romanza. See Romance.

Rombando (It.). Humming.


Ronde (Fr.). Round. (1) The whole-note or semibreve. (2) A round dance to vocal acc. by the dancers.

Rondeau (Fr.).Mus.form so called because of its circle of recurrence. (1) Type of medievalsong (also rondel) sung by troubadours in which sections of both words and mus. recurred. (2) Instr. form in 17th and later cents. in which the first section recurs. See Rondo.

Ronde ata, A kind of fandango of southern Sp. (named after Ronda in Andalusia), with the same harmonic peculiarity as the malague ata.

Rondes de printemps (Debussy). See Images.


Rondo (It., properly spelt rondò). Round. Form of comp., usually instr., in which one section intermittently recurs. By Mozart's day it was the usual form for the last movement of a conc. or sonata. Frequent pattern is A B A C A D A etc., A being the recurring rondo theme and B, C, and D contrasting episodes. Mozart and Beethoven combined this with sonata form into a sonata-rondo. Strauss's Till Eulenspiegel is designated a rondo. The term is also sometimes used in opera for an aria with a slow section followed by a faster one.

Ronter, Florimond, See Hervé.


Root. The note from which a chord originates, the lowest note when the chord is in its 'basic' position, e.g. in chord of C major (common chord) C--E--G, the root is C.


Rore, Cipriano (Cyprian) de (b Machelen, nr. Ghent, or Mechelen, 1516; d Parma, 1565). Flemish composer. Pupil of Willaert in Venice. Held various It. church and court posts, succeeding Willaert as choirmaster of St. Mark's, 1563. Comp. St John Passion (1557) and many highly esteemed motets and madrigals.


operas: A Childhood Miracle (1952); The Robbers (1956); Last Day (1959); The Anniversary (1962); Fables (5 very short operas) (1970); Miss Julie (1964); Bertha (1968--9); Three Sisters Who Are Not Sisters (1969); Hearing (1976).

orch: 3 sym. (1950, 1955, 1957); 3 pf. concs.; Lento, str. (1950); Design (1954); Pilgrims, str. (1958); Eagles (1958); 11 Studies (1959); Ideas (1961); Lions (1964); Water Music, cl., vn., small orch. (1967); Air Music (1974); Assembly and Fall (1975); Sunday Morning (1977).

voice and orch: 6 Irish Poems (1950); 6 Songs (1953); Poèmes pour la paix (1956); Sun, sop. and orch. (1966); Gloria (1970); Ariel (1971); Last Poems of Wallace Stevens (1972); Serenade on 5 English Poems (1976).


song-cycles (with pf.): Flight for Heaven, bar. (1950); Cycle of Holy Songs (1951); King Midas (1960--1); Poems of Love and the Rain (1962--3); Hearing (1965--6); War Scenes (1969); To Jane (1974); Women's Voices (1976); A Journey (1976); After Long Silence, mez. and ob. (1982).

songs: Among nearly 300 songs for v. and pf. are: *Alleluia* (1946); *The Lordly Hudson* (1947); *Little Elegy* (1949); *Rain in Spring* (1949); *The Tulip Tree, Sally's Smile, Clouds* (1953); *Youth, Day, Old Age, Night* (1954); *Look Down, Fair Moon* (1957).


Rosa, Salvator (*b* Arenella, Naples, 1615; *d* Rome, 1673). It. painter, writer, and lutenist. Wrote *La Musica*, satire on church mus., pubd. posthumously. Most or all of songs attrib. to him are by other composers.

Rosalia. Name sometimes given to harmonic real sequence (because It. popular song *Rosalia, mia cara* began with this device). An example is Diabelli's theme set by Beethoven and others.

Rosamunde, Fürstin von Cypern (Rosamund, Princess of Cyprus). Play by Helmina von Chézy (1823) for which Schubert wrote ov., 3 entr'actes, 2 ballet pieces, and some vocal nos. The ov. played at the f.p. was that already comp. for *Alfonso und Estrella* and pubd. under that title as Op. 69 (D 732). What we know as the *Rosamunde* ov. (D 644) was written in 1820 for melodrama by Hoffmann called Die *Zauberharfe* (The Magic Harp).


Rose. Sound-hole cut to aid resonance in the lute, guitar, mandolin, etc. So-called owing to ornamental flower-like shape.


Roseingrave, Thomas (b Winchester, 1688; d Dunleary, Ireland, 1766). Irish organist and composer, son and pupil of Daniel Roseingrave (d 1727, organist of Gloucester, Winchester, and Salisbury caths. and of St Patrick's and Christ Church caths., Dublin). Studied in Italy, where he knew both Scarlattis. Organist, St George's, Hanover Sq., 1725--52. Wrote opera, cantatas, extra numbers for D. Scarlatti's opera Narciso in London 1720, hpd. pieces, etc.


**operas:** Resa till Amerika (Voyage to America) (1932); Marionetter (1939); Lycksalighetens ö (Island of Felicity) (1945); Josef och hans bröder (Joseph and his Brethren, after T. Mann) (1945--8); Hus med dubbel ingång (House with two entrances) (1969).

**orch:** 8 sym.s. (1919--74); sym. for wind (1968); Orpheus in town (ballet and orch. suite) (1938); pf. conc. (1950); 2 vn. concs. (1924, 1951); Riflessioni i--3 for str. (1959--60); Symphonic Metamorphoses 1--3 (1964); tpt. conc. (1928); vc. conc. (1939); va. conc. (1942); Louisville Concerto (1955).

**choral:** Den Heliga Natten (The Holy Night) (1936); Huvudskalleplats (Calvary) (1938); Hymnus (1965).

**vocal:** :anAt jordgudinnan (To The Earth Goddess), mez. or bar. and 6 instr. (1960); Dagdrivaren (The Sluggard), bar., orch. (1962).

**chamber music:** 12 str. qts.; 3 vn. sonatas.

Rosenkavalier, Der (The Knight of the Rose). Opera in 3 acts by Richard Strauss, his Op. 59, to lib. (comedy for mus.) by Hugo von Hofmannsthal. Comp. 1909--10. Prod. Dresden 1911; London and NY Met. 1913. Among the famous characters in this opera are the Marschallin (wife of the field-marshall), Oktavian, Sophie, Baron Ochs, and Faninal. For silent film (first shown 1926) with altered plot, Strauss arr. much of the mus. of the opera for chamber orch. (1925) as accompaniment. He cond. for the film in Dresden and London but did not use this reduced score, which was not perf. until recorded in 1980.


Rosetti, Francesco. See Rössler, Franz Anton.


Rosetti, Francesco (b c.1510; d after 1577). It. composer, but may have been Fr. (Fran.;alcois Roussel). Choirmaster St Peter's, Rome, 1548--50. Wrote motets, madrigals, and songs.


Rosseter, Philip (b 1567 or 8; d London, 1623). Eng. composer and lutenist. Wrote half of Booke of Ayres (1601) with Campion, also works for broken consort, etc. Lutenist at court of James I, 1603. Managed company of boy actors (Children of Whitefriars) 1609--17.

Rossetto, Steffano (b Nice, fl. 1560--80). It. composer of madrigals and motets. Court organist, Munich, 1579--80. Choirmaster at Novara, then in service of Medicis in Florence, composing 17-part Lamento d'Olimpia 1567.


Rossi, Luigi (b Torre Maggiore, 1598; d Rome, 1653). It. composer, singer, and organist. Church organist in Rome by 1633 and by 1640 was regarded as one of Italy's outstanding musicians. First opera perf. Rome 1642, lasting seven hours. Went in 1646 to Paris where he comp. and sang in Le mariage d'Orphée et d'Euridice, said to be first It. opera given in Paris (1647). Wrote oratorio, many cantatas, and other church mus.


Rossi, Salomone (b Mantua, c.1570; d Mantua, c.1630). It. composer at court of Mantua 1587--1628, where he was colleague of Monteverdi. Wrote 7 books of madrigals, and other secular and sacred vocal mus. Pioneer of trio sonata form.

Rossignol, Le (Stravinsky). See Nightingale, The.


Rossini, Gioachino Antonio (b Pesaro, 1792; d Paris, 1868). It. composer, son of town trumpeter and a singer. As child, apprenticed to blacksmith, sang in churches, and played hpd. in ths. Entered Bologna Acad. 1806 and while a student wrote opera Demetrio e Polibio. In 1810 Venetian impresario commissioned him to write comic opera (La cambiale di matrimonio), and in 1812 his La pietra del paragone was produced at the Scala, Milan. 2 operas prod. in Venice, 1813, est. his reputation outside It.---Tancredi, an opera seria, and L'Italiana in Algeri, an opera buffa. In 1814 was engaged as mus. dir. of both Neapolitan opera houses and for San Carlo wrote Elisabetta, Regina d'Inghilterra, in which he replaced recitativo secco with recits. acc. by str. Other operas for Naples were Otello and Il barbiere di Siviglia, a failure at first but soon to be hailed as an outstanding opera buffa. These were followed by La Cenerentola, La gazza ladra, and Mosè in Egitto. In 1822 married sop. Isabella Colbran, who had created several of his sop. roles, incl. in 1823 Semiramide, the last opera of his It. cycle. In 1822 Rossini visited Vienna, where he met Beethoven; this was followed by a trip to London. In 1824 settled in Paris as dir. of the Théâtre Italien, and wrote 3 operas for Paris, incl. Guillaume Tell (1829). Appointed composer to King Charles X in 1825 and after success of Tell was commissioned by Govt. to write 5 operas in 10 years. But the 1830 revolution dethroned Charles, and the new govt. set aside the commissions. Rossini left Paris for Italy in 1836 and for the next 19 years composed only three religious works and some occasional pieces. The likely reason is his prolonged neurasthenic ill-health which followed the intensive work on Guillaume Tell. In Bologna became hon. pres. of the Liceo Musicale and reformed its teaching methods, but left the town in 1848. In 1855 he and his 2nd wife settled in Paris where, for the remaining 13 years of his life, Rossini was the centre of artistic and intellectual life. He also began to compose again, the Petite Messe solennelle in 1863 and the 150-odd piano pieces, songs, and ensembles which he called Péchés de vieillesse (Sins of Old Age) (1857--68). Many of these were first perf. at the Rossinis' `Samedi Soirs'. He was buried in Paris (at his funeral Beethoven's Funeral March from Op. 26 was played by an ens. of instr. invented by Adolphe Sax and many of the greatest singers of the day were soloists, incl. Patti and Nilsson). In 1887 he was reinterred in Florence. Rossini's comic operas have perpetuated his name. Their wit, speed, and grace, their bubbling fun and entirely appropriate orchestration,
are perennially fresh. Several of them were written within the space of a fortnight: although there is nothing slipshod about them, the impression of spontaneity remains. Nevertheless his serious works, Guillaume Tell, Tancredi, and Semiramide, contain superb mus., and although Otello has yielded to Verdi's masterpiece, it is still worth hearing. His 2 late religious works are masterpieces, and the sparkling str. sonatas (str. qts.) of his youth testify to his grounding in the classics of Haydn and Mozart. Prin. works:

**operas:** Demetrio e Polibio (1806); La cambiale di matrimonio (1810); L'equivoco stravagante (1811); L'inganno felice (1812); Ciro in Babilonia (1812); La scala di seta (1812); La pietra del paragone (1812); L'occasione fa il ladro (1812); Il signor Bruschino (1813); Tancredi (1813); L'Italiana in Algeri (1813); Aureliano in Palmira (1813); Il Turco in Italia (1814); Sigismondo (1814); Elisabetta, Regina d'Inghilterra (1815); Torvaldo e Dorliska (1815); Il barbiere di Siviglia (1816); La gazzetta (1816); Otello (1816); La Cenerentola (1817); La gazza ladra (1817); Armida (1817); Adelaida di Borgogna (1817); Mosè in Egitto (1818, rev. as Moïse 1827); Adina (1818); Ricciardo e Zoraide (1818); Erminone (1819); Edorado e Cristina (1819); La donna del lago (1819); Bianca e Faliero (1819); Maometto II (1820); Mathilde di Shabran (1821); Zelmira (1822); Semiramide (1823); Il viaggio a Reims (1825); Le Siège de Corinthe (1826, rev. and amplification of Maometto II); Le Comte Ory (1828); Guillaume Tell (1829).

**cantatas:** Il pianto d'armonia (1808); La morte di Didone (1811); Partenope (1819); Il vero omaggio (1823); Il pianto delle Musi per la morte di Lord Byron (1823); Il serto votivo (1829).

**sacred music:** Messa di gloria (1820); Stabat Mater (1842); Petite Messe solennelle (1863).

**miscellaneous:** Inno dell'Indipendenza (1815); Soirées musicales, songs and duets incl. La Danza (1835); Regata Veneziana, song-cycle (1857).

**instrumental:** Introduction and Variations for cl. and orch. (1809); Andante con variazioni in F, ob. and harp; Prelude, Theme, and Variations, hn. and pf.; Str. sonatas (sonatas a quattro), 2 vn., vc., db. (1804), No. 1 in G, No. 2 in A, No. 3 in C, No. 4 in Bb major, No. 5 in Eb, No. 6 in D. In 1808 Rossini transcribed 5 of thesesonatas as wind qts. which are given here in relation to the numbers of the str. versions: No. 1 in F, No. 2 in G, No. 4 in Bb, No. 5 in F, No. 6 in D. The str. No. 3 has no wind version. A 6th wind qt. (in F, two movts.) has no str. equivalent.


1974, ostensibly for 2 years, but never returned. In 1978 he and his wife were deprived of Soviet citizenship.


Rota (Lat.). Wheel. (1) Term occasionally used for *round*, as in Reading Rota, i.e. *Sumer is icumen in*, thought to have been comp. by a monk of Reading Abbey. (2) Hurdy-gurdy.


Rothwell, Evelyn. See Barbirolli, Evelyn.


Rott, Hans (b Vienna, 1858; d Vienna, 1884). Austrian composer and organist. Studied at Vienna Cons. (Bruckner for org., Krenn for comp.). Close friend of Mahler, whose methods are anticipated in Rott's Symphony in E (1878--80). Became insane 1880.

Rotte (or rote). Name applied in Middle Ages to various instr., such as harp, lyre, crwth, and hurdy-gurdy. (Variant of *chrotta*, *crot*, etc.)

Rouet d'Omphale, Le (Omphale's Spinning-Wheel). First symphonic poem by Saint-Saëns, his Op. 31, comp. 1871--2. Omphale was mythical queen to whom Hercules was slave (wearing woman's dress) for 3 years, spinning wool for her.

Rouget de Lisle, Claude Joseph (b Lons-le-Saunier, 1760; d Choisy-le-roi, 1836). Fr. army engineer, poet, and composer. While stationed in Strasbourg, wrote on 25 April 1792 words and music of *Chant de guerre pour l'armée du Rhin*. This was perf. so often by Marseilles VolunteerBattalion it eventually became known as *La Marseillaise*. Sanctioned as national
song in 1795, fell out of favour, restored to respectability 1830, adopted as Fr. nat. anthem 1879.

**Roulade (Fr.).** One of Fr. vocal ornaments, much like *divisions*.


Round. Short unacc. vocal `perpetual canon' at the unison or octave in which the vv. enter in turn. Popular in Eng. after 16th cent. Famous examples are *Three Blind Mice* and *London's Burning*.

**Round Dance.** (1) A dance in which the performers turn round. (2, a more common use of the term) A dance in which they move round in a circle, i.e. a ring dance.

**Roundelay (Fr. *rondelet*).** Country songs or ballads common in 14th cent. So called because of constant recurrence of first verse.


**Roussel, Albert** (*b* Tourcoing, 1869; *d* Rayan, 1937). Fr. composer. Despite showing mus. tendencies as a child, began career as naval officer, his service in Indo-China leaving profound impression. Resigned commission 1894 to study mus. Worked with Gigout and from 1898 to 1909 at Schola Cantorum under d'Indy. Prof. of counterpoint, Schola Cantorum, 1909--14. Served in Fr. army 1914--18, thereafter devoting himself to comp. and living secluded life because of ill-health. Once free of d'Indy influence, Roussel developed a neo-classical style in which strong Stravinskyan rhythms and daring harmonies were blended with a rich, sometimes orientally exotic, orch. palette and expressive melodies. His 3rd and 4th syms. represent him at his most individual, but his ballet *Bacchus et Ariane* is his best-known work. Prin. comps.:

- **opera-ballet:** *Pāmāvati* (1914--18, prod. 1923).
- **opera:** *Le Testament de la tante Caroline* (1932--3).
- **ballets:** *Le Festin de l'araignée* (1912); *Bacchus et Ariane* (1930); *Aeneas* (1935).
- **incidental music:** *Le Marchand de Sable qui passe* (1909); *La Naissance de la lyre* (1923--4).
**orch**: Syms: No. 1 (*Le Poème de la forêt*) (1904--6), No. 2 in Bb (1919--21), No. 3 in G minor (1930), No. 4 in A (1934); *Prelude to Tolstoy's Resurrection* (1903); *Pour une fête de printemps* (1920); 2 suites from *Bacchus et Ariane* (1930); Suite in F (1926); pf. conc. (1927); *Petite Suite* (1929); *Sinfonietta*, str. (1934); *Rapsodie flamande* (1936); vc. concerto (1936).

**voice(s) and orch**: *La Ménace* (1908); *Madrigal aux muses* (1923); *Psalm* 80, ten., ch., and orch. (1928).

**chamber music**: pf. trio (1902); *Divertissement*, pf. and 5 wind (1906); vn. sonata No. 1 (1907--8), No. 2 (1924); *Serenade*, fl., harp, str. trio (1925); *Joueurs de flûte*, fl. and pf. (1924); Trio for fl., va., vc. (1929); str. qt. (1932); *Andante and Scherzo*, fl., pf. (1934); str. trio (1937).

**piano**: *Rustiques* (1904--6); *Suite* (1909--10); *Sonatina* (1912); 3 *Pieces* (1933).

**songs**: 4 *Poèmes d'Henri de Régnier* (1903); 4 *Poèmes d'Henri de Régnier* (1907); *Flammes* (1908); 2 *Songs from the Chinese* (1907--8); 2 *Songs (Light, Farewell)* (1918); 2 *Songs (Le Bachatier de Salamanque, Sarabande)* (1919).


**Roux, Gaspard le** (*b Paris, c.1660; d c.1705*). Fr. composer. Wrote hpd. suites and pieces, motets, airs, etc.

**Rovescio, Al** (It.). In reverse. Term which refers either to a passage that can be played backwards as well as forwards, or to a form of canon in which every descending interval in the leading v. is imitated by an ascending one, and *vice versa*.

**Row, See Note-row.**


**Roxolane, La.** Nickname of Haydn's Sym. No. 63 in C major, (Hob. I:63), comp. c.1780. Uses material from earlier mus., incl. incidental mus. for the play *Soliman II* whose heroine was Roxolane.

**Royal Academy of Music, College of mus.** in London instituted in Tenterden Street, 1822; Royal charter 1830. Lodging and boarding of students discontinued after 1853, when first board of professors was appointed. Moved to Marylebone Road 1912. Wide range of
activities: premises incl. concert-hall (Duke's Hall), lecture hall, opera th., and library. About 700 students, with teaching staff of 150. Prins.: William Crotch (1822--32), Cipriani Potter (1832--59), Charles Lucas (1859--66), Sterndale Bennett (1866--75), G. A. Macfarren (1876--87), A. C. Mackenzie (1888--1924), J. B. McEwen (1924--36), S. Marchant (1936--49), R. S. Thatcher (1949--55), Thomas Armstrong (1955--68), Anthony Lewis (1968--82), David Lumsden (from 1982). RAM is supported by Govt. grant, subscriptions, donations, and fees. (The name Royal Acad. of Mus. was also given to an operatic venture started successfully in London in 1719 under directorship of Handel, Bononcini, and Ariosti but which collapsed in 1728.)

Royal Albert Hall. Large, all-purpose, oval-shaped hall in London (South Kensington) built in memory of Prince Consort (d 1861) and formally opened March 1871. Seating capacity 10,000. Venue for many occasions incl. balls, pageants, fest. of remembrance, Miss World competition, etc., but best known as concert hall and especially, since destruction of Queen's Hall (1941), as home of Henry Wood Promenade Concerts. Formerly acoustically notorious forecho, but this has been largely eliminated by special installations.


Royal Choral Society. London choir of about 850 vv. which originated in choir formed and cond. by Gounod for opening of Royal Albert Hall, 1871. Taken over by Barnby, 1872. Name at first was Royal Albert Hall Choral Soc., present name adopted 1888. Barnby was succeeded in 1896 by J. F. Bridge. Sir Malcolm Sargent had long assoc. as cond. from 1929.


Royal College of Organists. Formed 1864 in London, among aims being to provide examinations and certificates to safeguard standards among organists and also to encourage comp. and study of sacred mus. Orig. housed in Bloomsbury, since 1894 in Kensington Gore in building vacated by RCM. Royal charter 1893.

Royal Festival Hall. Concert-hall built in London (by London County Council) on S. Bank of River Thames as part of Fest. of Brit. 1951. Designed by R. H. Matthew, with org. by Harrison and Harrison, Durham. Seating capacity 3,200. Prin. home of London orch. concerts. Queen Elizabeth Hall and Purcell Room are part of S. Bank concert-hall 'complex'.

Royal Musical Association. Organization founded by Stainer and Pole in London in 1874 'for investigation and discussion of subjects connected with the art, science, and history of music'. Incorporated 1904, prefix 'Royal' since 1944. Papers, etc., read to the Assoc. are pubd. in its Proceedings.

Royal Northern College of Music, Manchester. Coll. of mus. opened in Manchester 1972 by amalgamation of Royal Manchester Coll. of Mus. and Northern Sch. of Mus. Housed in new building on Oxford Road containing concert-hall, opera th., recital room, tutorial rooms, etc. Financed by 4 local authorities and governed by court and council. Prin. since inception: John Manduell.

Royal Opera House. See Covent Garden.


Royal Philharmonic Society. Founded in London, Jan. 1813 for encouragement of orch. and instr. concerts and immediately promoted annual series of concerts. First concert 8 Mar. 1813. Concerts were given at first in Argyll Rooms, then successively at New Argyll Rooms, King's Th., Hanover Sq. Rooms, St. James's Hall, Queen's Hall, Royal Albert Hall, Royal Fest. Hall. Commissioned Beethoven's 9th Sym. (though f.p. in Vienna) and gave the first Eng. perf. under Smart on 21 Mar. 1825. Sent Beethoven \( \text{bp} 100 \) on his death-bed and waived claim to its return when it was found among his effects. Since 1871 a replica of Schaller's bust of Beethoven, presented to the Soc. in that year by Mme. F. Linzbauer, has been placed at the front of the platform at every Phil. concert. To commemorate centenary of Beethoven's birth in 1870 a Gold Medal was struck by the Soc. in 1871 and is presented sporadically, at the recommendation of the dirs., to distinguished musicians (composers and executants), being among the most coveted mus. awards. Most of the world's leading musicians have appeared on the Soc.'s platform. Prefix 'Royal' granted 1912.

Royal Schools of Music. See Associated Board of the Royal Schools of Music.


Rubato, or Tempo rubato (It.). Robbed time. A feature of perf. in which strict time is for a while disregarded—what is 'robbed' from some note or notes being 'paid back' later. When this is done with genuine artistry and instinctive mus. sensibility, the effect is to impart an admirable sense of freedom and spontaneity. Done badly, rubato merely becomes mechanical. The question of rubato in Chopin is particularly contentious, since its use in his mus. may be dangerously open to abuse. Accounts of his playing (and of Mozart's) suggest that he kept the left-hand in strict time, and added rubato with the right.

Rubbra, Edmund (b Northampton, 1901). Eng. composer and pianist. Worked at 14 as railway clerk. Private comp. lessons from Cyril Scott. Studied at Reading Univ. 1920--1, comp. with Holst, pf. with E. Howard-Jones, at RCM 1921--5, comp. with Holst and Morris. Taught, wrote mus. criticism, and comp. mus for a travelling th. group. Recognition came with perf. of first Sym. (1935--7). Lecturer in mus., Oxford Univ. 1947--68, prof. of comp., GSM from 1961. Served in army 1941--5 and was ordered to form pf. trio with which he gave concerts to Servicemen and women throughout Brit. and, later, Ger. C.B.E. 1960. Contrib. to several works of reference, reviewer, etc. His prolific output covers all forms except for the th., and he is in the mould of Holst and Vaughan Williams, although folk-song as such plays no part in his work. His use of modal harmony and his large amount of
religious mus. are in a particularly Eng. tradition, and his syms. have a mus. substance and spiritual grandeur which have still not been fully appreciated. Prin. works:


Rubens, Paul (Alfred) (b London, 1875; d Falmouth, 1917). Eng. composer. Studied law at Oxford Univ. Wrote some nos. for Floradora (1899) and then devoted himself entirely to comp. of light operas, e.g. Miss Hook of Holland (1907), The Balkan Princess (1910), Tonight's the Night (1915), etc.

Rubble. The rebec.

Rubini, Giovanni-Battista (b Romano, 1794; d Romano, 1854). It. ten. Studied Bergamo. Début Pavia 1814. Sang in Naples 1815–31 and had sensational success in Paris 1825–6 in Rossini operas. Divided time between Paris and London 1831–43. Toured with Liszt 1843. Retired, immensely rich, 1845. Especially notable for his singing of Donizetti and Bellini, where his gift for broad cantabile and an exceptionally high range excelled. His tremolo, apparently remarkable, was imitated by lesser artists and reduced to vocal 'sob' which disfigures much It. singing.
Rubinstein, Anton (Grigorevich) (b Vekhvatinetis, 1829; d Peterhof, 1894). Russ. pianist and composer. Taught by his mother, then by Villoing. Début Moscow 1839, European tour 1840--3. Studied comp., Berlin 1844--6. Returned to Russia 1848, then went to Ger. 1854 with many of his own comps. Settled in St Petersburg 1858 as court pianist and cond. Founded St Petersburg Cons. 1862 (dir. until 1867, then 1887--90). Cond. Vienna P.O. 1871--2. Toured USA 1872--3. Visited Eng. several times between 1841 and 1886. Farewell recitals 1886--7. One of greatest pianists of his day and a prolific composer, whose work had insufficient individuality to survive, in spite of memorable perfs. He considered that Russ. composers should imitate Western models. Remembered for his Melody in F for pf. Other works incl. 20 operas (incl. The Demon, 1871), 6 sym., incl. the 'Ocean', 5 pf. concs., vn. conc., 2 vc. concs., 10 str. qts., and much other chamber mus., also pf. pieces and songs.


Ruckers. Antwerp firm of hpd. and virginals makers between 1579 and 1667, the founder being Hans Ruckers (c.1550--1598). Over 100 Ruckers instr. still exist. The aim of the hpd. made between 1580 and 1650 was to offer the player some contrast of tone or register. The single-manual instr. had a short-octave compass of 4 octaves from C and had 2 sets of str., respectively 8' and 4'. Ruckers also made 2-manual hpd.s., probably as transposing device to help accompanists. Hans Ruckers was helped and succeeded by his sons Jan (1578--1643) and Andries (1579--c.1645). Ruddigore, or The Witch's Curse. Operetta by Sullivan to lib. by Gilbert. Prod. London and NY 1887.


through tone-poems, ballets, and pf. pieces. Also poet and painter. Author of books on Debussy and Hindu mus.


**Rue, Pierre de la** (*b* ?Tournai, c. 1460; *d* Courtrai, 1518). Flemish composer. At Burgundian court 1492–1516. Composer of **Despès**. Wrote 47 masses, many motets, and **chansons**.

**Rueda.** Sp. round dance in quintuple time, popular in Castile.


**Ruffo, Vincenzo** (*b* Verona, c. 1510; *d* Sacile, Udine, 1587). It. composer. Choirmaster Verona Cath. from 1554, Milan Cath. from 1563, Pistoia 1574–9, Milan from 1580. Wrote much church mus. and pubd. several books of madrigals containing at least 260 examples.


orch: **Men and Angels,** (1920; **Men** destroyed; **Angels** for 6 tpt., rev. 4 tpt., 3 tb., 1938); Sun- treader (1926–31), rev. as **Men of Men and Mountains**; **Men and Mountains,** small orch. (1924), rev. large orch. 1936, rev. 1941 (comprises **Men**; Lilacs for str.; Marching Mountains); Portals for 13 str. (1925), rev. str. orch. 1929, further rev. 1941 and 1952–3; **Organum** (1944–7).

voice and orch: **Vox clamans in deserto,** sop. and small orch. (1923, comprises Parting at Morning (Browning), **Son of Mine** (Meltzer), A Clear Midnight (Whitman)).

song: **Toys,** v. and pf. (1919).

chamber music: **Mood,** vn. and pf. (c. 1918).


**Ruherpunkt; Ruhezeichen** (Ger.). Rest-point; rest-sign, i.e. the sign ;Yr.
Rührtrommel (Ger.). Tenor drum.


Ruinen von Athen, Die (The Ruins of Athens). Ov. and incidental mus. by Beethoven, Op. 113, comp. 1811 for an epilogue by Kotzebue written for first night of Ger. th. in Budapest, 1812. (See also König Stephan.) In 1922--4, Strauss and Hofmannsthal ed. and arr. Die Ruinen von Athen and included parts of Die Geschöpfe des Prometheus.

Rule, Britannia! Song by Arne to words by James Thomson, f.p. in masque Alfred at Maidenhead, 1 Aug. 1740. Handel quoted it 6 years later in his Occasional Oratorio. Beethoven introduced it into his Battle Sym. (Wellington's Victory) and wrote 5 pf. variations in D on it (pubd. 1804). Wagner wrote an ov. based on it (1836). It has been suggested that it is the 'hidden theme' behind Elgar's Enigma Variations (Elgar quoted it in The Music Makers).

Rule of the Octave (It. Regola dell' ottava). Formula for harmonization of the ascending and descending scale in the bass.


Rullante, Tamburo (It.). Rolling drum, i.e. tenor drum.


Running Set. Eng. folk dance still in use in Appalachian mountains of USA. Also title of orch. work by Vaughan Williams (1933) based on traditional tunes assoc. with this dance.


Russell, Henry (b Sheerness, 1812; d London, 1900). Eng. composer, singer, and organist. Studied singing in Italy. Organist at Rochester, NY, for several years between c. 1835 and 1840. Returned to Eng. 1841 and gave popular entertainments at which he sang his own songs, among them 'Cheer, Boys, Cheer' and 'A Life on the Ocean Wave', accompanying himself at the piano. Wrote singing treatise. Had 2 sons, one being Landon Ronald, the other Henry Russell (b London, 1871; d London, 1937), impresario and singing teacher who presented opera at CG in 1904 and was dir. of Boston, Mass., Opera Co. 1909--14.

Russian Bassoon. Old form of serpent with bn. shape. Made of wood in 3 or 4 detachable sections, ending in brass bell. 6 finger-holes and 3 or 4 keys.

Russian Easter Festival Overture. Ov. by Rimsky-Korsakov, comp. 1888, based on Russ. Orthodox Church melodies.

Russian Quartets (Die Russischen Quartette). Name given to Haydn's 6 str. qts., Op. 33 (Hob. III:33), 1781, ded. to Grand Duke Paul of Russia. Also known as Gli Scherzi, from the character of their minuets, and as Jungfernquartette (Maiden qts.).


Russolo, Luigi (b Portogruaro, 1885; d Cerro di Laveno, 1947). It. composer and painter. Theorist of futurism movement, for which he also comp. In L'arte dei rumori (1913), advocated use of variety of sounds and noises as materials for comp. and invented instrs. for which he developed graphic notation (1926). These were stored in Paris and destroyed during Second World War.


Rustic Wedding (Ländliche Hochzeit). Title of sym. in 5 movements by K. Goldmark, 1876.

Rustle of Spring (Frühlingsrauschen). Title of pf. piece (No. 3 of 6, Op. 32, pubd. 1909) by Sinding, extremely popular and exists in many arrs. Comp. 1896.

Rute, ruthe (Ger.). Rod. Type of birch brush used to beat the bass drum to obtain special effect. Called for by R. Strauss, Mahler in 7th sym., etc.


Ryom, Peter (b 1937). Danish musicologist. Catalogued works of Vivaldi (1973), superseding earlier catalogues by Fanna, Pincherle, and Rinaldi.


S

S. (1)\^ Abbreviation for *segno*, *sinistra*, *subito*. (2)\^ Abbreviation for *schola* (choir) in liturgical books. (3)\^ Abbreviation for *Schmieder* in catalogue of works of J. S. Bach.


1954--63 (début in Stravinsky's The Rake's Progress), NY début 1955. Among works commissioned for his Basle and Zürich chamber orchs. are Bartók's Divertimento and Music for Strings, Percussion and Celesta, and works by Berio, Fortner, Henze, Hindemith, Honegger, Ibert, Kakrenek, Malipiero, Martin, Strauss, Stravinsky, and Tippett.

Sachs, Curt (b Berlin, 1881; d NY, 1959). Ger.-born musicologist. Studied Berlin. Prof. of musicology, Berlin Univ. and curator of state coll. of mus. instrs. Left Ger. 1934, settling first in Paris, then USA. Author of books on instrs., rhythm and tempo, history of dance, etc.

Sachs, Hans (b Nuremberg, 1494; d Nuremberg, 1576). Ger. shoemaker and poet, foremost of Nuremberg Mastersingers. Wrote over 4000 master-sch. poems and nearly 2000 narrative and dramatic poems. His master-songs were pubd. in Das Singebuch des Adam Puschmann ed. Münzer (1906). Immortalized by Wagner in Die Meistersinger von Nürnberg (1862--7).

Sackbut. (1) Early Eng. name for tb. Origin of name unknown (sometimes occurs as shagbolt). Used from last years of 15th cent. Most common size was tenor in Bb which could cope with alto, ten., or bass parts. Adaptable to different pitches. Little different from modern tb. except that modern instr. has bell with greater flare. Matthew Locke's Music for His Majesty's Sackbuts and Cornetts dates from 1661. (2) Name of mus. periodical founded by Philip Heseltine, 1920.


Sacra rappresentazione (It.). 'Sacred representation'. Type of staged oratorio, precursor of opera, popular in Italy up to mid-16th cent.


Sacre du printemps, Le. Fr. title for Stravinsky's The Rite of Spring.

Sadaï, Yizhak (b Sofia, 1935). Bulgarian composer. Studied Tel Aviv Acad. of Mus. 1951--6 under Partos and Haubenstock-Ramati. Teacher in Jerusalem since 1960 and at Tel Aviv Univ. since 1966. Works incl. Prélude à Jérusalem for 3 reciters, ch., and orch. Since being influenced by Pierre Schaeffer in 1966, many of his works have used tape.


Sadler's Wells. Th. in N. London (Rosebery Avenue). Named because in 1683 a Mr Sadler discovered a well in his garden with supposedly medicinal properties and enlarged his buildings and grounds to accommodate customers, for whom he also provided entertainment. In 1765 a th. was built on the site. Various entertainments were given there before it fell into disuse. In 1925 a public appeal raised £70,000 in 5 years to restore the th. as a home for opera and drama like the Old Vic. It opened, with a capacity of 1,650, in Jan. 1931 under management of Lilian Baylis. Opera and ballet alternated with Shakespeare prods., between SW and Old Vic, but from 1934--5 the opera was based at SW. In next 5 years, several operas had their f.ps. and f.ps. in England (incl. Rimsky-Korsakov's Snow Maiden and the orig. Boris Godunov), and many famous Eng. singers and conds. worked there. During war, co. concentrated on touring but was built up again under directorship of Joan Cross. For return to its London home in June 1945 the co. produced a new opera by Benjamin Britten, Peter Grimes. In 1947, Norman Tucker became co-dir. (dir. 1954--66), and post-war mus. dirs. incl. James Robertson 1946--54, Alexander Gibson 1957--9, Colin Davis 1959--65, Charles Mackerras 1970--8, Charles Groves 1978--9, Mark Elder from 1979. Since 1950 new operas by Berkeley, Gardner, Richard Rodney Bennett, Malcolm Williamson, and Gordon Crosse have been prod. at SW and the co. has often toured the provinces. Its Janáček; ekperfs. est. the composer in the Brit. public's favour, and there have been famous prods. of Cosi fan tutte, Rusalka, Simon Boccanegra, and many other operas. Stephen Arlen was dir. 1966--72, succeeded by the Earl of Harewood, whose tenure ended in 1985 when he was succeeded by Peter Jonas (b London, 1947). Arlen pioneered the co.'s move from the Rosebery Avenue th. to the London Coliseum and in 1974 the co.'s name was changed from SW Opera to English National Opera. A feature of Arlen's management was the engagement of Reginald Goodall to conduct Wagner's Mastersingers and later the complete Ring in a new Eng. trans. by Andrew Porter, and with Rita Hunter as Brünnhilde. A separate opera co., ENO North, based in Leeds, was founded Nov. 1978, with David Lloyd-Jones as mus. dir. Its name was changed to Opera North in 1981. For SW Ballet, see Royal Ballet.


Saeta. Andalusian folk-song sung during Lent or Feast of the Nativity to acc. street processions.


Safonov (Safonoff), Vasily (Ilyich) (b Itsyursk, Caucasus, 1852; d Kislovodsk, 1918). Russ. pianist and cond. Pupil of Leschetizky in St Petersburg, where he made début 1880. Taught at St Peters burg Cons. 1881--5 and at Moscow Cons. 1885--1905 (dir. from 1889).

Saga, En (Sibelius). See En Saga.

Sainete (Sp. 'Farce', 'titbit'). Sp. form of late 18th-cent. comic opera, usually employing scenes of low life. Among notable composers of Sainetes was Soler.

St Anne. Eng. hymn-tune of disputed orig. but probably comp. by William Croft, who pubd. it in 1708. Usually sung to words 'O God, our help in ages past'. J. S. Bach's Fugue in Eb for org. (last item of Klavierübung, Book 3, 1739) begins with same notes and is known in Eng. as St Anne Fugue.

'St Anthony' Variations (Brahms). See Variations on a Theme by Haydn.


Saint-George, George (b Leipzig, 1841; d London, 1924). Eng. violinist and player of viola d'amore. Studied in Dresden and Prague. Settled in London 1862, manufacturing instr. and giving recitals on viola d'amore and crwth. His son Henry (b London, 1866; d London, 1917) was also an expert on str. instr., ed. The Strad for 4 years, and wrote book on the bow (1895). Taught at TCL.

St James's Hall. Chief concert-hall in London 1858--1905, in Regent St. Capacity 2,127 people. Home of chamber concerts known as 'Monday Pops' 1859--98 and 'Saturday Pops' 1865--98, Phil. Soc. concerts, Richter concerts, etc. Superseded by Queen's Hall and subsequently demolished.

St John Passion (Johannespassion; properly in Eng. The Passion According to St John). Setting by Bach (BWV 245) for solo vv., ch., and orch. of the Passion of Christ narrated in St John's Gospel, with interpolations. F.p. Leipzig, Good Friday 1723, f.p. in England 1872. There are also St John Passion settings by Selle (1623), Schütz (1666), and Telemann (1741).

St John's Night on the Bare Mountain (Mussorgsky). See Night on the Bare Mountain.


St Matthew Passion (Matthäuspassion; properly in Eng. The Passion According to St Matthew). Setting by Bach (BWV244) for solo vv., ch., and orch. of the Passion of Christ from St Matthew's Gospel with interpolations by Picander. F.p. Leipzig, Good Friday 1727; revived by Mendelssohn, Berlin 1829 (see Bach Revival), f.p. London 1854 (incomplete), 1870 (complete, cond. Barnby). There are other settings of the St Matthew Passion, incl. those by R. Davy and Schütz (1665).


St Paul's Suite. Suite for str. orch., Op. 29 No. 2, by Holst, comp. 1912--13. Written for sch. orch. of St Paul's Girls' Sch., Hammersmith, where Holst was dir. of mus. from 1905. 4 movements are Jig, Ostinato, Intermezzo, and Finale: the Dargason (in which the tune Greensleeves is used as a counterpoint).

Saint-Saëns, (Charles) Camille (b Paris, 1835; d Algiers, 1921). Fr. composer, pianist, and organist. Showed mus. aptitude as child almost comparable with Mozart's. Gave pf. recital in Paris 1846. Entered Paris Cons. 1848, studying org. with Benoist and comp. with Halévy. Organist, Eglise Ste-Merry, Paris, 1853--7, Madeleine 1857--76. In 1852 met and became friends with Liszt, by whom he was much influenced. Wrote his first sym. c.[cf1 1848] and 1850 (unpubd.) and became pf. prof. at École Niedermeyer 1861--5 (his pupils incl. Fauré and Messager). Wrote first opera 1864--5 and began work on Samson et Dalila in 1868. In 1871 was co-founder of Société Nationale de Musique, formed to encourage development of Fr. instr. sch. To this end wrote a series of excellent symphonic poems. By this time was in demand as solo pianist and organist, and was soloist at the f.p. of his 5 pf. concs. between 1865 and 1896. First visit to Eng., 1871, to play Albert Hall org. Liszt prod. Samson et Dalila at Weimar 1877, Parisian impresarios regarding the biblical subject as too serious (not prod. at the Opéra until 1892). His best sym., No. 3 in C minor (the 'Organ') was ded. to Liszt's memory and f.p. in London, 1886. In later life Saint-Saëns travelled widely and stayed often in Algeria, some of his later works reflecting local colour. Visited USA in 1915. Last visited Eng. 1913 to conduct The Promised Land at Gloucester Fest. Wrote coronation march for Edward VII in 1902. Saint-Saëns's output was prolific and extended for most of his 86 years. Elegance of form and line, beautiful harmonies and chords were more important to him than emotional feeling or technical adventure, and his mus. has
therefore been condemned for its superficiality and facility. Nevertheless thesevery qualities, to which may be added graceful melodic invention, have ensured the survival of a large amount of his work. It is not insignificant that he was admired by Ravel, another emotionally undemonstrative composer. His best features are to be found in Samson et Dalila, the 3rd Sym., and the pf. concs. Hon. C.V.O. 1902. Prin. compms.: ope\(\text{r}a\)s: \La Princesse jaune\ (1872); \Le Timbre d'argent\ (1877); \Etienne Marcel\ (1879); \Samson et Dalila\ (1868--77); \Henri \text{VIII}\ (1883); \Proserpine\ (1887); \Ascanio\ (1890); \Phryné\ (1893); \Les Barbares\ (1901); \Hélène\ (1904); \L'ancêtre\ (1906); \Déjanire\ (1911).

\textit{orch}: Syms: No. 1 in \textit{Eb} (1853), No. 2 in A minor (1859), No. 3 in C minor, with org. (1886) (2 other syms., 2nd and 3rd in order of comp., 1852 and 1859, were withdrawn by the composer); symphonic poems: \textit{Le Ronet d'Omphale} (1871--2); \textit{Phaëton}\ (1873), \textit{Danse macabre}\ (1874), \La Jeunesse d'Hercule\ (1877); Marche héroïque\ (1871); \Suite Algérienne\ (1880); \Une Nuit à Lisbonne\ (1880); \Jota Aragonesa\ (1880); \Ouverture de fête\ (1910).

\textit{instr. and orch}: P. Concs.: No. 1 in D (1858), No. 2 in G minor (1868), No. 3 in \textit{Eb} (1869), No. 4 in C minor (1875), No. 5 in F (1896); Vn. Concs.: No. 1 in A major (1859), No. 2 in C (1858, pubd. 1879), No. 3 in B minor (1880); Vc. Concs.: No. 1 in A minor (1872), No. 2 (1902); Miscellaneous: \textit{Introduction and Rondo Capriccioso}, vn. (1863, pubd. 1870), \textit{Romance}, vn. (1874), \textit{Morceau de Concert}, vn. (1880), \textit{Caprice Andalou}, vn. (1904); \textit{Allegro appassionato}, pf. (1884); \textit{Rapsodie d'Auvergne}, pf. (1884); \textit{Africa}, fantasy, pf. (1891); \textit{Tarantelle}, fl., cl. (1857); \textit{Romance}, fl. or vn. (1871); \textit{Odelette}, fl. (1920); \textit{Romance}, hn. or vc. (1874); \textit{Carnaval des Animaux}, 2 pf. and orch. (1886).

\textit{chorus and orch}: \textit{Mass} (1856); \textit{Oratorio de Noël} (1858); \textit{Les Noces de Prométhée} (1867); \textit{Psalm 15} (1865); \textit{Le Déluge} (1875); \textit{Requiem} (1878); \textit{La Lyre et l'harpe} (1879); \textit{Hymne à Victor Hugo} (1881); \textit{Le Feu céleste} (1900); \textit{Psalm 150} (1907); \textit{The Promised Land} (1913); \textit{Hail, California} (1915); \textit{Hymne à la Paix} (1919).

\textit{chamber music}: Str. Qt. No. 1 (1899), No. 2 (1918); pf. quintet (1865); pf. trio No. 1 in F (1863), No. 2 in E minor (1892); pf. qt. (1875); \textit{Septet}, pf., str., tpt. (1881); vn. sonata No. 1 in D minor (1885), No. 2 in \textit{Eb} (1896); \textit{Wedding-Cake}, caprice-vals, pf. and str. (1886); \textit{Havanaise}, vn. and pf. (or orch.) (1887); vc. sonata No. 1 (1872), No. 2 (1905); \textit{Cavatina}, ten. tb. and pf. (1915); \textit{Elegy} No. 1, vn. and pf. (1915), No. 2 (1920); ob. sonata, cl. sonata, bn. sonata (1921).

\textit{piano}: 6 \textit{Bagatelles} (1855); 6 \textit{Études} (1877); 6 \textit{Études} (1899); 6 \textit{Fugues} (1920).

\textit{pianos}: \textit{Variations on a Theme of Beethoven} (1874); \textit{Polonaise} (1886); \textit{Caprice Arabe} (1884); \textit{Caprice héroïque} (1899).

\textit{organ}: \textit{Bénédiction nuptiale} (1859); 3 \textit{Preludes and Fugues} (1894); \textit{Marche religieuse} (1897); 3 \textit{Fantaisies} (1857, 1895, 1919).


\textit{Saite} (Ger., plural \textit{Saiten}). String, thus \textit{Saiteninstrumente}, str. instr.

\textit{Salas, Juan Orrego}. See \textit{Orrego-Salas, Juan}.


\textit{Salicional}. Org. stop of soft tone, 8' length and pitch (sometimes 16'). \textit{Salicet} is of 4' length and pitch.

Vienna Court Opera 1770 and in next 4 years had 9 operas prod. Returned to It. 1778. Court cond. Vienna 1788--1824 (of choral concerts only after 1790). Was hostile to Mozart, but there is no truth in legend that he poisoned him (as is depicted in Rimsky-Korsakov's *Mozart and Salieri*). Taught Beethoven, Schubert, and Liszt. Wrote over 40 operas, incl. *Tavare* (1787), *Falstaff* (1798), and *Prima la musica, poi le parole* (1786), 4 oratorios, much church mus., and many vocal and instr. pieces.


Salle Favart. Colloquial name for Paris Opéra-Comiqueth., which is in the Rue Favart and was for a time known as Théâtre de la rue Favart.


leading orch. at first concert. Comp. operas, oratorio, vn. concs. Buried in Westminster Abbey.


Salomon Symphonies (Haydn). See London Symphonies.

Salon Music. Term applied, often pejoratively, to mus. of light character which aims to please rather than to be profound, suitable for perf. in a salon. Elgar's lighter works are sometimes called 'salon music' by those who wish to disparage them.

Saltando: saltato (It.). Leaping, leapt. Term used instr. playing, meaning with a springing bow, i.e. same as Spiccato.

Saltarello (modern It. salterello). Lively dance of Sp. and It. provenance in varying meters ($6/8, 7/8, 3/4, 6/4$), incorporating jumps. In 16th cent. was the after-dance (Nachtanzt) to a pavan or passamezzo, the mus. often being indistinguishable from a galliard. Mendelssohn called the finale of his 'Italian' Sym. a saltarello.


Salut d'amour (Liebesgruss) (Love's greeting). Short piece by Elgar, Op. 12, orig. written as pf. solo 1888, orch. 1889, also arr. for vn. and pf. and for many other combinations.

Salve Regina (Hail, Queen). One of 4 Antiphons to Virgin Mary, probably written in 11th cent. Polyphonic settings became numerous in 15th and 16th cents.

Salviucci, Giovanni (b Rome, 1907; d Rome, 1937). It. composer. Studied with Respighi and Casella. Comp. 4 symphonic poems (1927--31), orch. suite Campagna romana (1929), Sinfonia Italiana (1932), etc.

Salzburg Festival. Fest. held annually in Austrian town where Mozart was born. Mus. coll. known as Mozarteum est. there 1880. In 1877, first of 8 Mozart fests. up to 1910 was held there with Richter, Mottl, Mahler, Strauss, Muck, and Schalk among conds. In 1917, Hofmannsthal, Strauss, Max Reinhardt, and Schalk became dirs. of planned new fest. The 1921 fest. was devoted to orchestral and chamber works and the Requiem. Several operas were perf. in 1922. In 1927 Festspielhaus was opened as opera house, and old riding school (Felsenreitschule) was converted into th. Singers engaged were the best from Vienna and Munich, conds. incl. Krauss, Strauss, and Walter. Repertory mainly Mozart and Strauss, with Beethoven's Fidelio, Verdi's Falstaff, and Wagner's Die Meistersinger. Toscanini cond. there 1934--7; followed by Furtwängler, Böhm, etc. After war, fest. resumed 1946. Strauss's Die Liebe der Danae, which reached dress-rehearsal stage in 1944, had f.p. there 1952. New operas by Einem, Orff, Henze, Nono, Blacher, Liebermann, Egk, etc. prod. there. Fest. also incl. sym. concerts, chamber mus., recitals, plays. Karajan art. dir. 1957--60 and from 1964.


Samazeuilh, Gustave (b Bordeaux, 1877; d Paris, 1967). Fr. composer and critic. Studied with d'Indy at Schola Cantorum and with Chausson and Dukas. Wrote criticism for several papers, incl. La Revue musicale. Trans. lib. of Wagner's Tristan und Isolde and Strauss's Capriccio into Fr. Wrote book on Dukas, and autobiography. Comp. symphonic poems, chamber mus., and songs.

Samba. Brazilian dance in two forms: rural samba, African-influenced, and urban samba known as the 'samba-carioca', developed from the maxixe, a type of tango. Also a song-form. Modern dance-form, closer to maxixe, has simple 2 :4 rhythm. Popularized in Brit. in 1940 by Edmundo Ros.


Samiseno, Japanese 3-str. guitar, without frets, with strs. of waxed silk played by plectrum called 'batsi'. Wrongly applied to perc. instr. in Puccini's Madama Butterfly and Massenet's Iris.


Sammartini, Giovanni-Battista (b c.1700; d Milan, 1775). It. composer and organist. Leading Milan composer of hisday; choirmaster of eight churches. Pioneer of sonata form and teacher of Gluck, 1737--41. Said to have comp. 2,000 works in all genres, incl. some notable syms. and str. qts.

Sammartini (San Martini), Giuseppe (b Milan, 1695; d London, 1750). It. composer and oboist, brother of Giovanni Sammartini. Settled in Eng. 1728, becoming oboist at the opera. Chamber-mus. dir. to Princess of Wales. Comp. instr. works, incl. concs., concerti grossi, trio sonatas, etc.


Sanchez de Fuentes, Eduardo (b Havana, 1874; d Havana, 1944). Cuban composer and writer. Studied Havana Cons. Studied Cuban folklore and collected folksongs. President, Nat. Acad. of Art and Letters 1930--42. Wrote 5 operas (incl. one based on Tennyson's Enoch Arden), ballet, choral works, songs, etc.

Sancta Civitas (Holy City). Oratorio by Vaughan Williams, comp. 1923--5, f.p. Oxford 1926. Text from Revelation, with additions from Taverner's Bible (1539) and other sources. For bar., ten., ch., boys' ch., and orch.

Sanctus (Holy). One of 5 main parts of the Mass. Settings by innumerable composers.


Sanderson, Sibyl (b Sacramento, 1865; d Paris, 1903). Amer. sop. Studied San Francisco and Paris Cons. (with Massenet, v. lessons from Marchesi and Sbriglia). Début (as Ada Palmer)The Hague 1888 in Manon. Massenet wrote Esclarmonde and Thaïs for her to exploit the extraordinary range of her v. (g-g;Pq). Saint-Saëns wrote Phryné for her. CG début 1891, NY Met. 1895 but was never as successful as in Paris. Fine actress and very beautiful.

Sándor, György (b Budapest, 1912). Hung.-born pianist (later Amer. citizen). Studied Budapest with Kodály (comp.) and Bartók (pf.). Toured Europe 1930--8, settled in USA

San Francisco Opera Co. Founded 1922 by Gaetano Merola, who was dir. until 1953, then succeeded by Kurt Herbert Adler. Ranks with Chicago in importance after NY Met. Opera house, seating 3,252, opened Oct. 1932. Among 20th-cent. works staged for the first time in USA are Strauss's Die Frau ohne Schatten, Poulenc's Les Dialogues des Carmélites, and Britten's A Midsummer Night's Dream.


Sankey and Moody. Joint Amer. compilers of hymn-tune colls. popular in late Victorian years. Ira David Sankey (1840--1908) was an evangelistic singer from 1871 when he joined forces with D. L. Moody and toured with him in USA and Brit. until 1899. Sacred Songs and Solos was pubd. 1873. Moody did not write the words of any hymns. Sankey wrote many tunes and collected as many others.


Santa María, Tomás de (b Madrid, c.1516--20; d Ribadavia, 1570). Sp. organist and monk. Wrote works for vihuela and other instr.; and a treatise (1565) on playing kbd. or vihuela fantasias.
Santini, Fortunato (b Rome, 1778; d Rome, 1861). It. musician and priest. Collected, copied, and scored early classics of It. church mus.---the resulting valuable library of about 4,500 MSS. and 1,100 printed items now being at Münster Episcopal Seminary. Comp. requiem, motets, etc.


Sanz, Gaspar (b Calanda, 1640; d Madrid, 1710). Sp. guitarist and composer. Author of book on guitar-playing (1674).


Sarabande (Sp. Zarabanda). Dance form in 17th and 18th cents. Originated in Lat. America, appearing in Sp.in early 16th cent. Was banned by Philip II in 1583 because it was regarded as loose and ugly, 'exciting bad emotions'. Introduced to Fr. and Eng. in early 17th cent., where a stately version, in slow triple time, was preferred to the lively Sp. original. Sarabandes became a standard movt. of the suite in instr. works by Purcell, J. S. Bach, and Handel. In 20th cent. it has been revived by Debussy, Satie, Vaughan Williams (in Job), and Britten (in Simple Symphony).

Sarangi. Indian 3-str. viol with 4-cornered, wooden, skin-covered soundbox, wide fingerboard, and 10 or more sympathetic understr. Tone like va. Used to acc. dancing.
str. sometimes added, tuned in unison with highest of other 3 at middle C. Name sometimes applied to other Indian bowed instr.

**Sarasate y Navascuéz, Pablo Martín Melitón de (b Pamplona, 1844; d Biarritz, 1908).** Sp. violinist and composer, known as Pablo de Sarasate. Studied Paris Cons. 1856--9 with Alard, then had int. success. London début 1861. Had sweet tone and pure style. Lalo comp. *Symphonie espagnole* for him, Bruch his 2nd conc. and *Scottish fantasy*, and Saint-Saëns his 1st and 3rd concs. and *Introduction and Rondo Capriccioso*. Comp. several vn. pieces, incl. *Zigeunerweisen* and *Jota Aragonesa*, *Carmen Fantasy* (with orch.), and transcr. Sp. folk mus.

**Sardana.** Nat. Catalonian dance, perf. toacc. of the *fluvial*, Sp. equivalent of pipe and tabor. It is in sections, partly in compound duple and partly in simple duple time. Participants link hands in a large ring, as in the *farandole*.


**Sarod.** Indian str. instr., bowed or plucked, usually with 6 strs. and 12 to 15 sympathetic str.

**Sarrusophone.** Double-reed woodwind instr., although made of brass, invented 1856 by Fr. bandmaster named Sarrus. Made in 9 sizes (in keys Eb, Bb, and C) from sop. to db. Saint-Saëns and Delius (e.g. in Songs of Sunset, Dance Rhapsody No. 1, Fennimore and Gerda, Arabesk, Song of the High Hills, Requiem, Eventyr) have scored for db. sarrusophone (usually played by double bn.).

**Sarti, Giuseppe (b Faenza, 1729; d Berlin, 1802).** It. composer, cond., and organist. Pupil of Martini in Bologna. Organist, Faenza Cath. 1748--52; cond. of It. opera and court cond. in Copenhagen 1753--65 and 1768--75. Wrote 20 It. and Danish operas in Denmark. Dir., Ospedaletto Cons., Venice, 1775--9; choirmaster Milan Cath. 1779--84 (teacher of Cherubini); court cond. to Catherine II of Russia 1784--7, dir., Ukraine mus. sch. 1787--91, dir. St Petersburg Cons. from 1793. Made scientific study of acoustics. Wrote over 70 operas, incl. one with text by Empress Catherine. At Don Giovanni's supper-party in last scene of his opera, Mozart quotes the air *Come un agnello* (Like a lamb) from Sarti's *Fra i due litiganti* (Between Two Litigants). Also choral mus. and many other works which have proved ephemeral.


S.A.T.B. Soprano, Alto, Tenor, Bass; meaning either a mixed ch. or 4 soloists.

Satie, Erik (Eric Alfred Leslie) (b Honfleur, 1866; d Paris, 1925). Fr. composer and pianist, son of Fr. father and Scottish mother. Moved to Paris 1878. Studied Paris Cons. 1879--86 with little success. Worked as pianist in 1888 at Montmartre cabaret. In same year wrote his *Gymnopédies* for pf. Met Debussy in 1890. In 1891 joined Catholic Rosicrucian sect and comp. several works for it. Shortly afterwards seemed almost to have retired from comp., writing fewer than 10 works in 12 years. In 1905 entered Schola Cantorum as pupil of d'Indy and Roussel, leaving in 1908. From about 1910 became something of a cult among young composers attracted by the eccentric, humorous titles of some of his works, e.g. *Trois Morceaux en forme de poire* (Three Pear-shaped Pieces). Strongly influenced group of young composers known as *Les Six*. Meeting with Cocteau in 1915 led to Diaghilev ballet *Parade* (1917), in which jazz rhythms are used and the instrumentation incl. typewriter, steamship whistle, and siren. Later, was assoc. with Surrealists and Dadaists. Satie's importance lay in directing a new generation of Fr. composers away from Wagner-influenced impressionism towards a leaner, more epigrammatic style. His harmony is often characterized by unresolved chords, which may have influenced Debussy (or he may have learned the device from Debussy---nobody knows). Melody is simple, sometimes slightly archaic, and scoring economical, with few tutti passages. *Socrate* is the most ambitious of his works, most of which are comparatively short, the majority being for solo pf. He anticipated many later avant-garde trends; e.g. in *Gnossiennes* (1890) there are no bar-lines and the score contains verbal instructions bearing little relation to the mus. But beware---behind the clown's mask is a serious composer. Prin. comp.s:

**stage:** *Le Fils des étoiles*, incidental mus. (1891, prelude re-orch. Ravel 1913); *Genéviève de Brabant*, marionette opera (1899); *Le Piège de Méduse*, lyric comedy (1913); *Parade*, ballet (1917); *Mercure*, ballet (1924); *Relâche*, ballet (1924).

**orch:** *En Habit de cheval* (1911); *Cinq Grimaces* (1914); *Trois petites pièces montées* (1919, also for pf. 4 hands, 1920); *La belle excentrique* (1920); *Jack-in-the Box* (1900, unperf. pantomime, orch. Milhaud 1926).

**choral:** *Messe des Pauvres*, with organ or pf. (1895, orch. version by D. Diamond 1960); *Socrate*, 4 sop. and small orch. (1918).

**piano:** 3 *mmSarabandes* (1887--8, orch. Caby); 3 *Gymnopédies* (1888, nos. 1 and 3 orch. Debussy 1896, no. 2 orch. H. Murrill and by Roland-Manuel); 3 *Gnossiennes* (1890, orch. Lanchbery; no. 3 orch. Poulenc 1939); *Trois Préludes from Le Fils des étoiles* (1891, orch. Roland-Manuel); *Valse, Je te veux* (c. 1900, arr. for v. and orch., also arr. for orch. by C. Lambert); 9 *Danses gothiques* (1893); 4 *Préludes* (1893, nos. 1 and 3 orch. Poulenc, 1939); *Prélude de la porte héroïque du Ciel* (1894, orch. Roland-Manuel 1912); 2 *Piècesfroides* (1897); 3 *Nouvelles pièces froides* (pre-1910); *Le Poisson rêveur* (1901; version for pf. and orch. by Caby); 3 *Morceaux en forme de poire*, for 4 hands (1903; orch. Désormièrè); 12 *Petits chorals* (c. 1906); *Passacaille* (1906); *Prélude en tapisserie* (1906); Aper;ocus désagréables, for 4 hands (1908--12); 2 *Rêveries nocturnes* (1910--11); *En Habit de cheval*, version for 4 hands (1911); 3 *Véritables Préludes flasques (pour un chien)* (1912); 3
Descriptions automatiques (1913); 3 Embryons desséchés (1913); 3 Croquis et agaceries d'un gros bonhomme en bois (1913); 3 Chapitres tournés en tous sens (1913); 3 Vieux Séquins et vieilles cuirasses (1913); Enfantes (9 pieces) (1913); 6 Pièces de la période 1906--13; 21 Sports et divertissements (1914); Heures séculaires et instantanées (1914); 3 Valses du précieux degoûté (1914; orch. Greenbaum); Avant-dernières pensées (1915); Parade, suite for 4 hands from ballet (1917); Sonatine bureacraticque (1917); 5 Nocturnes (1919); Premier Menuet (1920).

**voice and piano:** 3 Mélodies de 1886; 3 Poèmes d'Amour (1914); 3 Mélodies (1916); Ludions (5 songs) (1923).

**violin and piano:** Choses vues à droit et à gauche (sans lunettes) (1914).

Sautyricon. Comedy ov. by Ireland, comp. 1946, headed by quotation from the Satyricon of Petronius.

Satz (Ger.). 'Setting'. Term used in several different ways, e.g.: (1) Movement, as in Schubert's qt. movement (Quartettsatz). (2) Setting or comp. (Tonsatz). (3) Theme or subject, i.e. Hauptsatz, first subject or main theme. (4) Texture. (5) Style.

Saudades (Portuguese). Term expressive of the haunting sense of sadness and regret for days gone by. It has been used (e.g by Milhaud and Warlock) as a title for pieces of instr. or vocal mus.


Sauget, Henri (real name Jean Pierre Poupard) (b Bordeaux, 1901). Fr. composer. Studied with Canteloube, later with Koechlin, Became disciple of Satie, Best known for his ballets and has also comp. musique concrète. Most considerable work is his Stendhal opera La Chartreuse de Parme (1927--36, prod. Paris 1939). Wrote 5 other operas; 25 ballets, incl. Paul et Virginie, Les Mirages, and La Dame aux Camélias; 3 pf. concs., 4 sym., Symphonie expiatoire, in memory of innocent war victims, vn. conc., etc.


Sausage Bassoon. Name for the racket (Ger. Wurstfagott).

Sautillé (Fr.). Springing. Type of bowing on vn., va., vc., and db. like spiccato, the bow lightly rebonding off the str.

Savoy Operas. Name by which the operettas of Gilbert and Sullivan are known because from *Iolanthe* (1882) onwards they were prod. at the Savoy Th., London, built specially for them. The performers were known as 'Savoyards'.


Saw, Musical. Hand-saw played for novel entertainment by holding it between the knees and playing with a vn. bow, the left hand altering the pitch of the note by bending the saw.

Sax, Adolphe (Antoine Joseph) (*b* Dinant, 1814; *d* Paris, 1894). Belg. instr.-maker. Studied fl. and cl. at Brussels Cons. About 1840 invented new brass instr., saxophone, which he registered in 1846. Also invented the saxhorn family of instr.

Saxhorn. Type of brass wind instr. of wide semiconical bore, using cup mouthpiece and played with valves, invented by A. Sax c.1845. There are 7 varieties (deep bass to high treble), i.e. 2 sop., alto, ten., Bb bass, Eb bass, and Bb bass (BB signifies wider bore). They are transposing instrs.: those used in Brit. brass bands are the Eb ten. (ten. hn.) and Bb bar. (bar. hn.), both closely related to the flügelhorn. Nomenclature for the group is somewhat confused, e.g. in the 4 higher instrs.: [el2] [ol0][xf^{(b)}][sv1,1s] [cl8][rf^{(a)}][ol0][ip1v]Soprano saxhorn in Eb (or F), also called sop. saxhorn or (mistakenly) sop. flügelhorn, or flügelhorn piccolo. Little different from Eb cornet. (b)^{[li}Sop. saxhorn in Bb (or C), also called alto saxhorn or (mistakenly) alto flügelhorn. Little different from Bb cornet. (c) [ol0][ip1v]Alto saxhorn in Eb (or F), also called saxhorn, or ten. saxhorn, or ten. hn., or alto, or alt horn in Eb (or F). (d)^{[li}Ten. in Bb (or C), also called bar., or bar. saxhorn, or alt horn in Bb. [el2]The 3 lower saxhorns are whole-tube instrs., the 4 higher are half-tube instrs. The 3 lower instrs. are classified with tubas, e.g. [el2]^{(e)} [ol0][ip1v]Bass saxhorn in Eb (or C), almost identical with euphonium. (f) [ol0][ip1v]Bass saxhorn in Eb (or F), almost identical with Eb bass tuba, otherwise Eb bombardon. (g) [ol0][ip1v]Double-bass saxhorn in Bb (or C), almost identical with Bb bass tuba but with complete range at bottom. [el2]These are not always used as transposing instr.: sometimes the bass clef is used, sometimes the treble clef showing the notes an octave higher than if the bass clef had been used. In each case, middle C represents the octave of the fundamental note. Saxophone. Family of wind instrs. invented by A. Sax c.1840, having metal body. Played with a single beating reed, like cl., but conical in bore, like ob. Complete family is of 8 sizes, alternately in Eb and Bb, i.e. soprano in Eb, sop. in Bb, alto in Eb, ten. in Bb, bar. in Eb, bass in Bb, contrabass in Bb, subcontrabass in Bb. All are transposing instr., written in the treble clef, the most commonly used being the alto and ten. The sax.'s tone is extremely flexible and variable, blending well with either woodwind or brass, capable of a fl.-like softness, str.-lierichness, and metallic stridency. It is a standard feature of jazz big bands, where a section of saxs. takes the place of a sym. orch.'s str. section (e.g. in Glenn Miller's and Tommy Dorsey's bands). But it has also been effectively used in symphonic mus. Berlioz, Meyerbeer, Bizet, Massenet, Saint-Saëns, and others all scored for the sax. Strauss used 4 saxs. in *Symphonia Domestica* (though he intended saxhorns), and he would have been preceded by Elgar, whose desire for 4 in *Caractacus* was thwarted only by economic considerations. Debussy, Ibert, Milhaud, Villa-Lobos, and Eric Coates have written conc.-like works for sax. and orch. Vaughan Williams uses it brilliantly in *Job*, and in his 5th and 9th Symms., and innumerable other 20th-cent. composers have called upon it. The idea that it is mainly a jazz instr. and so not quite decent in symphonic mus. is therefore as inaccurate as it is snobbish.

Sax(o)tromba. Sax's modification of the saxhorn c.1850 with a more cylindrical bore somewhere between tb. and saxhorn. Seldom used.
orch: Choruses to Apollo (1980); Traumstadt (1980); Ring of Eternity (1982--3); Concerto for Orchestra (1984).

ensemble: Reflections of Narziss and Goldmund, 2 chamber groups, hp., pf. or celesta (1975); Canzona, fl., ob., cl., hn., hp., str. trio (1978); Processions and Dances, 11 instr. (1981); Piccola Musica per Luigi Dallapiccola, fl., ob., va., vc., pf. or celesta (1981).


piano: Ritornelli and Intermezzi (1972); 2 Pieces (1976); Sonatas for 2 Pianos (1977); Sonata (in memory of Belá Bartók) (1981).

Saygun, Ahmed Adnan (b Izmir, 1907). Turkish composer. Studied Paris Cons. and Schola Cantorum, Paris, 1928--31, with d'Indy. Returned to Turkey to hold various teaching posts, from 1946 at Ankara State Cons. Works incl. operas, 4 syms., 3 str. qts., wind quintet, vn. sonata, vc. sonata, etc.


Scala Enigmatica (Lat.). Enigmatic scale. Term applied to arbitrary scale used by Verdi in his Ave Maria (1897), the first of his Quattro pezzi sacri. Scale, which sounds like whole-tone scale, is C-Db-E-F#-G#-A#-B-C.

Scala, La. See La Scala.

Scale (from It. scala, 'staircase', 'ladder'; Ger. Tonleiter; Fr. gamme). A series of single notes progressing up or down stepwise. Thus, a series of notes within an octave used as the basis of comp. Scales are arbitrary, and the no. in use throughout the world is incalculable. For the older European scales, used in the Church's plainsong and in folk song, see Modes. Two of these ancient Modes remained in use by composers, when the other 10 were almost abandoned, and these are our Major and Minor Scales---the latter, however, subject to some variations in its 6th and 7th notes. Taking C as the keynote these scales (which have provided the chief material of music from about

ad 1600 to 1900 run as follows: [c13][cp7.7][ih1n]Major Scale (Semitones 3--4 and 7--8---the two halves thus being alike). [ol24] [el3]Minor Scale---'Harmonic' Form (Semitones 2--3, 5--6, 7--8; there is the interval of the Augmented Second, 6--7). [ol24] Minor Scale---'Melodic' Form (Semitones 2--3, 7--8 ascending; 6--5, 3--2 descending; this avoids the interval of the augmented 2nd while allowing the Leading Note to retain its function of
`leading' to the Tonic). [ol24] [ol24] [el3][cp8,8]^The Major and Minor scales are spoken of as
diatomic scales, as distinct from a scale using nothing but semitones, which is the
chromatic scale, for which 2 different notations are employed: [el3][cp7,7][ih1n]Chromatic Scale (in 'melodic' notation—sharps upwards, flats downwards; this notation economizes accidentals), [ol26] [ol26] [el4]Chromatic Scale (in 'harmonic' notation). [ol26] [ol26] [el4][cp8,8]^This scale when begun on other notes is 'harmonically' notated according to the same principles; for instance, beginning on D it reads: [ol24] [el4][cp7,7][ih1n]The scheme is: the notes of the major scale, plus those of the harmonic minor scale, plus the minor 2nd and augmented 4th. [el2][cp8,8]^A scale comprising the same notes as the Chromatic Scale is the
dodecaphonic scale, in which the 12 notes are considered to be all of equal status and are so treated, whereas the Chromatic Scale beginning on any particular note is considered to comprise the Diatonic Scale of that note 'coloured' (this is the literal meaning of 'chromatic') by the addition of the extra semitones. Scales with smaller intervals than the semitone have been introduced. See Microtone. ^The
whole-tone scale is free of semitones and thus allows of only 2 different series, each with 6 notes: [el3][cp7,7]The Whole-tone Scale.[qc[ol40] [el3][cp8,8]^An extremely widespread scale is the 5-note or
pentatonic scale (common in Scottish, Chinese, and other music): [el3][bn][cp7,7]The Pentatonic Scale (commonest order of the intervals). [ol26] [xn][el4][cp8,8]^The Scottish Highland Bagpipe is tuned to a scale that cannot be represented in orthodox notation. It is roughly that of the white notes of the piano with the C and F about a quarter of a tone sharp.


Scarbo (Ravel). See Gaspard de la nuit.

Scarlatti, Alessandro (b Palermo, 1660; d Naples, 1725). It. composer, specially important in development of opera and considered founder of so-called Neapolitan sch. Taken to Rome 1672, said to have studied with Carissimi, and wrote first opera there 1679. Engaged by Queen Christina of Sweden, then living in Rome, as cond., 1680--4, for her private th. Court cond., Naples, 1684--1702. Alternated between Rome and Naples for rest of life, in various court and church appointments. Contribution to opera was liberation of dramatic expression. Est. the da capo aria, first in Teodora (1692), the opera in which orch. ritornello is supposedly used for the first time. The so-called 'It. ov.' was introduced in 1696 in a revival of Dal male il bene. In 1685, in L'Olimpia vendicata, occurs the first recorded instance of acc. recit. His greatest opera is reckoned to be Mitridate Eupatore (1707), comp. for Prince Ferdinando de' Medici. In his late Rome years, the general enthusiasm for opera, stimulated by Scarlatti, overcame all ecclesiastical objections. His 115 operas incl. only one comic opera, Il trionfo dell'onore (Naples 1718). About 70 survive, wholly or in part, of which revivals show superb craftsmanship and lofty invention. He also wrote some 20 oratorios, 10
masses, several settings of *Stabat Mater*, etc., over 40 motets, over 600 solo cantatas with basso continuo and 60 with other instr., some 30 chamber cantatas for 2 vv., 28 serenatas, several madrigals, 12 chamber concs., various sonatas, and hpd. pieces, incl. variations on *La Folia*. Father of Domenico Scarlatti.

Scarlatti, (Giuseppe) Domenico (*b* Naples, 1685; *d* Madrid, 1757). It. composer and harpsichordist, son of A. Scarlatti. Thought to have been pupil of his father and after 1708 of Pasquini and Gasparini in Venice, where he met Handel. In 1709, according to one biographer, Handel's patron, Cardinal Ottoboni, arranged a hpd.-playing contest between Handel and Scarlatti which was a tie, Handel being adjudged a better organist. Maestro di cappella to Queen of Poland, composing operas for her private th. in Rome. Mus. dir., St Peter's, Rome 1715--19. Court harpsichordist to King of Portugal and teacher of Princess Maria Barbara in Lisbon 1719--28; returned to Italy on leave 1725--9; accompanied Maria Barbara to Spain on her marriage to the Sp. Crown Prince in 1729. Stayed in Madrid for rest of his life. Domenico did for kbd.-playing what his father did for opera, by imparting to it a hitherto unsuspected freedom of style. Introduced many new technical devices (rapid repetitions, crossed hands, double-note passages, etc.) and the 550 singlemovement sonatas he wrote in Sp. are exercises (*esercizi*) as well as innovatorycomps. foreshadowing sonata form. Also comp. 14 operas, masses, *Stabat Mater* for 10 vv., *Salve Regina*, cantatas, at least 12 concerti grossi, 17 sinfonias, and org. fugues. His works have been catalogued by R. Kirkpatrick, superseding the Longo catalogue begun in 1906.


Scat Singing. Jazz term meaning the interpolation of nonsense words and syllables and other vocal effects, introduced in 1920s by Cab Calloway and Louis Armstrong.

Scemando (It.). Diminishing, in vol. of tone. Same as *diminuendo*.

Scena (It.). Scene. Prin. meaning of this term is an elaborate concert aria for v. and orch. in several sections, like the cantatas of Haydn, A. Scarlatti, etc. Examples are Beethoven's *Ah! perfido*, Bliss's *The Enchantress*, Barber's *Andromache's Farewell*, and Britten's *Phaedra*. Other meanings are (1) a scene, subdivision of an act in opera; (2) solo operatic movement, less formal than an aria e.g. Leonore's *Abscheulicher!* in Beethoven's *Fidelio*.


Scenes from Childhood (Schumann). See *Kinderscenen*.


Scenes from the Bavarian Highlands (Elgar). See *Bavarian Highlands, Scenes from the*.

Scenes from the Saga of King Olaf (Elgar). See *King Olaf, Scenes from the Saga of*.

Schack (orig.; akZák). Benedikt (b Mirovice, 1758; d Munich, 1826). Bohem. ten., composer, flautist, and cond. Court cond., then joined Schikaneder's co. 1786 as ten., singing with it in Salzburg, Vienna, Graz, and Munich until 1805. Created role of Tamino in Mozart's Die Zauberflöte, 1791, playing the fl. himself. Said to be one of group who sang parts of Mozart's Requiem to composer on his death-bed. Wrote several operas and church mus.

Schaefler, Boguslaw (Julian) (b Lwów, 1929). Polish composer, mainly self-taught, and pianist. Studied Kraków State Coll. of Mus. 1949–53, where he has taught since 1963. First comp. 1946 in neo-classical style but with atonal leanings. Wrote atonal chamber mus. 1946–8. First composer in E. Europe to use 12-note system for orch. work (Nocturne, 1953). In 1955 discovered note-less composing of mus., e.g. in Study in Diagram for pf. (1955–6) only intervals, directions of linear motion, and articulations are used. In 1958 wrote Tertium datur with geometrical constructions written in graphical notation. Since 1959 his orchestral scores have all been for unusual combinations of instr. Has written several jazz comps. since 1962 and elec. pieces since 1964. Many of his works inspired by paintings and literature. Uses 'synecctic' method of comp., i.e. performers themselves decide what they understand by special signs and graphics. Has written books on new mus. (1958, 1969), Sounds and Signs (1969), and Introduction to Composition (1976, Eng. trans.). Prin. works:

**stage:** Quartet, 4 actors (1966); TIS MW 2, ens. (1963); Scenario, actor (1963); Audiences I-V, actors (1964); Fragment, vc. and 2 actors (1968), also db. and 2 actors (1980); Autogenic Composition, sop., fl., vc., pf., and 4 actors (1980).

**orch:** Sym.: No. 1 (Little Symphony: Scultura) (1960), No. 2 (Codes), small orch. (1961), No. 3 (Musica ipsa), orch. of deep instr. (1962), No. 4 (Collage) (1964), No. 5 (1967), No. 6 (Texts) (1971), No. 7 (Symphony in 9 movements) (1973), No. 8 (Tentative music for 159 instr.) (1973), No. 9 (Gravesono), wind and perc. orch. (1977), No. 10 (Maah), with tape (1979); Three Short Pieces, small orch. (1951); Music for Strings: Nocturne (1953); Monosonata, 6 str. qts. (1959); Equivalenze sonore, perc. orch. (1959); Topofonica, 40 instr. (1960); Harmonies and Counterpoints: No. 1 (Warsaw Overture) (1975), No. 2 (Romuald Traugutt), ov. (1976); Kesukaan, str. (1978); Five Introductions and An Epilogue, small orch. (1981).

**concertos:** Piano, No. 1 (Quattro movimenti) (1957), No. 2 (1967); Hpd., No. 1 (Tertium datur) (1958), No. 2 (Musica) (1961); Vn. (1963); Vc. (Concerto breve) (1959); Db. (Jangwa) (1979); fl. (1963); alto sax. (S. alto).

**chamber ens:** Extremes, 10 instr. (1957); Azione a due, pf., 12 instr. (1961); Imago musicae, vn., 9 instr. (1961); Mare, pf., 9 instr. (1971); Matan, 5 perc. (1980).


**3 pianos:** Concerto (1972).

**2 pianos:** Concerto (1951); 15 Elements (1971); blueS I, with tape (1972); blueS III (1978); 4H/3P (4 hands) (1966).

**piano:** Models: No. 1 (1956), No. 2 (1957), No. 3 (1961), No. 4 (1963), No. 5 (1965), No. 6 (1970), No. 7 (1971), No. 8 (1972), No. 9 (1976), No. 10 (1977); Sonatina (1952); Study in Diagram (1955–6); 8 Pieces (1958); 3 Studies (1958); Non-stop (8 hours) (1960); Contours (1963); Emoticographs (1966).

**organ:** Tsiyur, with tape (1979).

**instr:** 2 Studies, solo fl. (1953); Sound Forms, solo alto sax. (1961); Constructions, solo vibraphone (1962); 5 Short Pieces, harp (1964); Conglomeration, solo perc. (1970); Heraklitiana, 12 alternative perfs. and tape (fl., alto sax., percs., vibraphone, pf., prepared pf.,
Poetrys
voice(s) and instr
Apocalypsis
(with Henry, for vn., hpd., vv., orch. (NY Met.
Cond. in Liberec
Schalk, Franz
(chamber orch. (Morning of the World
to Canada
one by Walton as
7th no. of his ballet The Wise Virgins (No. 5 in orch. suite), 1940, and one by Barbirolli for cor anglais and str., c. 1937.


Schallplatte (Ger.). Sound plate. Gramophone record.

Schalmey, Schalmei. Another name for the shawm.

Scharf (Ger.). Sharply—in various contexts, such as scharf betont, given out with emphatic accent. Schärfe, sharpness, definiteness, precision.


Scheibler, Johann Heinrich (b Montjoie, nr. Aix-la-Chapelle, 1777; d Crefeld, 1837). Ger. silk manufacturer with interest in acoustics. Experimented in measurement of pitch and in 1834 at Stuttgart proposed 440 vibrations for A at 69;DgF, adopted as 'Stuttgart pitch'. Invented 'Aura', first mouth harmonica, 1816. Writings on subject pubd. 1838.


Scheidt, Samuel (b Halle, 1587; d Halle, 1654). Ger. organist and composer. Pupil of Sweelinck in Amsterdam. Organist, Moritzkirche, Halle, from c.1603; organist and choirmaster to Margrave of Brandenburg in Halle from c.1609, becoming court cond. 1619. Best known in his day for his vocal works, incl. cantiones sacrae for 8 vv. (1620) and 70 Symphonien auf Concerten-Manier with 3 vv. and basso continuo (1644). Most important was his book of org. mus., Tabulatura nova (1624, 3 vols.) proposing staff notation for org. instead of tablature and containing psalms, hymns, chorales, mass, etc.

Schein, Johann Hermann (b Grünhain, Saxony, 1586; d Leipzig, 1630). Ger. composer. Chorister, Dresden court chapel from 1599. Court Kapellmeister, Weimar, from 1615. Cantor of Thomas Sch., Leipzig, from 1616. One of first Ger. musicians to benefit from It. influence. Wrote nearly 100 chorale melodies and harmonizations, sacred songs in It. style, villanelles, madrigals, Venus Kräntzelein (new secular songs, 1609), motets, dance suites, wedding-songs, etc.

Schelle, Schellen (Ger.). Bell, bells. Also Schellenbaum (bell-tree), Jingling Johnny; Schellengeläute (bell-ringing), sleigh-bells; Schellentrommel (bell-drum), tambourine. Schellbecken is Ger. for cymbals.

Schenkel, Johann Baptist (b Wiener Neustadt, 1753; d Vienna, 1836). Austrian composer and teacher. Comp. sym.s as a boy. Went to Vienna 1773 to study with Wagenseil. By 1777 was composing religious works for St Stephen's Cath. and wrote incidental mus. and Singspiels in 1780s. His masterpiece in this genre Der Dorfbarbier was perf. 1796. Helped Beethoven with counterpoint and comp. exercises in 1793 and had been friend of Mozart. Also wrote cantatas, 10 sym.s., concs., and 5 str. qts.


Scherz (Ger.). Fun, joke. Scherzend, Scherzhaft, jocular. Scherzando, scherzante, scherzovole, scherzovolmente (It., from scherzare, `to joke'). Jokingly, playfully (superlative scherzantissimo).

Scherzetto, scherzino (It.). A short scherzo.
Scherzi, Gli (Haydn). See Russian Quartets.

Scherzi musicali (Musical Jokes). 2 sets of madrigal-like songs, influenced by Fr. style, by Monteverdi. First set (1607) for 3 vv. contains 15 songs, the 2nd (1632) for 1 or 2 vv. with basso continuo contains 10.

Scherzo (It., plural scherzi). Jest, joke. Name for a movement in orch. mus., but the term was first applied in 17th cent. to vocal mus., e.g. Monteverdi's Scherzi musicali. Generally it is the 3rd (or 2nd) movement of a sym. or str. qt., etc., the liveliest movement, usually but not necessarily the most light-hearted. It is the successor to the 18th-cent. Minuet and Trio, which was developed almost to scherzo pitch by Haydn. A movement in S. Storace's 2nd pf. quintet (1784) is a scherzo. Beethoven was the real creator of the scherzo (as early as the Op. 1 pf. trios), investing the movement with a rough, almost savage humour, with marked rhythm, generally in 3/4 time. The contrasting section is known as the Trio, but not all scherzos have trios. Chopin called 4 of his pf. works Scherzo, but they are marked more by vigour and intensity than by anything in the nature of a jest.

Scherzosamente; Scherzosato (It.). Playful; playfully, i.e. like a scherzo.

Schicksalslied (Song of Destiny). Setting by Brahms, Op. 54, for ch. and orch. of part of a poem by Hölderlin. Comp. 1871.


Writings incl. *Kaleidophone, New Sources of Melody and Harmony (NY 1940), Schillinger System of Musical Composition (NY 1941--6, 2 vols.), and Mathematical Basis of the Arts (NY 1948).


Schindler, Anton (b Meedl, Moravia, 1795; d Bockenheim, Frankfurt, 1864). Austrian violinist and cond., remembered as friend and biographer of Beethoven. Leader and cond. at Josephstadt Th., Vienna, 1822, Kärntnerthor Th., 1825. Cond. all Beethoven's syms. under composer's supervision 1823--4. Choirmaster, Münster Cath., 1831--5, mus. dir. and choirmaster, Aachen 1835--40. Met Beethoven 1814, becoming kind of secretary 1816, living in his house 1822--4, and caring for him in his last illness 1826--7. Published biography of Beethoven (Münster 1840, many subsequent edns.), but despite its immense value, there are many inaccuracies and scholarship has convicted him of forgeries in the Beethoven conversation-books. Wrote 2 masses and chamber mus.


Schirmer, G., Inc. Firm of NY mus. publishers founded 1861 by Gustav Schirmer (1829--93) and B. Beer. Schirmer gained full control 1866, and later his sons joined him as
partners. Publishers of many leading Amer. composers, incl. Creston, Barber, Harris, Schuman, Menotti, and Bernstein. The Musical Quarterly was launched by the firm in 1915. Schirmer Music Co. of Boston, founded 1921 by a nephew of G. Schirmer, is a separate firm and publishes many of the avant-garde Amer. composers in addition to Copland, Del Tredici, R. Thompson, Piston, and Rorem.


Schlagen (Ger.). To strike; hence Schlägel, drumstick; Schlaginstrumente, perc. instr.


Schleifer. (1) Ländler. (2) Old ornament in instr. mus., the essential feature of which was the filling in of an interval between 2 melodic notes with a kind of slide.

Schleppend (Ger.). Dragging. Often found in Mahler's scores in the negative, Nicht schleppend, i.e. don't let the tempo drag.


Schlesinger, Maurice (b Berlin, 1798; d Baden-Baden, 1871). Fr. mus. publisher of Ger. descent. Settled in Paris c. 1820 and started own business 1821. Issued scores by Meyerbeer, Moscheles, Weber, Hummel, complete edns. of pf. works of Beethoven (whom he knew), and pubd. his str. trios, qts., and quintets, and early works by Mendelssohn, Liszt, and Berlioz. Pubd. about 40 of Chopin's works. Established the weekly Gazette musicale de Paris 1834 (later Revue et gazette musicale, ceased publication 1880). From 1840 to 1842 employed Wagner to make pf. arrs. of scores by Donizetti, Halévy, and others. Sold business 1846 and retired.


Schlick, Johann Konrad (b Münster, c.1759; d Gotha, 1825). Ger. cellist and composer. In ducal orch. at Gotha from 1776. Comp. sym. and many chamber works.


Schlüssel (Ger.). Clef. See Notation.

Schluss-Satz. (Ger.). Coda. See Satz.
Schlusszeichen (Ger.). Close-sign. The double-bar with pause which indicates the end of a repeated section after which the movement ends.

Schmachtend (Ger.). Yearning, longing.


Schmelzer, Johann Heinrich (b Scheibbs, c.1620--3; d Prague, 1680). Austrian composer. Chamber musician at Vienna court from 1649, becoming Kapellmeister 1679. Comp. opera-ballets, chamber mus., esp. trio sonatas, and vocal works.

Schmetternd (Ger.). In hn.-playing, blared, i.e. notes prod. as stopped (with hand inserted in the bell), combined with hard blowing. Normal Brit. indication is ;pl together with ff.


Schmidt, Bernhard. See Smith, 'Father'.

orch: Sym.: No. 1 in E major (1896--9), No. 2 in Eb major (1911--13), No. 3 in A major (1927--8), No. 4 in C major (1932--3); Zwischenspiel (Intermezzo) from Notre Dame (1902--4); Variations on a Hussar Song (1930--1); Chaconne in C# minor (1931, orch. of 1925 organ work); Concertante Variations on a Theme of Beethoven, pf. (left-hand) and orch. (1923); pf. conc. in Eb (left-hand) (1934).
choral: Das Buch mit sieben Siegeln (The Book with Seven Seals), oratorio (1935--7); Deutsche Auferstehung, cantata, soloists, ch., org., orch. (1938--9).
chamber music: Pf. Quintet (1926); Cl. Quintet No. 1 in B major (1932), No. 2 in A major (1938), both scored for cl., vn., va., vc., and pf. left-hand; Str. Qt. No. 1 in A major (1925), No. 2 in G major (1929); Quintet in G, pf. left-hand, 2 vn., va., vc. (1926); 3 Little Fantasy-Pieces on Hung. nat. melodies, vc. and pf. (1892).
organ: Fantasy and Fugue in D (1924); Prelude and Fugue in Eb (1924); Chaconne in C# minor (1925); 4 Little Choral-Preludes (1926); Solemn Fugue (1937).

leading orchs. Comps. incl. 2 sym., pf. conc., 2 concs. for accordion, hn. conc., vn. conc., tuba conc., guitar conc., 5 str. qts., and ballets.


**orch:** Feuillet de Voyage (1903--13, orch. from pf. duet); La tragédie de Salomé, sym.-poem (1910, rev. of 1907 mimodrama); Légende, va. (or vn. or sax.) and orch. (1918); Antony and Cleopatra, 6 symphonic episodes (1919--20); Salammbo, 6 symphonic episodes (1925); Symphonie concertante, pf. and orch. (1931); Sym. (1958).

**mimodrama:** La tragédie de Salomé (1907, rev. as sym.-poem 1910).

**voice[s] (mand orch):** Psalm 47 (46 in Vulgate), sop., ch., and orch. (1904); 4 Poèmes de Ronsard (1904).

**chamber music:** pf. quintet (1901--8); vn. sonata (1918--19); sax. qt. (1943); str. trio (1944); fl. qt. (1944); qt. for 3 tb. and tuba (1946); str. qt. (1947--8); sextet, 6cl. (1953); Chants alizés, wind quintet (1952--5); Suite, fl., pf. (1954--9). Also many pf. pieces and songs.

Schnabel, Artur (b Lipnik, 1882; d Atenstein, Switz., 1951). Austrian pianist, composer, and teacher. (Amer. cit. from 1944). Pupil of Leschetizky. Public début at age 8. Became one of world's most respected and admired pianists, famous for his Beethoven and Schubert interpretations. Devoted his career to music which was 'better than it could be performed'. Leschetizky had told him, 'You will never be a pianist; you are a musician'. Notable recordings. Taught at Berlin Hochschule 1925--33 and later in Switzerland. Ed. Beethoven pf. sonatas and, with Flesch, the Mozart and Brahms vn. sonatas. Settled in USA 1939--45, before returning to Switz. Rarely played 20th--cent. mus. but comp. in atonal style: works incl. 3 sym., 5 str. qts., and pf. conc. Wrote 3 books.

Schnarre (Ger.). Rattle. Schnarrtrommel, side-drum. Schnarrsaite, rattle-string, i.e. the snare. But the Schnarrwerk of an organ is the reed department.


Schneider, (Johann Christian) [fy65,3] Friedrich (b Alt-Waltersdorf, 1786; d Dessau, 1853). Ger. composer, cond., organist, and teacher. Studied Leipzig Univ. Organist, St Thomas's, Leipzig, from 1812; court cond. Dessau from 1821. Cond. of many Ger. choral fests. Wrote 16 oratorios, 7 operas, 23 sym., many choruses and songs, 7 pf. concs., much church and chamber mus. His perf. of Beethoven's 5th pf. conc. in Leipzig, in Dec. 1810 is thought to have been work's f.p.


Schnell; schneller (Ger.). Quick, Quicker. Schnelligkeit, Speed.


Schoenberg (orig. Schönberg), Arnold (b Vienna, 1874; d Los Angeles, 1951). Austrian-born composer, cond., and teacher (Amer. citizen from 1941). One of most influential figures in history of mus. Learned vn. and vc. as boy. Mainly self-taught in theory, but had lessons in counterpoint from Zemlinsky, 1894. Began composing when youth; str. qt. and songs perf. 1897. Earned living scoring other composers’ operettas and in 1901 became cond. of Wolzogen's Überbrett (satirical cabaret; Wolzogen was librettist of R. Strauss's Feuersnot). In 1899 comp. Verklärte Nacht and in 1900 began work on Gurrelieder, both being in romantic post-Wagnerian style. On strength of Part I of Gurrelieder, obtained teaching post and scholarship at SternCons., Berlin, on recommendation of Strauss. While there comp. tone-poem Pelleas und Melisande. Returned to Vienna in 1903. At rehearsal of his chamber mus. by Rosé Qt., met Mahler. Among his students at this time were men who became lifelong disciples—Webern, Berg, Wellesz, Erwin Stein. In Schoenberg's comps. of 1903—7, chromatic harmony was explored to its limits and tonal structures became ever more elusive until, in 1909, he arrived at atonality with the 3 Pieces for pf., Op. 11, and the song-cycle Das Buch der hängenden Gärten. Perfs. of these works met with vehement hostility, and with equally vehement acclaim from his supporters. In 1911 he pubd. his masterly book Harmonielehre. At this time, also painted in striking `expressionist’ style. In 1912 comp. Pierrot Lunaire for actress Albertine Zehme, a work for reciter (in Sprechstimme) and chamber ens. Its Vienna perf. was the occasion of further hostility, but the f.p. there of the early-style Gurrelieder was a success. The 5 Orchestral Pieces were first played complete in London, 1912. In 1918 founded in Vienna a Soc. for Private Mus. Perfs. from which critics were excluded, no programme was announced in advance, and applause was forbidden. Wrote little between 1913 and 1921, and when next completed works appeared in 1923—the 5 Piano Pieces, Op. 23 and the Serenade, Op. 24—they introduced to the world the ‘method of comp. with 12 notes’, which was Schoenberg's technique for organizing atonal mus. Suite for pf., Op. 25, was first work wholly in 12-note method. Side-by-side with this revolutionary procedure, Schoenberg also returned to a strict use of traditional forms. In 1925 was invited to Berlin to teach comp. at the Prussian Acad. of Arts, remaining until 1933 when dismissed by Nazis and left Ger. Reconverted to Judaism in Paris in 1933, and emigrated to USA. Settled in Los Angeles and taught at Univ. of Calif. 1936—44. At this time announced his preference for spelling of his name Schoenberg instead of Schönberg. In the next 18 years comp. inconsistently in 12-note or tonal styles, dismaying his followers but not himself, for he said that all composers had varied their styles to suit their creative needs and purposes. Also rev. earlier works, wrote several religious pieces, and returned to two major undertakings he had abandoned in Europe, the oratorio Die Jakobsleiter, which remained unfinished, and the opera Moses und Aron, of which only two of the 3 acts were completed and which, when prod. after his death, was revealed as a deeply moving experience, although he wrote only a few bars for Act 3 in 1951. Schoenberg's mus., full of melodic and lyrical interest, is also extremely complex, taking every element (rhythm, texture, form) to its furthest limit and making heavy demands on the listener. But more and more listeners find the effort worth making. His greatness lies not only in his own mus. but in his artistic courage and in his powerful and continuing influence on 20th-cent. mus. He is likely to remain always controversial, revered, and revolutionary musician. He was also a talented painter. Prin. works:


voice


unacc. chorus: Friede auf Erden (Peace on Earth), Op. 13 (1907); 4 Pieces, Op. 27 (No. 4 with acc. of mandoline, cl., vn., vc.) (1925); 3 Satires, Op. 28 (No. 3, Der neue Klassisimus (The new classicism) with va., pf.) (1925); 3 German Folk-Songs (1928); 6 Pieces, Op. 35, male ch. (1929–30); Birthday Canons, 3 vv. (1943); 3 Folk-Songs, Op. 49 (1948); Dreimal tausend Jahre, Op. 50a (1949); De Profundis, Op. 50b (1950). Also many other canons, 1905–49.


songs with piano: 2 Songs, Op. 1 (1897); 4 Songs, Op. 2 (1899); 6 Songs, Op. 3 (1899–1903); Cabaret Songs (1901); 8 Songs, Op. 6 (1903–5); 2 Ballads, Op. 12 (1907); 2 Songs, Op. 14 (1907–9); 2 Songs (1909, pubd. 1966); Das Buch der hängenden Gärten, Op. 15, 15 songs for sop. (1908–9); German Folk-Songs (1930); 3 Songs, Op. 48 (1933).


Schönbach, Dieter (b Stolp, 1931). Ger. composer and cond. Studied in Detmold 1949--57 and later with Fortner. Dir. of Bochum elec. studio since 1959. Formed multi-media team 1967. Comps. incl. pf. conc., multi-media opera, several works named Canzona da Sonar, for various instr. groups, incl. prepared pf., tape, etc.


Schöne Müllerin, Die (The Fair Maid of the Mill). Song-cycle by Schubert, D795, comp. 1823, for male v. and pf. to 20 poems by Wilhelm Müller (1794--1827) from Gedichte aus den hinterlassenen Papieren eines reisenden Waldhornisten (1821). Songs are: Das Wandern (Wandering); Wohin? (Where to?); Halt; Danksagung an den Bach (Grateful address to the millstream); Am Feierabend (After the day's work); Der Neugierige (Curiosity); Ungeduld (Impatience); Morgengruss (Morning greeting); Des Müllers Blumen (The Miller's Flowers); Tränenregen (Rain of Tears); Mein (Mine); Pause; Mit dem grünen Lautenbande (With the Lute's green ribbon); Der Jäger (The Huntsman); Eifersucht und Stolz (Jealousy and Pride); Die liebe Farbe (The beloved colour); Dieböse Farbe (The hated colour); Trockne Blumen (Dry flowers); Der Müller und der Bach (The Miller and the Millstream); Des Bachs Wiegenlied (The Millstream's lullaby).


School for Fathers, Eng. title of Dent's trans. of Wolf-Ferrari's I *Quattro rusteghi*.

Schoolmaster, The (Haydn). See *Schulmeister, Der*.

Schools of Music. See under names of individual schools and colleges.

Schöpfung, Die (Haydn). See *Creation, The*.


Schott, B., und Söhne (Schott and Sons). Firm of Ger. mus. publishers est. at Mainz 1780 by Bernhard Schott (*1748--1809*), succeeded in 1817 by his sons. London branch founded 1835, also branches in Paris, Leipzig, Rotterdam, and NY. Acquired Eulenburg 1957. Publishes much contemporary music, e.g. Tippett, Maxwell Davies, Goehr, etc. Publisher of Hoboken's Haydn catalogue.

Schottishe (Ger. plural). Scottish. Type of ballroom round dance similar to polka, introduced to Eng. in 1848 and known as 'German polka'. No connection with *Écossaise* and none with Scotland.

Schrammel Quartet. Viennese instr. combination for perf. of light mus.---2 vn., guitar, and accordion (replacing the G cl.). Called after Joseph Schrammel (*1850--93*), leader of a qt. of this kind and composer of waltzes etc. for it. Originally a trio, formed 1878, qt. from 1886.


Schreierpfeifen (Ger.). Crying fife. Renaissance reed-cap woodwind instr., member of shawm family, made in 4 sizes (bass, 2 ten., alto). Sometimes known as *Schryari*. Were used in military bands outdoors. None extant.


Dresden 1823--47, Paris 1830--32, London 1832, 1833, 1837. Wagner was so overwhelmed by her singing that he vowed to dedicate his life to creating a new kind of opera. She created 3 Wagner roles: Adrian in Rienzi (1842), Senta in Der fliegende Holländer (1843), and Venus in Tannhäuser (1845). Retired 1847. Schumann's song Ich grolle nicht was dedicated to her. Also sang in Rossini, Bellini, and Gluck. Though her vocal technique was apparently flawed, her dramatic powers made her interpretations unforgettable.


Schubert, Franz (Seraph Peter) (b Vienna, 1797; d Vienna, 1828). Austrian composer. Son of impoverished school-master, who washis first teacher. In 1808 admitted as boy sop. to imperial chapel, living in the Konvikt. Played vn. in sch. orch., for which he wrote his First Sym.(1813). Became pupil of Salieri for theory, 1812. Left Konvikt when v. broke 1813, and worked as ass. schoolmaster to father, but continued to compose prolifically. Frequently attendedopera in Vienna and wrote his first opera, Des Teufels Lustschloss in 1814, the first of many stage works, none of which was successful. On 19 October 1814 set Goethe's poem Gretchen am Spinnrade, his first masterpiece and the song that, it is inaccurately but understandablysaid, gave birth to the Lied. This released a flood of inspiration. In 1815 Schubert comp. 144 songs, incl. 8 in one day in Oct.In addition, comp. a sym., 2 Masses, and other works. Altogether wrote over 600 songs, of which about 200 are different settings of poems he had already set---he set some poems (particularly those by Goethe and Schiller) up to 6 times. In 1817 he abandoned teaching and lived in Vienna with one or other of his friends, among whom the poet Mayrhofer was the closest. They talked, drank, discussed the questions of the day, and made mus. in coffee-houses and at their homes. Schubert also met at this time the bar. Michael Vogl, one of the outstanding opera singers of the day, who became the foremost interpreter of his songs, often acc. bythe composer. Apart from church mus., the first public concert of Schubert's mus. was in March 1818, at which were perf. (on 2 pf.) the ovs. he had written in imitation of Rossini, whose operas were all the rage in Vienna from 1816. In 1818 spent summer as teacher to the 2 daughters of Count Johann Esterházy at summer estate at Zseliz, where he heard Slav and gipsy folk-mus. On return to Vienna, Schubert lived with Mayrhofer and Hülsenbrenner, latter acting as factotum, assembling Schubert's MSS. His Singspiel, Die Zwillingsbrüder, received 6 perfs. in Vienna in June 1820, with Vogl singing the roles of the twin brothers; and in Aug. his incidental mus. for Die Zauberharfe was used at the Theater an der Wien. Other works comp. in this period were the 'Trout' Quintet, written at Steyr, Upper Austria, during holiday in 1819 with Vogl, the oratorio Lazarus, setting of Psalm 23, Wanderer Fantasy, and the Quartettsatz. In 1821 Diabelli pubd. song Erlkönig, the first mus. by Schubert to appear in print. Others followed. In 1820--1, the Schubert circle of friends changed as some members left Vienna. Among new associates were painters Leopold Kupelweiser and Moritz von Schwind, and musician Franz Lachner. In 1821 sketched his 7th Sym., in E major, but left it unorch. (several musicians have 'completed' it, among them J. F. Barnett, 1884, Felix Weingartner, 1935, and Brian Newbould, 1977). The following year, comp. an 8th Sym. in B minor, but completed only 2 movements in full and 130 bars of a scherzo. However, the 'Unfinished' Sym. is a complete work of art in itself as it stands. Schubert heard Weber conduct Der Freischütz and Euryanthe in Vienna and himself wrote several stage works between 1821 and 1823, the operas Alfonso und Estrella and Der häusliche Krieg, and incidentalmus. for Rosamunde, Fürstin von Cypern, a play by Helmina von Chézy (librettist of Euryanthe)
which ran for 2 perf. Ill-health began to trouble Schubert in 1823; while in hospital that year comp. some of the songs of the song-cycle Die schöne Müllerin. At Zseliz in 1824 with the Esterházy family, wrote A minor str. qt. and Grand Duo for pf. duet. In the summer of 1825, joined Vogl for a 5-month tour of Austria, composing all the time. At Gmunden and Gastein said to have comp. a sym. of which no trace has been found, but modern scholarship tends to take the view that this is the 'Great' C major Sym. (No. 9), usually ascribed to 1828 but now thought to date from 1825. Scholarship is equally divided over what personal contact there was between Schubert and Beethoven, but incontrovertibly Schubert was a torchbearer at Beethoven's funeral in 1827 and had earlier visited him on his deathbed. The last 2 years of Schubert's short life are fully documented in Schubert: The Final Years by John Reed (1972). To them belong the song-cycle Winterreise, the Eb pf. trio, Moments musicaux and 3 pf. sonatas, many songs, and Str. Quintet in C major. All Schubert's mus., even the happiest, has a tinge of sadness; the works of his last years, when illness increasingly afflicted him, are at an extreme of poignancy. In Mar. 1828 gave a public concert of his works in Vienna. It made a profit for him, but none of the city's mus. critics attended. Died on 19 Nov. 1828 and was buried near to Beethoven at Währing. Both composers were later exhumed and reburied in the Central Cemetery of Vienna. Many of the works by Schubert which we hold most dear were not perf. until several years after his death. As a composer of songs he has no equal in fertility of melodic invention, but all his work is so graced with melody of the most seraphic kind that there was at one time a tendency to regard him as an 'undisciplined' composer for whom form meant little. How wrong a judgement this was can be realized simply by studying the great chamber works and late pf. sonatas alone. He ranks among the very greatest of composers in all forms except opera, and concs. (of which he wrote none), and the listener has a lifetime of discoveries among his vast output. His works were catalogued by O. E. Deutsch and are now given Deutsch (D) nos. Prin. comps.:

**operas:** Des Teufels Lustschloss (1813--14, D84); Die Bürgschaft (fragment, 1816); Alfonso und Estrella (1821--22, D732); Der häusliche Krieg (1823; orig. title Die Verschworenen (The Conspirators)); Fierabras (1823, D796).

**operettas:** Claudine von Villa Bella (1815, D239); Die Freunde von Salamanka (1815); Fernando (1815); Der vierjährige Posten (1815); Die Zwillingsbrüder (1819, D647).

**stage music:** Die Zauberharfe (The Magic Harp), melodrama (1820, D644); Rosamunde, Fürstin von Cypern (1823, entr'actes, ballet mus., Romanza for sop., Shepherd's Song, and choruses, D797).

**orch:** Symphonies: No. 1 in D (1813, D82), No. 2 in Bb (1814--15, D125), No. 3 in D (1815, D200), No. 4 in C minor ('Tragic', 1816, D417), No. 5 in Bb (1816, D485), No. 6 in C major (1818, D589), No. 7 in E major (1821, unscored by Schubert), No. 8 in B minor ('Unfinished', 2 movements only, 1822, D759), No. 9 in C major ('Great', 1825, D944); Overtures: in Bb (1812, D11), in C major (D591) and D major (D590) (both 'in Italian style', 1817), in D (1817, D556), in E minor (1819, D548); 5 German Dances (1813, D90); 5 Minuets with 6 Trios (1813, D89); Rondo in A major, vn. and orch. (1816, D438).

**church music:** Masses: F major (1814, D105 with 2nd Dona nobis 1815, D185), G major (1815, D167), C major (1816, D452), Ab (1819--22, D678), Bb (1815, D324), Eb (1828, D950), Deutsche Messe (1826--7, D872); Lazarus, oratorio (1820, D689); Hymn to the Holy Spirit, male vv. and wind (1828, D964); Kyrie in D minor (1812, D31), Bb (1813, D45), D minor (1813, D49), F major (1813, D66); Salve Regina, sop., orch., organ (1812, D27); Psalm 23, women's vv. (1820, D706); Tantum ergo in C (1822, D739), in D (1822, D750).

**voices and orch:** Cantata in honour of Spendou (1816, D472); Prometheus (1816, lost, D451); Namensfeier (1813, D80).

**voices** (unacc. or with pf./guitar): An die Sonne (1816, D439); Die Advokaten (1812, D37); Begräbnisgedicht (1815, D168); Cantata for Vogl's birthday (1819, D666); Cantata for Salieri's jubilee (1816, D441); Christ ist erstanden (1816, D440); Coronach (1825, D836); Das Leben ist ein Traum (1815, D269); Der Entfernten (c.1816, D331); Der Gießertanz (1816, D494); Der Tanz (1825, D826); Frühlingsgesang (1822, D740); Gebet (1824, D815); Geist
Hymne an den Unendlichen (1822, D747); Gesang der Geister über den Wassern (Song of the Spirit over the Waters) (1817, 2 versions, D538, 1821 with orch. D714); Gondelfahrer (1824, D809); Gott der Weltschöpfer (c.1815, D986); Gott im Ungewitter (c.1815, D985); Gott in der Natur (1822, D757); Grab und Mond (1826, D893); Hymne an den heiligen Geist (1828, D964); Hymne an den Unendlichen (1815, D232); Im Gegenwärtigen Vergangenes (c.1821, D710); Jünglingswonne (?1822, D983); Lebenslust (1818, D609); Mondenschein (1826, D875); Nachthelle (1826, D892); Nur wer die Sehnsucht kennt (1819, D877/4); Punschlied (1815, D277); Ständchen (1827, D920); Trinklied (1815, D148); Verschwunden sind die Schmerzen (1813, D88).

chamber music: String Quartets: No. 1 in Bb (1812, D18), No. 2 in C (1812, D32), No. 3 in Bb (1813, D36), No. 4 in C (1813, D46), No. 5 in Bb (1813, D68), No. 6 in D (1813, D74), No. 7 in D, (1814, D94), No. 8 in Bb (1814, D112), No. 9 in G minor (1815, D173), No. 10 in Eb (1813, D87), No. 11 in E (1816, D353), No. 12 in C minor (Quartettisatz) (1820, D703), No. 13 in A minor (1824, D804), No. 14 in D minor (Death and the Maiden, 1824, D810), No. 15 in G (1826, D887); String Quintet (2 vn., va., 2 vc.), C major (1828, D956); Piano Quintet, A major (Die Forelle (Trout) 1819, D667); Quartet for guitar, fl., va., vc. (arr. of Notturno by Matiegka) (1814 D96); Piano Trios: No.1 in Bb (1827, D898), No. 2 in Eb (1827, D929), Notturno in Eb for pf. trio (1825, D897), sonata for pf. trio in Bb (1812, D28); Sonatas: vn. and pf. in A (1817, D574), arpeggione (or vc.) andpf. in A minor (1824, D821); Sonatinas: vn. and pf., No. 1 in D (1816, D384), No. 2 in A minor (1816, D385), No. 3 in G minor (1816, D408); Octet in F (2 vn., va., vc., db., cl., bn., hn.) (1824, D803).

Miscellaneous: Adagio and Rondo Concertante, pf., vn., va., vc. (1816, D487), Fantasia in C, vn. and pf. (1827, D934); Rondo brillant in B minor, vn. and pf. (1826, D895); Introduction and Variations on Trock'ne Blumen, fl. and pf. (1824, D802); Minuet and Finale in F for wind octet (1813, D72).

2 pianos: Divertissement à la hongroise (1824?, D818), Fantasia in F minor (1828, D940), Sonata in Bb (1818, D617), Sonata in C (Grand Duo) (1824, D813), Introduction and Variations on an Original Theme in Bb (c.1818, D603), 2 Marches caractéristiques in C (1826, D886), 3 Marches militaires (No. 1 in D, No. 2 in G, No. 3 in Eb, 1822, D733, also for orch.); also polonaises, rondos, ovs., and sets of variations.

piano: Sonatas: No. 1 in E (1815, D157), No. 2 in C (1815, D279, unfinished), No. 3 in E (1816, D459), No. 4 in A minor (1817, D537), No. 5 in Ab (1817, D557), No. 6 in Eb (1817, D563), No. 7 in F# minor (1817, D570/1, unfinished), No. 8 in B (1817, D575), No. 9 in A minor (1817, D537), No. 10 in C (1818, D613 unfinished), No. 11 in F minor (1818, D625), No. 12 in C# minor (1819, D655 unfinished), No. 13 in A (1819, D664), No. 14 in A minor (1823, D784), No. 15 in C (1825, D840), No. 16 in A minor (1825, D845), No. 17 in D (1825, D850), No. 18 in G (1826, D894), No. 19 in C minor (1828, D958), No. 20 in A (1828, D959), No. 21 in Bb (1828, D960); Allegretto in C minor (1827, D915); Fantasia in C (Wanderer, 1822, D760; version for pf. and orch. by Liszt); 11 Impromptus (1829): No. 1 in C minor, No. 2 in Eb, No. 3 in Gb, No. 4 in Ab (D899), No. 5 in F minor, No. 6 in Ab, No. 7 in Bb, No. 8 in F minor(D935), No. 9 in Eb minor, No. 10 in Eb, No. 11 in C (D946); Klavierstück in A (1818, D604); 12 Ländler (1823, D790); 6 Moments musicaux (1823–8, D780): No. 1 in C, No.2 in Ab, No. 3 in F minor, No. 4 in C# minor, No. 5 in F minor, No. 6 in Ab; 3 Klavierstücke (1828, D946): No. 1 in Eb minor, No. 2 in Eb, No. 3 in C; Rondo in D (1818, D609); 2 Scherzos (1817, D593); Hungarian Melody (1824, D817); Valses nobles (1827, D969); 13 Variations in A minor on a theme of Anselm Hüttenbrenner (1817, D576); 12 Waltzes (1815–21, D145); 36 Waltzes (1816–21, D365).

song[nm]-smcycles: Die schöne Müllerin (1823, D795); Winterreise (1827, D911);
Schwanengesang (1828, D957, publisher's coll., not conceived as cycle). See individual entries for names of component songs.

songs: It is impossible to list all Schubert's songs. A selection of the best known is given here, with poet's name:[q]Abendstern (Mayrhofer, 1824, D806), Die abgeblühte Linde (Széchenyi, 1817, D514), Alinde (Rochlitz, 1827, D904), Allein, nachdenklich wie gelahmt (Petrarch, 1818, D629), Die Allmacht (Pyrker, 1825, D852), Am Bach im Frühling (Schober, 1816, D361), Am Grabe Anselmos (Claudius, 1816, D504), Am See (Bruchmann, 1823,
D746), An den Frühling (Schiller, 1815, D245), An den Mond (Goethe, 1815, D296), An die Entfernte (Goethe, 1822, D765), An die Freude (Schiller, 1815, D189), An mein Klavier (Schubart, c. 1816, D342), An die Laute (Rochlitz, 1827, D905), An die Leier (Bruchmann, 1822, D737), An die Musik (Schorer, 1817, D547), An die Nachtigall (Holtz, 1815, D196), An die untergehende Sonne (Kosegarten, 1816, D457), An eine Quelle (Claudius, 1817, D530), An schwager Kronos (Goethe, 1816, D269), An Sylvia (Shakespeare, 1826, D991), Auf dem Wasser zu singen (Stolberg, 1823, D774), Auf der Bruck (Schulze, 1825, D853), Auf der Donau (Mayrhofer, 1817, D553), Auflösung (Mayrhofer, 1824, D807), Ave Maria (Ellen's Song, W. Scott, trans. Storck, 1825, D839), Bei dir Allein (Seidl, 1826, D866/2), Beim Winde (Mayrhofer, 1819, D669), Bertha's Lied in der Nacht (Grillparzer, 1819, D653), Der blinde Knabe (Cibber, 1825, D833), 2nd version), Die Bürgschaft (Schiller, 1815, D246), Cronnan (Ossian, 1815, D282), Delphine (Schütz, 1825, D857), Des Fischers Liebesglück (Leitner, 1827, D933), Du bist die Ruh' (Rückert, 1823, D776), Der Einsame (Lappe, 1825, D800), Epistle (Collin, 1822, D749), Erkönig (Goethe, 1815, D328), Die erste Liebe (Fellinger, 1815, D182), Der Fischer (Goethe, 1815, D225), Fischerweise (Schlechta, 1826, D881), Die Forelle (Schubart, 1817, D550), Frühlingsgläube (Uhland, 1820, D686), Frühlingslied (Anon, 1816, D398), Gänsem (Goethe, 1817, D544), Geheimes (Goethe, 1821, D719), Geheimmis (Mayrhofer, 1816, D491), Die Götter Griechenlands (Schiller, 1819, D677), Grablied (Kenner, 1815, D218), Gretchen am Spinnrade (Goethe, 1814, D118), Gruppe aus dem Tartarus (Schiller, 1817, D583), Harfenspieler I---Wer sich der Einsamkeit ergibt (Goethe, 1816, D478); II---An die Türen will ich schleichen (Goethe, 1816, D479); III---Wer nie sein Brot (Goethe, 1816, D480), Heidenräuseln (Goethe, 1815, D257), Heimliches Lieben (Klenke, 1827, D922), Heiss me nichet reden (Goethe, Mignon Song, 1826, 2nd version D877/2), Hektors Abschied (Schiller, 1815, D312), Herrmann und Thurmelda (Klopstock, 1815, D322), Herrn Josef Spann (Collin, 1822, D749), Der Hirt auf dem Felsen (The Shepherd on the Rock) with cl. obbl. (Müllerand von Chézy, 1828, D965), Horch, horch, die Lerch (Shakespeare, 1826, D889), Im Abendrot (Lappe, 1824, D799), Im Frühling (Schulze, 1826, D882), Im Haine (Bruchmann, 1822, D738), Iphigenia (Mayrhofer, 1817, D573), Jäger, ruhe von der Jagd (W. Scott, 1815, D839), Die junge Nonne (Craigier, 1825, D828), Der Jüngling am Bache (Schiller, 3 versions, 3rd, 1819, D638), Der Jüngling an der Quelle (1821, D300), Der Jüngling und der Tod (Schaup, 1817, D545), Kennst du das Land? (Goethe, 1815, D321), Der König in Thule (Goethe, 1816, D367), Lachen und Weinen (Rückert, 1823, D777), Licht und Liebe (Collin, 1816, D352), Die Liebende schreibt (Goethe, 1819, D673), Liebhaber in allen Gestalten (Goethe, 1817, D558), Lied eines Schiffers an die Dioskuren (Mayrhofer, 1816, D360), Das Mädchen (Schlegel, 1819, D652), Das Mädchen aus der Fremde (Schiller, 1814, D117), Meeressstille (Goethe, 1815, D216), Mignon und der Harfer (Goethe, 1826, D877/1), Minnelied (Holtz, 1816, D429), Miriams Siegesgesang for sop. and ch. (Grillparzer, 1828, D942), Morgenlied (Werner, 1820, D685), Der Musensohn (Goethe, 1822, D764), Nacht und Träume (Collin, 1822, D827), Nachtsgesang (Kosegarten, 1815, D314), Nachtwielen (Mayrhofer, 1822, D752), Nähe des Geliebten (Goethe, 1816, D162), Normans Gesang (W. Scott, trans. Storck, 1825, D846), Nunmehr, da Himmel, Erde (Pettrach, 1818, D630), Nur wer die Sehnsucht kennt (Goethe, Mignon song, 5 versions, 5th, 1826, D877/4), La pastorella (Goldoni, 1817, D529), Der Pilgrim (Schiller, 1823, D794), Prometheus (Goethe, 1819, D674), Rastlose Liebe (Goethe, 1815, D138), Raste, Krieger (Scott, 1825, D837), Die Rose (Schlegel, 1822, D745), Das Rosenband (Klopstock, 1815, D280), Der Sänger (Goethe, 1815, D149), Schäfers Klage (Goethe, 1814, D121), Der Schiffer (Mayrhofer, 1817, D536), Schlummerlied (Mayrhofer, 1817, D527), Der Schmetterling (Schiegel, 1815, D633), Schwestergruss (Bruchmann, 1822, D762), Sehnsucht (Schiller, 1813, D52), Sei mir gegrüss (Rückert, 1822, D741), Seligkeit (Holtz, 1816, D433), So lasst mich scheinen (Goethe, Mignon song, 2 versions, 2nd, 1826, D877/3), Sprache der Liebe (Schlegel, 1816, D410), Ständchen (Horch, horch, die Lerche) (Grillparzer, 1827, D921), Die Sterne (Leitner, 1828, D939), Suleika's Songs I---Was bedeutet die Bewegung (Goethe, 1821, D720), II---Ach, um deine feuchten Schwingen (Goethe, 1821, D717), Der Tod und das Mädchen (Death and the Maiden) (Claudius, 1817,
D531), Totengräbers Heimweh (Craigher, 1825, D842), Trost im Liede (Schober, 1817, D546), Über Wildemann (Schulze, 1826, D884), Dem Unendlichen (Klopstock, 1815, D291), Der Vater mit dem Kind (Bauernfeld, 1827, D906), Versunken (Goethe, 1821, D715), Die Vögel (Schlegel, 1820, D91), Der Wanderer (Lübeck, 1816, D493), Der Wanderer an den Mond (Solde, 1826, D870), Wanderer Nachtlieder (Goethe, 2 settings, 2nd 1822, D768), Wehmut (Collin, 1823, D772), Wiegenlied (Anon., 1815, D498), Wiegenlied (Seidl, 1826, D867), Der zürende Barde (Bruckmann, 1823, D785), Der Zwerg (Collin, 1822, D771).


operas: The Visitation (1966); The Fisherman and his Wife (1970).
orch: Sym. (1965); Symphony for Brass and Percussion (1950); Symphonic Tribute to Duke Ellington (1955); Contours (1956); Concertino for jazz qt. and orch. (1959); 7 Studies on Themes of Paul Klee (1959); Spectra (1960); American Triptych (1965); Shapes and Designs (1968); Concerto for Orchestra (1965--6); Contrasts, woodwind quintet and orch. (1961); Colloquy, 2 pf. (1966); Museum Piece for Renaissance instr. and orch. (1970); hn. conc. No. 1 (1944), No. 2 (1977); vc. conc. (1945); Fantasia Concertante for 3 tb.; Capriccio for tuba; pf. conc. (1962); db. conc. (1968); vn. conc. (1976); Deaï, 2 orch. (1978).

chamber music: Vc. sonata (1947); qt. for 4 db. (1947); hn. trio (1948); ob. sonata (1948--51); Conversations for jazz qt. and str. qt.; 5 Pieces for 5 hn.; 2 str. qts.; woodwind quintet (1958); Fantasy Quartet for 4 vc. (1959).
vocal: 5 Shakespeare Songs, bar. and orch.

Schuman, William (Howard) (b NY, 1910). Amer. composer and administrator. As youth composed jazz arrs. and studied at sch. of commerce. Abandoned this for serious mus. studies with Max Parsin and Charles Haubieli and at Juilliard Summer Sch. In 1933 enrolled for teacher's course at Columbia Univ., attended Salzburg Mozarteum summer course 1935 where he began workon First Sym. This he submitted for advice to Roy Harris, who gave him private lessons. His 2nd Sym. was eventually played in Boston under Koussevitzky, who became his champion. Henceforward composed prolifically, and became prof. at Sarah Lawrence Coll., Larchmont. In 1945 became president of Juilliard Sch., holding this post until 1961; president of Lincoln Center for Performing Arts, 1961--9. His sym. are a major feature of Amer. mus. His mus. has a firm melodic basis, largein gesture and conception, with strong contrapuntal element and motor rhythms, some derived from jazz. He has comp. in most forms, incl. ballets for Antony Tudor and Martha Graham, and been much honoured by Amer. institutions. Prin. works:

**opera:** The Mighty Casey (baseball opera, 1951--3, rev. as cantata Casey at the Bat, 1976).

**ballets:** Undertow (1945); Night Journey (1947); Judith (1949); Voyage for a Theater (1953); The Witch of Endor (1965).

**orch:** Symphonies: No. 1 (1935; withdrawn), No. 2 (1937, withdrawn), No. 3 (1941), No. 4 (1941), No. 5 (Symphony for Strings) (1943), No. 6 (1948), No. 7 (1960), No. 8 (1962), No. 9 (Le Fosse ardeatine) (1968), No. 10 (American Muse) (1976); American Festival Overture (1939); pf. conc. (1942); William Billings Overture (1944), Circus Overture (1944 for small orch., 1945 for large); New England Triptych (1956); vn. conc. (1947, rev. 1954, 1959); Song of Orpheus, vc. and orch. (1961); Orchestra Song (1963); To Thee Old Cause (1968); In Praise of Shahn (1969); Voyage (1972).

**choral:** Pioneers! (1937); This is Our Time (1940); Te Deum (1944); Carols of Death (1958).

**chamber music:** String Quartets: No. 1 (1936, withdrawn), No. 2 (1937), No. 3 (1939), No. 4 (1950); Amaryllis, str. trio (1964).

**piano:** Voyage (1953, orch. 1972); 3 Piano Moods (1958).


Schumann, Elisabeth (b Merseburg, 1888; d NY, 1952). Ger.-born sop. (Amer. citizen from 1944). Studied Berlin, Dresden, and Hamburg. Opera début Hamburg 1909, remaining member of co. until 1919. NYMet. 1914--15, début as Sophie in Der Rosenkavalier, one of her most famous and effective roles. Vienna Opera 1919--37; CG 1924--31. Toured USA 1921 in recitals with R. Strauss as accompanist. One of best-loved and most admired singers of her day, notable interpreter of Strauss Lieder and of such Mozart soubrette roles as Susanna, Zerlina, Despina, Blonde. Also memorable Adèle in Fledermaus. Left Austria 1938 and settled in USA, teaching for a brief spell at Curtis Institute.

Schumann, Robert (Alexander) (b Zwickau, 1810; d Endenich, 1856). Ger. composer, pianist, cond., and critic. Studied law at Leipzig and Heidelberg Univs., but main interests
were mus. and Romantic literature, e.g. Jean-Paul Richter. In 1828 met Clara Wieck, to whose father Friedrich he went for pf. lessons in 1829, lodging with him and beginning to compose. In 1832 permanently injured hand by device he had invented to keep 4th finger immobile while practising. Was already contributing mus. criticism to Ger. papers and in 1831 called attention to Chopin's genius. Depressed by mus. situation in Ger., founded 'David Club' in 1834 to fight artistic philistines, and periodical Neue Zeitschrift für Musik, which he ed. for 10 years. In writings and comps., gave himself dual personality: Florestan for his impetuous self and Eusebius for his contemplative side. In 1838 visited Vienna and discovered MS. of Schubert's 'Great' C major sym., which he sent to Mendelssohn. Married Clara Wieck 1840 after long opposition from her father, this being followed by outpouring of songs and song-cycles. In 1841 concentrated on symfs., in 1842 on chamber mus., and in 1843 choral works. Taught comp. at Leipzig Cons. Toured Russia with Clara, 1844. On return had severe attack of depression. Moved to Dresden in search of quiet, living there until 1850. In 1846 Clara gave f.p. of his pf. conc. and Mendelssohn cond. f.p. of 2nd Sym. In 1850 moved to Düsseldorf in hope of earning more by conducting, but was not a success. Met 20-year-old Brahms in 1853, acclamation him in article 'New Paths'. The next year his mental health failed and he threw himself into Rhine, but was saved and taken to private asylum where he lived another 2 years. Schumann was one of the greatest composers for pf., enriching its literature with a series of poetic works in which classical structure and Romantic expression are combined. His vocal and chamber mus. is of comparable quality, with the freshness, vitality, and lyricism which also characterize the orch. works. His orchestration is sometimes criticised for its thickness and lack of fluency, and various attempts have been made to 'improve' the scoring, e.g. by Mahler, but the present-day tendency is to prefer the spontaneity of Schumann's own. His songs, particularly his song-cycles, are among the glories of Lieder. His works contain many musical quotations and allusions and a number of his themes have been shown to be musical cryptograms. Prin. comps.: 

**opera:** Genoveva, Op. 81 (1847--9).

**incidental music:** Manfred, Op. 115 (Byron) (1848--9).

**orch:** Symphonies: No. 1 in Bb (Frühling, Spring), Op. 38 (1841), No. 2 in C, Op. 61 (1845--6), No. 3 in Eb (Rhenish), Op. 97 (1850), No. 4 in D minor (begun 1841, 2nd in order of comp., rev. 1851), Op. 120; Overture, Scherzo, and Finale, Op. 52 (1841, rev. 1845); Overture to Shakespeare's Julius Caesar, Op. 128 (1851); Overture on Goethe's Hermann and Dorothea, Op. 136 (1851).


**chamber music:** String Quartets: Op. 41, No. 1 in A minor, Op. 2 in F, No. 3 in A (1842); pf. qt. in Eb, Op. 47 (1842); pf. quintet in Eb, Op. 44 (1842); Piano Trios: No. 1 in D minor, Op. 63 (1847), No. 2 in F, Op. 80 (1847), No. 3 in G minor, Op. 110 (1851); Vn. Sonata No. 1 in A minor, Op. 105 (1851), No. 2 in D minor, Op. 121 (1851); Adagio and Allegro in Ab, hn. (or vn. or vc.) and pf., Op. 70 (1849); Fantasiestücke, cl. (or vn. or vc.) and pf., Op. 73 (1849); Fantasiestücke, pf., vn., vc., Op. 88 (1842); 3 Romanzen, ob. (or vn. or cl.) and pf., Op. 94 (1849); Märchenbilder, va. (or vn.) and pf., Op. 113 (1851); 5 Pieces in Folk Style, vc. (or vn.) and pf., Op. 102 (1849); Märchenerzählungen, pf., cl. (or vn.), and va., Op. 132 (1853); pf. accs. to 6vn. partitas by J. S. Bach (1854).

**piano:** Abegg Theme with Variations, Op. 1 (1830); Papillons, Op. 2 (1829--31); 12 Concert Studies on Paganini Caprices, Set I, Op. 3 (1832), Set II, Op. 10 (1833); 5 Intermezzi, Op. 4 (1832); Impromptus on a Theme by Clara Wieck, Op. 5 (1833, rev. 1850); 18 Davidsbündlertänze, Op. 6 (1837, rev. 1850); Toccata in C, Op. 7 (1830); Allegro in B minor, Op. 8 (1831); Carnaval: Scènes mignonnes sur 4 notes, Op. 9 (1834--5); Sonatas: No. 1 in F# minor, Op. 11 (1833--5), No. 2 in G minor, Op. 22 (1833--8), No. 3 in F minor,

**piano duets:** 6 Impromptus, Op. 66 (1849), Ball-Scenen, Op. 109 (1851).

**organ:** 6 Fugues on the Name of Bach, Op. 60 (1845).

**chorus and orch:** Das Paradies und die Peri (Paradise and the Peri), Op. 50 (1843); Requiem für Mignon, Op. 98b (1849); Nachtlied, Op. 108 (1849); Der Rose Pilgerfahrt, Op. 112 (1851); Mass, Op. 147 (1852); Requiem, Op. 148 (1852); Scenes from Goethe's Faust (1844–53).


Schwanendreher, Der (The Swan-turner). Conc. for va. and small orch. by Hindemith based on Ger. folk-songs, the soloist being (in composer's words) one 'who comes among merry company and performs themusic he has brought from afar: songs grave and gay and, to conclude, a dance'. Movements are entitled: (1) Zwischen Berg und tiefem Tal (Between mountain and deep valley); (2) Nun laube, Lindlein, laube (Now shed your leaves, little linden); (3) Seid ihrnicht der Schwanendreher? (Is it not the swan-turner?). F.p. Amsterdam 1935, Hindemith (soloist), Mengelberg (cond.).

Schwanengesang (Swan Song). Coll. of 14 song-settings by Schubert (D957) issued after his death as a 'cycle' by publisher Haslinger; comp. 1827--8. The poets are Heine, Rellstab, and Seidl. The songs, in pubd. order, are: Liebesbotschaft (Love-message), Kriegers Ahnung (Warrior's presentiment), Frühlingssehnsucht (Longing for Spring), Ständchen (Serenade), Aufenthalt (Staging-post), In der Ferne (In the distance), Abschied (Farewell), Der Atlas (Atlas), Ihr Bild (Her Portrait), Das Fischermädchen (The Fisher Girl), Die Stadt (The Town), Am Meer (By the Sea), Der Doppelpächter (The ghostly double), Die Taubenpost (The Pigeon-post).


Schwarzendorf. See Martini, G. P.

*Don Giovanni.* Settled in Eng. 1948, member of CG co. 1948--51. Milan début 1948, San Francisco from 1955. NY Met. 1964 (Marschallin). Created role of Anne Trulove in Stravinsky's *The Rake's Progress* 1951. Walton wrote *Cressida* for her, but she never sang it on stage. Famous in Strauss roles such as Marschallin. One of greatest sopranos of her generation, superb interpreter of Lieder, especially Wolf. Major asset was her intelligent and considered approach to each song, sometimes resulting in lack of spontaneity, but this defect many times outweighed by rare insight. Was wife of Walter Legge, who produced many of her recordings.

**Schwebung** (Ger.). Fluctuation. (1) The 'beats' between 2 notes nearly but not quite in tune. (2, Org.) The *tremulant*.

**Schweigen** (Ger.). Silence, or to be silent. Schweigt, *tacet*, *Schweigezeichen* ('silence-sign'), rest.


**Schweizerpfeife** (Ger.). Swiss pipe. Renaissance name for military fife or *Feldpfeife* (Field pipe).

**Schwellen** (Ger.). To swell, i.e. to increase in vol. of tone (*crescendo*). *Schweller*, the swell of an org., *Schwellwerk*, Swell Org.; *Schwellkasten*, Swell Box.

**Schwer** (Ger.). (1) Heavy (in style). (2) Difficult. *Schwermäßig*, *Schwermutsvoll*. Heavy-hearted.

**Schwindend** (Ger.). Diminishing (in tone, i.e. *diminuendo*).

**Schwung** (Ger.). Swing. Term beloved of critics when describing an idiomatic perf. of, for example, *Die Fledermaus*. Also *Schwungvoll*, fullof go, vigorous.


**Scioltto, scioltamente** (It.). Untied. Loosely, i.e. ina free and easy manner. The noun is *scioltezza*.

Scivolando (It.). Sliding, i.e. *glissando*.

Scontrino, Antonio (b Trapani, Sicily, 1850; d Florence, 1922). It.composer and db. player. Studied Palermo Cons. and in Munich. Played in opera orch. in London 1874--5. Taught in Milan 1875--91, Florence from 1892. Wrote 5 operas, sym., 3 str. qts., church and chamber mus., etc. Scordatura[fy75,1] (It.). Mistuning. Abnormal tuning of a str. instr. in order to obtain special chordal effects and changes of tonal quality. Prevalent in vn. mus. (e.g. of Heinrich Biber), of 17th and 18th cents., possibly originating with lute. Paganini and Bériot in 19th cent. tuned G string of vn. up a tone to increase vol. and to make certain passages easier. In *andante* movement of Schumann's Pf. Qt., the C string of the vc. is tuned down to Bb to increase the compass. Mahler in the scherzo of his 4th sym. has a solo vn. tuned up a tone to represent the 'dance of death'. Other 20th cent. examples of *Scordatura* occur in Kodály's sonata for unacc. vc., Stravinsky's *Firebird*, and Bartók's *Contrasts* (finale).

**Score.** A mus.-copy which shows in ordered form the parts allotted to the various performers, as distinct from 'parts' which show only that of one performer. Thus to speak of *score and parts* means a comprehensive copy, used by the cond., and separate copies for individual instrs. and singers. A *full score* shows all the parts separately displayed. A *vocal score* gives all the v. parts of a choral work or opera with the orch. parts reduced to a pf. part. *Short score* is a stage in comp. where the composer may write out his mus. giving indications (but not full details) of scoring and harmonization. Mahler's 10th Sym. was left mainly in short score. *Piano score* is a reduction to a pf. part of all the parts of a work. A *Miniature, study, or pocket score* is a full score issued in a handy size for study or for following a work at a concert. Conds. who know a work very well (and have good eyesight) sometimes use a miniature score.

**Scoring.** (1) The art and process of orchestrating a comp. (2) Taking the separate parts of a work and assembling them in a score, e.g. where only the parts have been preserved.

Scorrendo, scorrevole (It.). Scouring. (1) Gliding from note to note, i.e. *glissando*. (2) In a flowing style.

**Scotch Snap (Catch).** A rhythmic figuration in which a dotted note is preceded by a note of shorter value. It is a feature of the Strathspey and is found in some Scottish songs. It seems to be not earlier than 18th-cent., and of unknown origin. Occurs in the mus. of composers, e.g. Rossini, who have never been within hailing distance of Scotland.


Scottish Fantasy. Fantasia on Scottish Folk Tunes for vn. and orch. by Bruch, comp. 1879–80, f.p. Hamburg 1880 (Sarasate). In 4 movements, last being an Allegro guerriero (warlike). Scottish tune featured in each movement: *Auld Rob Morris, The Dusty Miller, I'm a doun for lack of Johnnie*, and *Scots wha hae wi'Wallace bled*.

Scottish National Orchestra. Prin. prof. sym. orch. of Scotland, based in Glasgow and giving regular series of concerts in Glasgow, Edinburgh, and other Scottish towns. Formed 1891 as Scottish Orch., with George Henshel as cond. 1891–95. His successors were Willem Kes (1895–8), Max Bruch (1898–1900), Frederic Cowen (1900–10), Emil Mlynarski (1910–16), Landon Ronald (1916–20), Julius Harrison (1920–3). From 1923 to 1933 there was no regular cond. except in 1926 when Václav Talich was in charge. Barbirolli was cond. 1933–6, followed by Szell 1936–9, W. Braithwaite 1940–6, and Walter Süsskind 1946–52. Reorganized 1950 as Scottish Nat. Orch., with players on annual contracts and much enlarged schedule. Karl Rankl became cond. 1952–7, Hans Swarowsky 1957–9, Alexander Gibson 1959–84, and Neeme Järvi from 1984. During Gibson's régime the orch. increased its repertory, gave many f.ps., toured abroad, and played in the pit for Scottish Opera. Stockhausen's *Gruppen*, and several works by Henze received first Brit. perfs. from Gibson and SNO, and Scottish composers received particular encouragement. Schoenberg's vn. conc. had first Brit. public perf. in 1960.

Scottish Opera. Opera co. based in Glasgow but giving seasons in Edinburgh, Aberdeen, and elsewhere in Scotland, also paying regular visits to Eng. provinces. Has played in London, at Edinburgh Fest., and made several tours abroad. Founded 1962 by Alexander Gibson, first season being of 2 operas, *Madama Butterfly* and *Pelléas et Mélisande*, in King's Th., Glasgow. With Peter Hemmings as administrator from 1963, co. began to build a reputation for striking productions, with excellent sets and lighting; singers were mainly Brit. but with several int. artists who worked with the co. for long spells, e.g. Helga Dernesch. Contemporary works were perf., notably of Britten, and operas were commissioned from Scottish composers, e.g. Wilson's *Confessions of a Justified Sinner*. In 1969, Berlioz's *Les Troyens* was perf., with Janet Baker as Dido, and in 1966, with *Die Walküre*, the co. began to build a *Ring* cycle, culminating in 1971 in Glasgow with the first Brit. perf. of the *Ring* outside London for about 40 years. In 1975 the co. moved into the re-equipped and refurbished Th. Royal, Glasgow, as its permanent headquarters, setting the seal on the finest and most important operatic development in Britain since the foundation of Glyndebourne. In 1976 Hemmings was appointed dir. of Australian Opera and was succeeded by Peter Ebert, former chief prod. of Scottish Opera. He resigned in 1980. His successor was John Cox, appointed in 1982. In addition to the SNO, orchs. playing regularly for the co. were the

**Scozzese** (It.). Scottish.

**Scriabin.** See Skryabin, Alexander.

**Scribe** (Augustin)[fy65,3] Eugène[fy75,1] (b Paris, 1791; d Paris, 1861). Fr. dramatist and librettist. Most prolific librettist of his day, complete works comprising 76 vols. Among composers for whom he wrote libretti were Adam, Auber (38), Bellini (Sonnambula), Boieldieu (La dame blanche), Cherubini, Ciléa (Adriana Lecouvreur), Donizetti (5, incl. L'Elisir d'Amore and La Favorite), Gounod, Halévy (6, incl. La Juive), Hérold, Macfarren, Meyerbeer (5, incl. L'Africaine, Les Huguenots, and Le Prophète), Offenbach, Rossini (2, incl. Le Comte Ory), Suppé, Verdi (Vêpres siciliennes and Un ballo in maschera), and Zandonai.


**piano:** Sonatina (1954); 3 *Haiku* (1966); *Night Pieces* (1971); *Landscape*, pf. with tape echo and pre-recorded tape (1971); *Koto Music I* and II, amplified pf. and pre-recorded tape loop (1973–6).


**stage:** *Ulterior Motifs* (1956); *Sun Music*, ballet (1968); *Rites of Passage* (1972–3).


**Sdrucchiolando** (It.). Sliding, i.e. *glissando*. 


Sea Fever. Setting for v. and pf.by Ireland, 1913, of poem by John Masefield beginning 'I must down to the seas again', but the song begins 'I must go down|.|.|.'


Sea Pictures. Song-cycle, Op. 37, for cont. or mez. and orch. (or pf.) by Elgar to 5 poems by Noel, C.|A.|Elgar, E. B. Browning, Garnett, and Lindsay Gordon. F.p. Norwich 1899 (with Clara Butt); 4 of the songs were sung in London 2 days later by Butt with Elgar playing pf. acc.


operas: Diary of a Madman (1958); Photo of the Colonel (1963--4); Hamlet (1964--8).
ballets: Noctambules (1956); The Great Peacock (1957--8); Dualities (1963).
orch: Symphonies: No. 1 (1953), No. 2 (1956--8), No. 3 (1958--60), No. 4 (1961--2), No. 5 (1964); Piano Concertos: No. 1 (1944), No. 2 (1955); Suites No. 1 for str. (1942), No. 2 (1943); Night Music (1943); Poem for 22 str. (1950); concertante, pf., str., perc. (1954); Hamlet Suite (1968); Sinfonietta (1968--9); Zodiac Variations (1970); Labyrinth (1971).
chorus and orch: Gold Coast Customs (1947--9); The River-run (Joyce), speaker and orch. (1951); The Shadow of Cain, speakers, male ch., and orch. (1952); Jerusalem, speakers, ten., ch., orch. (1970); Dr Faustus, solo vv., ch., orch. (1977).
voice and orch: 3 Songs of Jocelyn Brooke, high v. and ens. (1954); Oxus, ten. and orch. (1967); Contemplations, mez. and orch. (1975); Kubla Khan, ten., orch. (1973).
chamber music: Bn. quintet (1945); Intermezzo for 11 instr. (1946); qt. for cl., bn., vn., va. (1948); The Owl and the Pussy-Cat, speaker, fl., vc., guitar (1951); vc. fantasia (1972); Five, guitar (1974); Il Penseroso e L'Allegro, vc., pf. (1975).
song: Counting the Beats, high v. and pf. (1963).
piano: Sonata (1951); Suite (1955); Prelude on Theme by Rawsthorne (1965).


Sebastiani, Johann (b nr. Weimar, 1622; d Königsberg, 1683). Ger. composer. Settled in Königsberg 1650, becoming cantor of cath. 1661. Court Kapellmeister of Brandenburg 1663--79. His major work was a St Matthew Passion, comp. c.1663, scored for soloists, 5-part ch., and 2 vns., 4 viols, and continuo, and the earliest setting known to incl. chorales. Also comp. Funeral Songs for 5 vv. and continuo (1663--80), and many occasional pieces.

Sec (Fr.). Dry. Direction for note to be played and released sharply; in perc. playing, indication that the note should be damped, i.e. not allowed to ring on.

Secco (It.). Dry. See Recitative.

Sechter, Simon (b Friedberg, 1788; d Vienna, 1867). Ger.-Bohem. composer, organist, and teacher of theory. Studied Vienna with Ko;akzeluh. Court organist, Vienna 1824; prof., Vienna Cons. 1851--63. Taught Bruckner. Wrote comic opera, str. qts., org. pieces, etc. Schubert, just before his death, had one lesson from him.

Sechzehntel or Sechzehntelnote (Ger.). Sixteenth or sixteenth-note (semiquaver).

Second. (1) As noun: interval in melody or harmony, being 2 steps in major or minor scale. Minor second is a semitone, e.g. C up to Db; major second is 2 semitones, e.g. C up to D; augmented second is 3 semitones, e.g. C up to D#. (2) As adjective: term denoting perf. of lower-pitched part, such as 2nd vn., 2nd tb.

Second Inversion. In layout of a chord, that in which the 5th becomes the bass.

Secondo (It.). Second. Lower of the 2 parts in pf. duet, higher being primo.

Second Viennese School. Somewhat imprecise generalization, usually understood to mean the group of composers who worked in Vienna between 1910 and 1930 under the moral leadership of Schoenberg (e.g. Berg, Webern, Skalkottas); their common ground being adoption of the 12-note method of comp.

Secret Marriage, The (Cimarosa). See Matrimonio segreto, Il.


Sedlák. Same as Furiant.


Seele (Ger.). Soul. (1) Feeling. Seeleovoll, soulful. (2) The soundpost of a bowed instr.


Segno (It.). The 'sign' (see Dal segno, Al segno).

Segovia, Andrés (b Linares, 1893). Sp. guitarist and composer. Studied Granada Mus. Institute, specializing in guitar. Début in Granada 1908. More than any otherman responsible for revival of interest in guitar as 'classical' instr. Works specially comp. for him by Castelnuovo-Tedesco, Falla, Ponce, etc. Transcr. works by Bach and others for guitar. Continued world tours well into his 80s. Wrote pieces for guitar.

Segreto di Susanna, Il (Susanna's Secret). Opera in 1 act by Wolf-Ferrari to lib. by Golisciani. Prod. (as Susannas Geheimnis) Munich 1909, NY and CG 1911. The secret is that Susanna smokes: what her jealous husband smells is not a lover's cigarette smoke.

Segue (It.). Follows. Direction that next section is to follow without a break.

Seguidilla. Andalusian dance, found as early as 16th cent., in simple triple time, similar to the bolero but quicker. The participants interpolate vocal passages called coplas, which are in short lines of alternately 5 and 7 syllables, with assonance (agreement of vowels) rather than rhyme. Castanets, and usually guitar, are used for acc. Many regional variants.

Seguidillas Gitanas. See Playera.

Sehnsucht (Ger.). Longing, yearning (noun). Adjectives are sehnsuchtsvoll, sehnsüchtig. Several Lieder, e.g. by Schubert and Strauss, bear the title Sehnsucht.


from 1885, cond. f. Amer. ps.of Meistersinger (1886), Tristan (1886), and complete Ring (1889). Cond. NY P.O. 1891--8. Cond. f.p. of Dvo;Akrák's New World Sym., 1893. CG début 1897.


Seite (Ger.). Side, e.g. page of book, end of drum, and side of gramophone record.


Selle, Thomas (b Zörbig, nr. Bitterfeld, 1599; d Hamburg, 1663). Ger. composer. Studied at Leipzig Univ. Kantor in various NW Ger. towns from 1624 to 1641 when he became civic dir. of church mus. in Hamburg. Wrote much vocal mus., incl. St John Passion (1641, enlarged 1643), the first Passion to incl. instr. interludes, and St Matthew Passion (1636). His own catalogue of his works listed 282 comps.


Sellinger's Round, Variations on an Elizabethan Theme. Composite work for str. orch. comprising 6 variations on Elizabethan tune 'Sellinger's Round' comp. to celebrate Coronation of Elizabeth II 1953 and f.p. at Aldeburgh Fest. that year, cond. Britten. Composers were Oldham, Tippett, L. Berkeley, Britten, Searle, and Walton. Tippett expanded his contribution into his Divertimento (1953--4), the tune appearing in all 5 movements.


Semibiscroma (It.). 64th note or hemidemisemiquaver.[cmSemibreve ([xf;Yf]rf). The Whole-Note, half the time-value of the breve and double the value of the half-note or minim.

Semichorus. Half-chorus. In some choral works, e.g. Elgar's Dream of Gerontius and Vaughan Williams's Sea Symphony, special antiphonal effect is created by contrasting small group of singers (semich.) with full body, or the semich. alone is used for certain passages.
Semicroma (It.). 16th note or semiquaver. The 64th note, i.e. F1;E6;E4 the time-value of the whole-note or semibreve.

Semiminima (It.). The quarter-note or crotchet.

Semi-opera. Term denoting type of Eng. Restoration drama in which there were extensive mus. episodes, similar to masques, perf. only by subsidiary characters. Form was developed by Betterton with The Tempest, 1674, an adaptation of Shakespeare's play with mus. by Humfrey, Locke, and others. Another example was King Arthur, text by Dryden and mus. by Purcell (1691). Purcell was also involved in Dioclesian (1690), The Fairy Queen (1692, rev. 1693), and The Indian Queen (1695). Only King Arthur was specifically devised as a semi-opera, the others being Betterton versions of earlier plays. Daniel Purcell, John Eccles, and D'Urfey also wrote semi-operas, but early in the 18th cent. the form was superseded by It. opera.

Semi-Perfect Cadence. Perfect cadence with 3rd or 5th of tonic in highest part.

Semiramide. Opera in 2 acts by Rossini to lib. by Rossi after Voltaire's Sémiramis (1748). Prod. Venice 1823, London 1824, New Orleans 1837. Also subject of about 40 other operas, incl. those by Porpora, Vivaldi, Hasse, Gluck, Galuppi, Paisiello, Salieri, Meyerbeer, and Respighi. With exception of Respighi's, all were settings of text by Metastasio.

Semitone. Half a tone. Smallest interval in European mus. On pf., interval between any note and the next, up or down. There are three types of semitone: diatonic (same as a minor 2nd); chromatic (difference between major 2nd and minor 2nd); and enharmonic (doubly diminished 3rd). Diatonic semitone has ratio of 16/15, and two chromatic semitone intervals are recognized ('lesser semitone' of 25/24 and 'greater semitone' of 135/128). These intervals occur between values of chromatic-scale notes conventionally accepted as 'just' or 'perfect'.


Semplice; semplicità (It.). Simple, simplicity. semplicemente, simply; semplicissimo, extremely simple.

Sempre (It.). Always; e.g. sempre legato, the whole passage or comp. to be played smoothly.


Senesino (orig. Francesco Bernardi) (b Siena, c.1680; d Siena, by 1759). It. male mez. Pupil of Bernacchi in Bologna. Sang in Dresden, 1717--20. Handel heard him and engaged him for London, where he sang with Handel's co. 1720--8 (singing in 32 operas, 13 by Handel) and 1730--3 when he joined Porpora's rival co. until 1736. Returned to Italy after having made fortune. Created leading roles in 17 Handel operas. Voice was considered more beautiful even than Farinelli's.
Senfl, Ludwig (b Zürich or Basle, c.1486; d Munich, c.1543). Swiss-born composer. Studied under Isaac, following him as cond. of the Imperial chapel, Vienna. Court cond., Munich, 1530--40. Leading Ger. composer of his day, composing Lieder, motets, masses, and other works remarkable for expressive qualities.

Sensibile; sensibilità (It.). Sensitive; sensitivity (the nota sensibile is the leading note).

Senza (It.). Without, hence senza sordino, or senza sordini, without mute(s), of str. instr. In pf.-playing, senza sordini means without dampers, i.e. use the right pedal, which throws the dampers out of action and leaves the strs. to vibrate freely.

Séparé (Fr.). Separated. In Fr. org. mus., uncoupled. Septet (Fr. septette, septuor; It. settimino, septetto; Ger. Septett). Any combination of 7 performers (usually instr.), or any piece of mus. for such, e.g. Beethoven's Septet in E, Op. 20, for vn., va., hn., cl., bn., vc., and db.

Septième (Fr.). Seventh. Org. stop, same as Flat Twenty-first.

Septimole. Septolet. See Septuplet.

Septuor. See Septet.

Septuplet. Group of 7 notes of equal time-values written where a group of 4 or 6 notes is suggested by time-signature. See Irregular rhythmic groupings.

Sequence. (1) In mus. construction, the more or less exact repetition of a passage at a higher or lower level of pitch. If the repetition is of only the melody it is called a

melodic sequence; if it is of a series of chords it is a

harmonic sequence. If the intervals between the notes of the melody are to some extent altered (a major interval becoming a minor one and so forth, as is practically inevitable if the key is unchanged) it is called a

tonal sequence; if there is no variation in the intervals (usually achieved by altering not merely the pitch of the notes but also the key) it is called a

real sequence. If there are several repetitions, some of them Tonal and some Real, the result is a

mixed sequence. A Harmonic Real Sequence is sometimes called Rosalia (some authorities, however, require as an additional qualification for this description a rise of one degree of the scale at each repetition). (2) In ecclesiastical use the term Sequence is applied to a type of hymn which began as one of the many forms of interpolation in the original liturgy of the Western Christian Church. As the traditional plainsong did not provide for such interpolations, special melodies were composed. In the Church's service Sequences follow (whence the name) the Gradual and Alleluia. The earliest Sequences were in prose, not, as later, in rhymed verse, and the term 'Prose' is still sometimes used instead of `Sequence'. The following are examples of the Sequence: Dies Irae (now a part of the Requiem), Veni Sancte Spiritus, Lauda Sion, and Stabat Mater dolorosa. *(3) The It. composer Berio uses the title Sequence (Sequenza) for a series of works for solo instr. and v.

Sequencer. Elec. device enabling a succession of several sounds (together with modifications in each) to be pre-set.

Sequenza (Sequence). Title given by Berio to series of short aleatory virtuoso works for solo instr. e.g. harp, vn., tb., pf., ob., fl., va., perc., and female v. Nos. II, VI, and VII were later arr. with orch. and called Chemins I, II, and IV respectively.


Serebrier, José (b Montevideo, 1938). Uruguayan composer, cond., and teacher. Studied at Curtis Institute, Minnesota Univ. (cond. with Dorati), Tanglewood (with Copland), and Maine. Mus. dir., Amer. Shakespeare Fest. 1962--4. Taught at Eastern Michigan Univ. 1966--8. Cond., Amer. S.O. 1962--6. Composer-in-residence with Cleveland Orch. 1968--70. Works incl. sonatas for solo vn. and solo va., sym. for perc., sax. qt., sym., Partita for orch., Variations on a Theme from Childhood for tb. and str. qt. or orch., Erotica, for sop., tpt., woodwind quintet, Nueve for db. and orch., etc. Serenade (Fr.). Evening music. Properly, open-air evening mus. (opposite of aubade) such as song by lover outside beloved's window (as by Don Giovanni in Mozart's opera), but a term extended to other meanings. The instr. serenade was developed towards the end of 18th cent. as type of work similar to cassation and divertimento, particularly by Mozart (e.g. his Eine kleine Nachtmusik). It was scored for small ens. and sometimes for wind instr. alone, and written in several movements (midway between sym. and suite). Beethoven's serenades were chamber works. Other fine examples are those by Brahms, Dvo;Akrák, Tchaikovsky, Elgar, and Strauss. In Ger., Nachtmusik implies the instr. form and Ständchen thevocal.


Serenata (It.). Serenade. (1) Instr. serenade, as Mozart's Serenata Notturna (1776, K239). (2) 18th-cent. term for dramatic cantatas which might also be called 'semi-operas', such as Handel's Acis and Galatea. In 16th cent. meant a satirical polyphonic comp. of the villanelle type. Term first appeared in print in 1560 as the title of one of Alessandro Stiggio's 6-part madrigals.

Serenata Notturna (Nocturnal Serenade). Title of Mozart's Serenade No. 6 in D (K239) for 2 small orchs., comp. 1776.

Seria (It.). Serious; e.g. opera seria, serious (or tragic) opera---as distinct from opera buffa, comic opera.)

Serialism, Serial Technique, Serial Music. Terms applied to the 20th-cent. revolution in comp. whereby traditional melodic, harmonic, rhythmic, and tonal rules and conventions were replaced. Serial mus. is that in which astructural 'series' of notes governs the total development of the comp. It originated in Schoenberg's atonality, leading to his system of composing with 12 notes (1923). This system is based on use of a series of intervals (note-
row) involving in turn all 12 notes of the chromatic scale in any order selected by the composer. In its strictest application, no note should be repeated until the other 11 have appeared and the order of the series remains unaltered throughout the work, with certain permitted modifications. Schoenberg later broke his own rules and other modifications were introduced by Berg and Webern. While the series in Schoenberg's hands remained comparable with a theme, in Webern's it was more subtly pervasive and often not perceptible as a given sequence of 12 notes. The next stage in serialism was foreshadowed in 1944 by Messiaen in his Technique de mon langage musical, in which he wrote about serialization of durations. By the 1950s several components (parameters) of a work were being serialized by, for example, Babbitt, Boulez, and Stockhausen. With the introduction of elec. media, the scope for serial permutations became much enlarged, in relation to time. By the end of the 1960s, many composers renounced serialism as too restrictive; others, incl. Boulez, questioned its continued necessity because aleatory developments and new sounds available through elec. means achieve by synthesis the ends of serialism. Whatever the future of serialism, it remains a development which radically altered the tenets of mus. comp.

Serinette (from Fr. serin, canary). Small hand org. reproducing 10--13 high-pitched notes and formerly used to teach canaries to sing.

Serkin, Peter (b NY, 1947). Amer. pianist, son of Rudolf Serkin. Studied with his father at Curtis Institute, 1958--64. Début 1959, playing in NY same year. Subsequent career as conc. soloist and chamber mus. performer.


Sermisy, Claude de (Claudin) (b c.1490; d Paris, 1562). Fr. composer and priest. Singer at Fr. Chapel Royal from 1508, and attended Field of the Cloth of Gold 1520. Wrote over 200 chansons, many Masses, motets, etc.


Serov, Alexander (Nikolayevich) (b St Petersburg, 1820; d St Petersburg, 1871). Russ. composer and critic. Studied law and became civil servant, but also studied mus. In 1851 began career as mus. critic, becoming keen Wagnerian in 1858 and antipathetic to new Russ. Sch. Wrote 6 operas, orch. works, and religious pieces.

Serpent. Obsolete bass member of cornett family, 8' long and roughly S-shaped, hence the name. Made of wood, sometimes of metal; had 6 fingerholes and sometimes keys. First
introduced in Fr. towards end of 16th cent., where it was used in church to double male vv. Became popular military-band instr. and was in use in Eng. church bands to mid-19th cent. (mentioned by Thomas Hardy).


**Serré** (Fr.). Tightened. With increasing tension and speed, as in It. *stringendo*.

**Serce** (*Xerxes*). Opera in 3 acts by Handel to text from a lib. by Minato written for Cavalli in 1654 and rev. for Bononcini 1694. Prod. London 1738, Northampton, Mass., 1928. Contains in Act I aria *Ombra mai fù* for Sercé, male sop., praising a tree that gives him shade. It is marked *larghetto*, but the tune, in countless spurious arrs., has become known as 'Handel's *Largo*'.

**Serva padrona. La** (The maid as mistress). Intermezzo (to *Il prigioner superbo*) in 2 parts by Pergolesi to lib. by Federico; prod. Naples 1733, London 1750, Baltimore 1790.

**Service.** In mus. sense, elaborate and continuous setting of the canticles from the Anglican prayer-book for morning and evening services, or Communion service. The terms *Short Service* and *Great Service* were used in 16th and early 17th cents. to distinguish between normal daily service and that for an elaborate special occasion. Tye, Tallis, Byrd, Gibbons, Tomkins, Weelkes, etc. all comp. fine services. Later examples are by Walmisley, S.S. Wesley, Stanford, Vaughan Williams, Howells, etc.

**Sesquialtera** (Lat.). One and a half. (1) Org. mixture stop properly of 2 ranks (12th and 17th) but sometimes of 3-5 ranks. (2) Relationship of 3:2 in mensural mus.


- **operas:** *The Trial of Lucullus* (1947); *Montezuma* (1941-63).
- **orch:** Symphonies: No. 1 (1927), No. 2 (1944-6), No. 3 (1957), No. 4 (1959), No. 5 (1964), No. 6 (1966), No. 7 (1967), No. 8 (1968); vn. conc. (1935, with orch. without vns. and with 5 cl.); *Idyll of Theocritus*, sop. and orch. (1954); pf. conc. (1956); *Divertimento* (1959); *Rhapsody* (1970); Conc. for vn., vc., and orch. (1971); *Concertino* (1972).
- **chamber music:** String Quartets No. 1 (1936), No. 2 (1951); solo vn. sonata (1953); str. quintet (1958); 6 *Pieces for vc.* (1966); *Canons*, str. qt. (1971).
- **choral:** *Turn, O Liberated*, ch. and 2 pf. or orch. (1944); Mass (1955); *When Lilacs Last in the Dooryard Bloom'd*, soloists, ch., and orch. (1970).
- **piano:** 3 sonatas (1930, 1946, 1965); *From my Diary* (1939); 5 *Pieces* (1975).

**Set.** Term normally applied to atonal mus., meaning a small group of notes (a cell or a unit) which the composer or the analyst of the work concerned deems to be of structural significance, e.g. the notes B-C-F in the 4th of Webern's 5 *Movements* for str. qt. In a serial
work the series or part of it may be considered as the set. And so can the opening notes of Beethoven's 5th Sym.


Seven Last Words of our Saviour from the Cross, The (Die sieben letzten Worte unseres Erlösers am Kreuz). Work by Haydn commissioned by Cadiz Cath. 1785 as orch. interludes to separate the sermons on Good Friday. Pubd. in Vienna as 7 sonate, con un' introduzione, ed al fine un terremoto (7 sonatas, with an introduction, and at the end an earthquake). In 1787 arr. by Haydn for str. qt. as Op. 51, Nos. 1--7 (qts. Nos. 50-6), and also arr. by him as cantata with soloists and ch. (c. 1796).


Seventeenth. Org. mutation stop; length and pitch 1;FN', sounding 2 octaves and a 3rd (i.e. 17th) above normal.

Seventh. Interval in melody or harmony when 2 notes, major or minor, are 7 steps apart (counting bottom and top notes). Aup to G# is major seventh; A up to Gnat. is minor seventh; A up to Gb is diminished seventh.


Sextet (Fr. sextette or sextuor; It. sessetto; Ger. sextett). Performing group of 6 instrumentalists or singers, or work written for them to perform, e.g. Brahms's str. sextets.
Schoenberg's *Verklärte Nacht* (1899) was orig. a str. sextet. Janáček's *Mládí* (1924) is a wind sextet. Strauss's opera *Capriccio* (1940–1) opens with a str. sextet. The most famous operatic sextet is in Donizetti’s *Lucia di Lammermoor*.

*Sextolet.* See *Sextuplet*.

*Sextuor.* See *Sextet*. Sextuplet. Group of 6 notes of equal time-values written where a group of 4 notes is suggested by time-signature. See *Irregular rhythmic groupings*.


*sf, sfz.* Abbreviation for *sforzando, sforzato*.

*Sfogato* (It.). Airy, evaporated. Light and easy in style. *Soprano sfogato* is a light sop. Term used by Chopin indicating need for delicate touch in his mus.

*Sforzando, Sforzato* (It.). Reinforced. Direction that a note or chord be strongly accented or played in a `forced' manner. Usually found in abbreviation *sf* or *sfz*. Beethoven made much use of it.

*sfp.* *Sforzando* followed immediately by *piano*.


Shake. Early Eng. name for *Trill*.

Shakers (Shaking Quakers). Name for members of the United Society of Believers in Christ's Second Appearing, a religious celibate community founded in the USA after 1774 by Ann Lee (1736–84), formerly of Manchester in Eng. They developed their own hymnology, incl. spirituals and dance, and in the 1840s two tunebooks were pubd. giving details of Shaker mus. theory, notation, and tunes. When a Shaker had a religious seizure
which resulted in a hymn or dance-tune, a scribe wrote down the tune in a primitive notation. The words of the songs were sometimes in English, at others were nonsense, or derived from Indian or Negro speech. Copland quotes the Shaker tune *Simple Gifts* in his *Appalachian Spring*. Shakers are now almost extinct, but their music has been collected and is studied.

**Shakespeare and Music.** The influence of William Shakespeare (b Stratford-upon-Avon, 1564; d Stratford, 1616) upon composers, from his own time until today, is of such magnitude that a short entry is essential. Morley comp. songs for the f.p.s. of some of the plays. Since then nearly every composer of note has set a Shakespeare song—among the greatest being Schubert's *Who is Sylvia?* Incidental mus. to the plays ranges from Mendelssohn's and Orff's for *A Midsummer Night's Dream* to Walton's for *Macbeth*. Walton and Shostakovitch are among those who have written mus. for Shakespeare films. In categories of their own are Berlioz's dramatic sym. and Tchaikovsky's fantasy-ov. *Romeo and Juliet*, Elgar's symphonic study *Falstaff*, and Vaughan Williams's *Serenade to Music* (a setting of words from *The Merchant of Venice*). Operas based on Shakespeare are many. Chief among them are Verdi's *Falstaff*, Otello, and *Macbeth*; Britten's *A Midsummer Night's Dream*; Berlioz's *Béatrice et Bénédict* (*Much Ado About Nothing*); Vaughan Williams's *Sir John in Love* (Merry Wives of Windsor); and Wagner's *Das Liebesverbot* (Measure for Measure). Purcell's *The Fairy Queen* is a masque based on *A Midsummer Night's Dream* although no word of Shakespeare's text is set. Bellini's *I Capuleti e i Montecchi* is based on *Romeo and Juliet* but not on Shakespeare's version. Walton's *Troilus and Cressida* is also not based on Shakespeare's play.

**Shakespeare, William** (b Croydon, 1849; d London, 1931). Eng. ten., pianist, composer, and teacher. Church organist at 13. Studied with Molique, then at RAM, Leipzig Cons., and Milan (with Lamperti). From 1875 was concert and oratorio singer in Eng. Prof. of singing, RAM, from 1878. Cond. RAM concerts and others. Comp. sym. and other works. Wrote books on singing.

**Shakuhachi.** Japanese end-blown long fl., dating from c. 14th cent., made in several types, one having 4 fingerholes, another 7.

**Shalyapin.** See Chaliapin, Fyodor.


**Shanty.** Sailors' work-song, originating in days of sailing ships, sung while pulling together on a rope and helping to secure rhythmic unanimity. 'Shanty man', placed apart, sang the tune, the rest joining in ch. Tune and words are traditional. Famous examples are *Shenandoah*, *The Rio Grande*, *What shall we do with a drunken sailor?*, etc.


Sharp, (1) As noun, the sign (#) which, placed by a note, raises its pitch by a semitone. A sharp in the key signature affects all notes on corresponding degree of scale. See Inflection of Notes. (In Amer. usage a note is 'sharped'; in Eng. 'sharpened'.) (2) As adjective, describes singing or playing which departs from correct intonation upwards (opposite of flat, downwards).


Sharp mixture. Org. Mixture stop of high-pitched pipes and bright tone.


Shaw, George Bernard (b Dublin, 1856; d Ayot St Lawrence, 1950). Irish playwright, essayist, and mus. critic. Taught mus., esp. singing, by his mother. Wrote mus. criticism---arguably the most brilliant in the language---for London periodicals, the Star and the World, from 1888 to 1894 having earlier (from c. 1876) 'ghosted' for music critic of The Hornet. Adopted pseudonym 'Corno di Bassetto', until 1890. Early champion of Wagner's mus. and one of first to put political interpretation on The Ring (in The Perfect Wagnerite, 1898). Criticisms reprinted in London Music 1888--9, Music in London 1890--94 (3 vols.), and How to become a Musical Critic (ed. Laurence 1960). Friend of Elgar, whose Severn Suite is ded. to Shaw. His play Arms and the Man was basis of operetta The Chocolate Soldier (Der tapfere Soldat, 1908) by O. Straus, and his Pygmalion became Loewe's musical My Fair Lady (1956). Composers of music for films based on Shaw plays incl. Honegger (Pygmalion, 1938), Walton (Major Barbara, 1941), Auric (Caesar and Cleopatra, 1945), and Richard Rodney Bennett (The Devil's Disciple, 1959).


Cleveland Orch., 1956-67. Cond. Atlanta S.O. from 1967. One of most gifted of choral conductors and trainers. At Cleveland he created a remarkable chorus, as fine in Verdi as in Haydn or Mozart. Was first professional conductor to give perf.s in USA of Bach's Mass in B minor and Handel's Messiah with small forces.


Shawm (from Lat. calamus, `reed'; Eng. shawm, shalm; Fr. chalume, Ger. schalmei). Woodwind instr., double-reeded forerunner of the ob., made in 7 sizes from soprano to great bass, with keys. Some shawms were described as bombard. Had piercing brilliance of tone, with great carrying power outdoors. In Middle Ages, had broad cane reed controlled by player's lips. On largest sizes, reed was placed on end of crook (as in bn.); on smaller, it was placed on a staple inside a pirouette. All shawms had a number of vent-holes, placed between little-finger hole and end of bell. Modern reproductions have been made for perf. of early mus.

Shchedrin, Rodion (Konstantinovich) (b Moscow, 1932). Russ. comp. Studied Moscow Cons. 1950-55 (comp. with Shaporin) and taught comp. there 1964-9. Specialist in Russian folk mus. of the various regions. Some of his later works use Western avant-garde processes formerly frowned upon in Soviet Union. Prin. comps. incl. 2 sym. (1958 and 1965, the 2nd subtlted 25 Preludes for Orchestra); 2 pf. concs.; 4-act ballet Little Hump-Backed Horse (Konyok-gorbunok) (1959); 3-act opera Not Love Alone (Ne tol'o linbov) (1961); Conc. for Orch., No. 1, Naughty Limericks (Ozornyye chastushki) (1963); No. 2, Chimes (Zvonii) (1967); 24 Preludes and Fugues for pf. (1963-70); oratorio Poetoria, for poet, woman's v., ch., and orch. (1968); 1-act ballet Carmen (1968), transcr. from Bizet; 3-act opera Anna Karenina (1972); cantata Lenin Lives (Leninizhiryo) (1972); songs, etc.


Sheep may safely graze (Bach). See Schafe können sicher weiden.


**Shepherd Fennel's Dance.** Orch. piece by Balfour Gardiner, 1910, based on Hardy's story *The Three Strangers* (from Wessex Tales, 1888).


**Shepherd on the Rock.** The (*Der Hirtauf dem Felsen*). Song by Schubert (Oct. 1828, D965) for sop. and pf. with cl. obbl., setting of words by Müller and H. von Chézy put together, presumably, by the sop. Anna Milder who commissioned the song.


Sherlaw Johnson, Robert. See Johnson, Robert Sherlaw.

Shield, William (b Swalwell, Co. Durham, 1748; d London, 1829). Eng. composer, pupil of Avison. Violinist in travelling orchs. and theatre cos. Giardini heard him at Scarborough and advised him to go to London. Played in orch. at King's Th., Haymarket, 1773--91, first as violinist, then as prin. va. Wrote first opera, The Flitch of Bacon, in 1778, the forerunner of 35 more. In most of his operas about one-third of the mus. was borrowed or arr. from other sources. In his first opera for CG, Rosina (1782), theov. ends with a tune orchestrated to suggest bagpipes which later became popular as Auld Lang Syne. (He may well have heard the tune in Northumbria.) The song The Plough Boy, often thought to be a folk-song and popularized in the 20th cent. by Pears and Britten, was comp. by Shield for The Farmer (1787), with a piccolo solo as part of the acc. Master of the King's Mus. 1817--29, composing in 1818 the last of Eng. court odes. Comp. str. qts., str. trios, vn. duets, and wrote text-books on harmony (1800) and thoroughbass (1815).

Shifrin, Seymour (b Brooklyn, NY, 1926; d Boston, 1979). Amer. composer. Studied comp. privately with W. Schuman, with O. Luening at Columbia Univ., and with Milhaud in Paris. Teacher at Univ. of Calif., Berkeley, 1952--66 (prof. of mus. from 1964); and prof. of mus., Brandeis Univ. from 1966. Mus., in intensely chromatic style, uses highly contrasted material. Works incl. 5 str. qts., chamber sym., Satires of Circumstance (Hardy) for mez. and chamber ens., vc. sonata, etc.


Shnitke (Schnittke, Schnittke), [fy65,3]Alfred (Garriyevich) (b Engels, USSR, 1934). Russ. composer. Private lessons in Vienna 1946--8. Studied at Moscow Cons. 1953--61, then teacher of counterpoint and comp. there 1961--72. Also worked in Moscow Experimental Studio of Elec. Mus. Influenced by 12-note composers, also by Stockhausen, Cage, and Ligeti, but after 1966 gave dramatic, programmatic basis to his works, using quotations and pastiche. Has written articles on aspects of Shostakovich's work. Prin. works:

**opera:** The 11th Commandment (Odinnadtsataya Zapoved) (1962).
Voices of Nature: Music for Piano and Chamber Orch. (1964; Pianissimo (1968); Concerto Grosso, 2 vn., hpd., 21 str. (1977); Passacaglia (1979-80).


Piano: Prelude and Fugue (1963); Improvisation and Fugue (1965).


Shofar (Heb.). Wind instr. made of ram's horn, used in Jewish synagogue rituals, sounding only natural scale. Elgar employs it in The Apostles (1903), simulated by brass.


Short Octave and Broken Octave. Devices for avoiding expenditure on the lowest and biggest (and consequently most costly) pipes of the organ, and as they were adopted also in domestic kbd. instrs. such as virginals, spinet, and clavichord, the economic motive probably operated in their case also. (1) Where the short octave device was adopted the lowest octave incl. only 9 notes instead of 13 (C, D, E, F, G, A, Bb, B, and C) and these were distributed over 6 long finger-keys and 3 short ones, the omitted notes being those which in the days before equal temperament were not likely to be needed in the bass. (2) Where the broken octave device was adopted the arrangement was generally the following or something like it. The lowest octave was complete from C to C, except that the lowest C# was replaced by a more useful note, the A from below. This device was still to be seen in some Eng. organs at the beginning of the 19th cent.

Short Score. See Score.

Short Service. See Service.
and made several concert appearances. Gained 'honourable mention' in Int. Chopin Comp., Warsaw, 1927. His diploma work, the 1st Sym., was perf. in Leningrad and Moscow in 1926 and earned the composer world fame at the age of 20. As a convinced believer in Russ. socialism, he sought ways in which his mus. could serve the state. Prompted by the cond. Malko, he wrote for the stage and films, in the next decade producing his opera The Nose, the ballets The Age of Gold and The Bolt, and several cinema scores. These works, particularly The Nose, reflect the then-permitted influence of Western avant-garde music. His opera The Lady Macbeth of the Misensk District and ballet Bright Stream had both been successfully prod. when on 28 Jan. 1936 the opera was savagely attacked in the official Soviet newspaper Pravda for 'leftist distortion', 'petty-bourgeois sensationalism', and 'formalism' in an article headed 'Chaos instead of Music' (Sumbur vmesto muzyki). This article is said to have been written by Stalin himself, who had hated the opera. Another article attacking the ballet Bright Stream appeared in Pravda 10 days later. It almost seemed that Shostakovich's career was at an end, and he withdrew his 4th Sym. after initial rehearsals. His response was his 5th Sym. (1937), described by an unidentified commentator as 'A Soviet artist's practical creative reply to just criticism', a work which became and has remained one of his most popular. Significantly he avoided the stage for many years and between 1938 and 1953 wrote 5 more sym. and 4 str. qts. He taught comp. at Leningrad Cons. 1937-41 and was a fire-fighter during Ger. siege of Leningrad in 1941. From these experiences came his 7th Sym. (the Leningrad), which had a tremendous wartime success not only in USSR but in Eng. and USA. His pf. quintet (1940) won the Stalin Prize. In 1943 he settled in Moscow, becoming prof. of comp. at the Cons. In 1948, with other leading Russ. composers, he was again indisgrace following the notorious Zhdanov decree against 'formalism' and 'anti-people art'. He was relieved of his Moscow professorship and did not resume the post until 1960. He made an official recantation, but his published works from 1948 to 1953 (when Stalin died) were chiefly film music and patriotic cantatas, exceptions being the 24 Preludes and Fugues for pf. The first Vn. Conc. (1947-8, rev. 1955), the 4th str. qt., and the song-cycle From Jewish Folk Poetry were all withheld from performance until after Stalin's death, and the arrival, under Khruschev, of a relatively and temporarily more liberal political and cultural climate. In 1953 the 10th Sym. appeared, a masterpiece which is one of several highly personal works using the motif DSCH (based on the initials of his name). This sym. inaugurates the great final period of his career, 22 years in which he comp. some of his finest mus.--the 10th to 15th Syms., the 6th to 15th str. qts., 2 vc. concs., The Execution of Stepan Razin to a text by the poet Yevtushenko, the 2nd vn. conc., the vn. and va. sonatas, and the Suite on Verses of Michelangelo. He visited England in 1958 and 1974, becoming a close friend and admirer of Britten. In 1969 he had a severe heart attack and was in fragile health thereafter. Many consider that Shostakovich is the greatest 20th-cent. composer. In his 15 syms., 15 qts., and in other works he demonstrated mastery of the largest and most challenging forms with mus. of great emotional power and technical invention. Nearly all the significant features of his mus. are present in the 1st Sym.: sectionalized structures, with themes built up into a mosaic, and frequent use of solo instr. in their highest and lowest registers. All his works are marked by emotional extremes--tragic intensity, grotesque and bizarre wit, humour, parody, and savage sarcasm. He frequently uses quotation, of himself and others. After his illness his mus. seemed preoccupied with death, and the great final works have an extraordinary and alarming power and tension. His admiration for, and knowledge of, Mahler is evident in his symphonic works, and he follows the Mahlerian precedent of juxtaposing the banal and the sublime. His student days in the decade following the Revolution were a time of comparative liberalism in Leningrad and it is evident from his 1st Sym. that he had studied the Western avant-garde of the time (Berg, Hindemith, and K.Akrenen). The influence of Berg's Wozzeck, perf. in Leningrad, 1927, may be discerned in the Lady Macbeth opera. No one can know whether Shostakovich became disillusioned with the Soviet system and whether the intensifying darkness and bitterness of his work reflects a spiritual misery connected with external events (his attributed memoirs, published in the West in 1979, suggest that he was and it does). What is certain is that the tensions within him, whatever their cause, produced a succession of masterpieces. Prin. works:
orch.: (except for syms. and consc., listed separately): Scherzo in F# minor, Op. 1 (1919); Theme with Variations, Op. 3 (1921--2); Scherzo in Eb, Op. 7 (1924); Prelude and Scherzo for str. octet or str. orch., Op. 11 (1924--5); Tahiti Trot (Tea for Two), Op. 16 (1929); 2 Scarlatti Pieces, transcr. for wind, Op. 17 (1928); Suite, Age of Gold, Op. 22a (1929--32); Suite, The Bolt (Ballet Suite No. 5), Op. 27a (1931); Suite, Golden Mountains, Op. 30a (1931); Hamlet, suite of 13 movements, for small orch., Op. 32a (1932); Suite for Jazz Orch., No. 1 (1934), No. 2 (1938); 5 Fragments, for small orch., Op. 42 (1935); Fragments from Maxim Film-Trilogy (assembled by L. Atoumian), Op. 50a (1938, 1961); Suite from Pirogov (assisted by Atoumian), Op. 76a (1947); Suite from Young Guards (assisted by Atoumian), Op. 75a (1947--8, 1951); Suite from Meeting on the Elbe, Op. 80a (c.1948); Ballet Suite No. 1 (1949), No. 2 (1951), No. 3 (1952), No. 4 (1953); Fragments from The Memorable Year 1919 (assisted by Atoumian), Op. 89a (1951, ?1955); Festival Overture, Op. 96 (1954); Fragments from The Gadfly (assisted by Atoumian), Op. 97a (1955); Suite in 5 scenes from Katerina Izmaylova (1956); Novorossiysk Chimes (1960); Suite from 5 Days, 5 Nights (assisted by Atoumian), Op. 111a (1961); Overture on Russian and Kirghiz Folk Themes, Op. 115 (1963); Suite from Hamlet (film mus.) (assisted by Atoumian), Op. 116a (1964); Chamber Symphony (arr. of 8th Str. Qt. for str. by Barshay); Symphony for Strings (arr. of 10th Str. Qt.); Funeral-Triumphal Prelude, Op. 130 (1967); October, symphonic poem, Op. 131(1967).


pianos: Suite in F# minor, Op. 6 (1922); Polka (Age of Gold) (1962); Prelude and Fugue No. 15 from Op. 87 (?1963); Concertino, Op. 94 (1953); Tarantella from The Gadfly (?1963).

incidental music for plays: The Flea (Klop) (Mayakovsky), Op. 19 (1929); Rule Britannia! (Pyotrovsky), Op. 28 (1931); Hamlet (Shakespeare), Op. 32 (1931--2); The Human Comedy (Sukotkin, after Balzac), Op. 37 (1933--4); Salute to Spain (Apinogenov), Op. 44 (1936); King Lear (Shakespeare), Op. 58a (1940).


Shropshire Lad, A. Book of poems by A. E. Housman (1859--1936) pubd. 1896 which had profound influence on many Eng. composers. Settings of the poems (to the poet's dislike) by, among others, Vaughan Williams (*On Wenlock Edge, Along the Field*), John Ireland (*Land of Lost Content*), Ivor Gurney, Graham Peal, Somervell, Frank Lambert, C. W. Orr, and George Butterworth. Butterworth's song-cycle retained the name *A Shropshire Lad*, and he later based an orch. rhapsody (1913) of the same title on a theme from the song *Loveliest of trees*.

Shrubsole, William (b Canterbury, 1760; d London, 1806). Eng. composer and organist. Organist, Bangor Cath. 1782--d and Lady Huntingdon's Chapel, Clerkenwell, 1784--1806. Wrote hymn-tune *Miles Lane* (pubd. anonymously 1799), sung to words 'All hail the power of Jesu's name' by E. Perronet (1762--92), and others. Subject of famous essay (1943) by Vaughan Williams.


Shudi (Tschudi), Burkart (Burkhardt) (b Schwanden, Switz., 1702; d London, 1773). Swiss-born hpd.-maker who settled in Eng. 1718. Founded own business 1742 to which in 1772 his son-in-law John Broadwood succeeded. Among those who bought his instrs. were Frederick the Great, Maria Theresia, Haydn, Handel, Gainsborough, and Reynolds. From 1769 Shudi hpds. had the 'Venetian swell', enabling volume to be varied by movement of louvres worked by a foot-pedal.

Si (Fr.). The note B (see Pitch names of the notes). Si bémol, Bb, Si dièse, B#. Also 7th degree of major scale according to d'Arezzo system. In Tonic sol-fa it has been changed to Te.

Sibelius, Jean (orig. Johan Julian Christian) (b Hämeenlinna (Tavastehus), 1865; d Järvenpää, 1957). Finn. composer, the nat. mus. v. of his country. In boyhood was called Janne by his friends and later adopted first name of an uncle, Jean Sibelius. Comp. as a child before he had technical instruction. Learned pf. and vn., hoping to become virtuoso of latter. Studied comp. in text-books. Entered Helsinki Univ. as law student 1885, taking special courses in mus. at Cons. and abandoning law in 1886. Studied comp. with Wegelius and vn. with Csillag at Helsinki Cons. 1886--9, being encouraged also by Busoni, in Berlin 1889--90 (comp. with A. Becker), and at Vienna Cons. 1890--1 (comp. with K. Goldmark and R. Fuchs). Taught vn. and theory, Helsinki Mus. Institute 1892--7. Inspired by nationalist feeling sweeping Finland in protest at Russ. domination, comp choral sym. for soloists, malech., and orch., Kullervo, based on Finn. nat. epic Kalevala. This had great success in Helsinki, 1892, but was withdrawn and not perf. again until after composer's death, when it was found to contain, amid immaturities, many indications of the later Sibelius. In the period 1893--7 he wrote the 4 Kalevala Legends about the hero Lemminkäinen and in 1892 the highly original tone-poem En Saga, a theme of which was taken from a student str. octet. In 1897 the Finnish state voted Sibelius an annual pension (increased in 1926) to enable him to concentrate solely on comp. His tone-poem Finlandia, which became almost a nat. emblem, dates from 1899, the year of his first visit to It. He had by then completed his First Sym., which blends Sibelian originality with a Slav romanticism derived from Tchaikovsky. The 2nd Sym. (1902), while still classical in outline, contains more of Sibelius's individual use of short themes gradually building into a larger whole, his fondness for ostinati, and his predilection for long, atmospheric str. passages (often inevitably likened to the Finnish wind) and for unusual and effective grouping of instr., esp. woodwind. The vn. conc. was written in 1903, its warm middle movement reflecting the It. visit, and rev. 1905 when Strauss cond. it in Berlin. The 3rd Sym., often regarded as traditional but one of the most original of the 7, followed in 1904--7. It is ded. to Bantock, one of his earliest Eng. champions. Sibelius first visited Eng. in 1905, conducting the 2nd Sym. in Liverpool. In Nov. 1907 Mahler visited him in Helsinki and they had a famous conversation in which they expressed their contrasting views of the sym. For Mahler it was 'the world---it must embrace everything'; for Sibelius, it was the 'profound logic creating a connection between all the motifs' and the 'severity of style' which were the attractions. His 4th Sym. (1911) is indeed the antithesis of the Mahlerian symphony, epigrammatic, austere (but not lacking passion), economically scored, the whole work severely concentrated. Its introspective character, like that of the str. qt. Voces Intimae of 1908--9, is possibly attributable to his fear that a throat ailment from which he suffered at that period might be cancer. In 1914 he visited the USA, conducting at the Norfolk Fest., Conn., and taking a new symphonic poem, The Oceanides. On return to Finland he was isolated by World War I but celebrated his 50th birthday by composing the 5th Sym., later much rev. This work, in the heroic key of Eb major, is among his most popular works, summing up all the familiar Sibelian characteristics and possessing a strong emotional power. After the war he revisited London in 1921 and in 1923 completed his 6th Sym., the most 'pastoral' and elusive of the set, with modal harmonies and a flavour of his admiration for Palestrina. In 1924 he finished the 7th Sym., compressed into 1 movement but with the conventional 4 symphonic movements easily recognizable. This was followed by incid. mus. for The Tempest. Another tone-poem, Tapiola, commissioned by the NY Sym. Soc., appeared in 1926. He wrote some male chs., and some pieces for vn. and pf., and 2 pieces for org. in 1931. Thereafter, though he is said to have written and destroyed an 8th Sym., he never pubd. another note in the remaining 26 years of his life. Yet despite this silence he remained a dominating figure, elevated to heroic status in his own country, in...
Eng., and the USA, but not in Ger. or Fr. In Eng. in the 1930s he was regarded by many composers as almost the only worthwhile figure in contemporary mus. and this effectively closed Eng. ears to Schoenberg, Berg, Webern, and to a large extent Stravinsky, until a rearguard action was fought on their behalf coincident with Sibelius's death. His reputation then suffered an exaggerated relapse, but a more balanced view of his highly original and rewarding style, particularly in the syms., now prevails. His mastery of the orch. has overshadowed the beauty of his choral works and his songs. Like Elgar, he wrote a good deal of lighter music of high worth and his incidental mus. is among the finest in existence. The picture of him as an ascetic, bleak figure is not supported by the facts of his far from austere life, nor is the mus. the 'cold, forbidding' art which some writers have portrayed. His place in symphonic development is assured, particularly if he is regarded as complementary to Mahler and the late romantics rather than as the antithesis. Prin. works:


**theatre music:** *Karelia* (1893, unpubd.); *King Christian II* (A. Paul) Op. 27 (1897--8); *Kuolema* (Death) (A. Järnefelt) Op. 44 (1903, 6 'scenes' for str., bass drum, and church bell); *Pelléas et Mélisande* (Maeterlinck), Op. 46 (1905); *Belshazzar's Feast* (H. Procopé), Op. 51 (1906); *Swanwhite* (Strindberg), Op. 54 (1908); *The Lizard* (*Ödlan*) (Lybeck), Op. 8, for vn. and str. quintet (1909, unpubd.); 2 *Songs for 'Twelfth Night*' (Shakespeare), Op. 60, v. and guitar (or pf.) (1909); *Scaramouche* (Knudsen and Bloch), Op. 71 (1913); *Everyman* (Hofmannsthal), Op. 83 (1916, unpubd.); *The Tempest* (Shakespeare), Op. 109 (1925).
The Origin of Fire

orchestral: The Rapids-Shooter's Brides (Koskenlaskijan morsiamet), Op. 33, bar. or mez., and orch. (1897); Song of the Athenians (Atennarne s; Anang), Op. 31 No. 3, boys' and men's vvv., wind, and perc. (1899); Impromptu, Op. 19, women's ch. and orch. (1902, rev 1910); The Origin of Fire (Tulen synty), Op. 32, bar., male ch., and orch. (1902, rev. 1910); The Liberated Queen (Vapautettu Kuningatar), Op. 48, cantata (1906); Luonnotar (see orchestral); Scout March, Op. 91 No. 2, ch. and orch. (?1917); Song of the Earth (Jordens s; Anang), Op. 93, cantata (1918); Väinö's song (Väinön virsi), Op. 110 (1926); Masonic Ritual Music, Op. 113, male vv., pf., organ (1927); Karelia's Fate, male ch. and pf. (1930).

unacc. voices: Rakastava (The Lover), Op. 14, male vv. (1893, see also orchestral); Natus in curas, Op. 21 No. 2, male vv. (1896); 10 Songs for Mixed Chorus, Op. 23 (1897, from Cantata for University Ceremonies of 1897); Carminalia (1899); Nostalgia (Kotikaipaus), 3 women's vv. (1902); 9 Partsongs, Op. 18, male vv. (1893--1904); 2 Partsongs, Op. 65, mixed ch. (1911--12); 3 Songs for American Schools, children's vv. (1913); 5 Partsongs, Op. 84, male vv. (1914--15); In the moonlight (Kuntamolla), male vv. (1916); Fridolin's Folly, The roaring of a wave, Jonah's voyage, One hears the storm outside, male vv. (1917--18); 2 Partsongs, Op. 108, male vv. (1925); Introductory Antiphons, mixed ch. (1925); The way to school, children's vv. (1925); You are mighty, O Lord, mixedch. (1927).


Siciliano (a) (It.). Sicilienne (Fr.). Sicilian. Type of dance, song, or instr. piece, presumably of Sicilian origin, in compound duple or quadruple time and with a swaying rhythm, often in minor key. Usually pastoral in character and popular in 18th cent. 'Pastoral symphony' in Handel's Messiah is alla siciliana. Style uncommon after 18th cent., but Fauré used siciliano as 3rd entr'acte of his incidental music to Pelléas et Mélisande (1898).

Sicilian Vespers, The (Verdi). See Vêpres siciliennes, Les.

Side-Drum (snare-drum). Small cylindrical drum with parchment at each end, one having str. (snare) across it to add a rattling effect and thus increase brilliance of tone, other end being left for use of 2 drumsticks. Famous passage for side-drum occurs in first movement of Nielsen's 5th sym., where player is instructed to improvise in order to drown the sound of the rest of the orch.

Sieben Letzten Worte, Die (Haydn). See Seven Last Words, The.


Siegfried Idyll. Comp. for orch. by Wagner, comp. 1870 as birthday gift for his wife Cosima and f.p. on Christmas morning 1870, her 33rd birthday, and twice later in same day. F.p. by about 15 musicians, incl. Hans Richter (who learned tpt. specially for the occasion), cond. Wagner, standing outside Cosima's bedroom in their villa at Tribschen on shore of Lake Lucerne. Orig. scoring was for a few str., fl., ob., 2 cl., tpt., 2 hn., and bn., but Wagner later scored it for larger orch. Material is based on themes from unfinished str. qt., comp. 1864 when Wagner met Cosima, motifs from opera Siegfried, on Act III of which he was working in 1869 when their son Siegfried was born, and a lullaby he had noted (or comp.) in 1868. MS. ded. stated: 'Tribschen Idyll, with Fidi's Bird-Song and Orange Sunrise, presented as a Symphonic Birthday Greeting to his Cosima by her Richard, 1870.' 'Fidi' was domestic name for Siegfried, the 'orange sunrise' referred to memory of how the sunrise lit up the orange wallpaper on the morning of his birth. The Idyll was never intended for public perf., but financial hardship compelled Wagner to sell it in 1877 and it was pubd. 1878.

Siegfrieds Tod (Siegfried's Death). Proposed opera by Wagner, lib. of which he wrote in 1848. From it developed the scheme for a 4-opera cycle on the legend of Siegfried and the Nibelung's Ring. Siegfrieds Tod, much rev., eventually became Götterdämmerung (f.p. Bayreuth 1876).


Siepi, Cesare (b Milan, 1923). It. bass. Self-taught. Opera début at Schio, near Vicenzo, 1941 as Sparafucile in Rigoletto. Member of Scala, Milan, co. from 1946. CG début 1950 (Colline in La Bohème), NY Met. 1950 (Philip II in Don Carlos), Salzburg Fest. 1953--8. Memorable Don Giovanni, singing it with Furtwängler on several occasions. Member of Met. co. for 24 years.


Siiflöte (Ger.). Whistle-flute. High-pitched org. stop (2' or 1').
Sight-Reading, Sight-Singing. The reading or singing of mus. at first sight in order to perform it. Various methods of sight-singing have been used through the centuries, from d'Arezzo's *Hexachords* in the 11th cent. to Tonic sol-fa. Most Eng.-speaking countries now use systems based on *movable doh* or *fixed doh*.

Signal horn. Another name for bugle.

Signature. A 'sign' placed at the opening of a comp. or of a section of a comp., indicating the key (Key Signature) or the value of the beat and the no. of beats in each measure (Time Signature). The key signature consists of one or more sharps or flats; the time signature usually of figures resembling a fraction, e.g. $\frac{3}{4}$.

Signature-Tune. A term which gained currency in the 1920s with the growing popularity of dance-bands, especially when broadcasting. As a means of quick identification, each band began and ended its perf. with a tune, known as the 'signature tune'. Most bands used one tune, e.g. Jack Payne's *Say it with music*, but some used one tune at the beginning and another 'to sign off', e.g. Henry Hall played *It's just the time for dancing* at the start and *Here's to the next time* at the end. Individual variety artists introduced their acts with a signature-tune; and if one wished to be facetious, one could say that the *leitmotiv* of characters in Wagner's *Ring* are their 'signature-tunes'.


Sigurd. Opera in 5 acts by Reyer to lib. by Du Locle and Blau. Prod. Brussels and CG 1884, New Orleans 1891. Lib. is based on Nibelung legend which supplied basis of Wagner's *Ring* tetralogy.


Silbermann. Ger. firm of org.-builders, hpd. and pf. manufacturers, founded in Strasbourg by Andreas Silbermann (b Klein-Bobritzsch, 1678; d Strasbourg, 1734) and his brother Gottfried (b Klein-Bobritzsch, 1683; d Dresden, 1753). Gottfried settled in Freiburg, building cath. org. there in 1714 and 46 other orgs., incl. Dresden court church. Was first


Silk, Dorothy (b King's Norton, 1883; d Alvechurch, 1942). Eng. sop. Studied in Vienna. Notable singer of Bach and of Eng. mus., esp. works of Holst, Vaughan Williams, etc. Gave enterprising series of chamber concerts 1921--6 in which she sang works by the then rarely-performed Schütz and others.


Siloti, Alexander. See Ziloti, Alexander.

Silver Band. Brass band with instr. coated with substance giving impression of silver.


Similar Motion. When any 2 vv. or parts of a comp. proceed notationally in the same direction they are in similar motion. If the procession is by the same intervals (numerically considered), it is called parallel motion.

Simile, Simili (It.). The same. Composer's direction in score to indicate that phrase, etc., is to be perf. in same manner as parallel preceding phrase, thus avoiding copying expression marks at each repetition.

Simmes, William (fl. 1607–16). Eng. composer of viol fantasies, anthems, etc.


Simple Time (duple, triple, quadruple, etc.). Time in which each beat in a measure has a simple note value, e.g. 3 :4 means 3 quarter-note (crotchet) beats in a measure. 4 :2 means four half-notes (minims) in a measure. Each beat has two equal subdivisions. See also Compound Time and Time Signature. Simpson (Symson), Christopher (b Westonby, Yorks., c. 1605; d Holborn, London, 1669). Eng. composer, author, and player of viola da gamba. Wrote fancies, divisions, etc., for str. Author of important treatises, e.g. The Division Violist (1659), Principles of Practical Music (1665).


orch: Sym.: No. 1 (1951), No. 2 (1956), No. 3 (1962), No. 4 (1972), No. 5 (1972), No. 6 and No. 7 (1977), No. 8 (1979); pf. conc. (1967); vn. conc. (1959); Allegro deciso, str.; Canzona for brass (1958).

incidental music: The Pretenders (Ibsen), Samson Agonistes (Milton).


chamber music: Str. Qts.: No. 1 (1952), No. 2 (1953), No. 3 (1954), No. 4 (1973), No. 5 (1974), No. 6 (1975), No. 7 (1977), No. 8 (1979); Variations and Fugue, recorder and str. qt. (1959); Trio, cl., vc., pf. (1967); cl. quintet (1968); horn qt. (1976).

piano: Variations and Finale on a Theme of Haydn (1948); pf. sonata (1946).

Simpson, Thomas (b Milton-next-Sittingbourne, Kent, 1582; d after 1630). Eng. composer and viol player. Around 1610 was in Heidelberg court orch., and from 1622 to 1625 in Copenhagen royal orch. Pubd. 3 collections of consort music, incl. 53 of his own works.

Sin' (It.). Abbreviation of sino, until, e.g. sin' al segno, until the sign.

Sinatra, Frank (Francis Albert) (b Hoboken, NJ, 1915). Amer. singer (light bar.) and actor. Radio début 1938. Sang with Harry James Band (1939) and Tommy Dorsey Band (1940--2). Solo career from 1942, with radio shows. Inspired excitement among 'bobbysoxers' of 1940s unequalled until advent of Elvis Presley and Beatles. Had successful career as 'straight' film actor, e.g. From Here to Eternity (1952), Von Ryan's Express (1965), and The Detective (1968). Resumed vocal career and made international tours in 1970s. Secret of his artistry was his emphasis on significance of a song's lyrics.


Sinfonia (It.). Symphony. (1) Symphony. (2) Bach's term for his 3-part inventions. (3) Name given in Baroque period to orch. piece which served as 3-movement introduction to opera, suite, or cantata, i.e. an early form of ov. Operatic sinfonia standardized c.1690 by A. Scarlatti into so-called 'Italian overture'. (4) In 20th cent., often means a chamber orch., e.g. Northern Sinfonia, English Sinfonia.


Sinfonia Concertante. Term preferred to conc. by Haydn, Mozart, and others, for comp. for more than one solo instr. and orch., e.g. Mozart's for vn. and va. In 20th cent. Walton, Williamson, and others have used the term even where only one solo instr. is employed, to imply that solo part is more closely integrated with orch. than in a 'display' conc.


Sinfonia Eroica (Beethoven). See Eroica Symphony.


**Sinfonietta (It.).** Little symphony. (1) Short, and perhaps slight, sym., e.g. those by Moeran, Roussel, and Janáček, whose Sinfonietta (1926) has a special brass ens. of 9 tpts., 2 ten. tubas, and 2 bass tpts., with 2 pairs of timpani. In finale 12 tpts. are used. (2) Small sym. orch., such as Bournemouth Sinfonietta, London Sinfonietta, etc.

**Singakademie (Ger.).** Singing-school. Choir founded in Berlin 1791 by Fasch. Mendelssohn cond. it in 1829 revival of Bach's *St Matthew Passion*. Name has been appropriated by other choirs.

**Singing.** Mus.-making by the human v. either solo or with others. Styles of singing and methods of v. prod. have varied over the centuries. In 14th and 15th cents., use of *falso* was favoured, hence high range of much mus. of that era; in 17th and 18th cents., the *castrati* imparted special brilliance, purity, and flexibility to operatic roles, qualities inherited by the *bel canto* singers of early 19th cent. opera (Bellini, Donizetti, Rossini, etc.). In the 19th cent. the growing expressive and dramatic nature of mus., e.g. the works of Beethoven, Berlioz, Verdi, Wagner, etc., led to a new style of singing in which vocal characterization was regarded as of more importance than mere technical agility. In 20th cent., with *jazz*, *Sprechstimme*, and a host of effects required by *avant-garde* composers, the demands on singers' virtuosity and versatility became even heavier. At the same time, revival of interest in early and baroque mus. restored styles of earlier centuries.

**Singing Saw.** Ordinary handsaw held between player's knees and played on by a vn. bow (or, more rarely, struck with a drumstick); its blade is meanwhile bent, under a lesser or greater tension, by the player's left hand, so producing different pitches.

**Singspiel (Ger.).** Song-play. Type of opera, Ger. equivalent of *dramma per musica*, which developed c.1700, term orig. being applied to all operas. From c.1750, Singspiel implied an opera with spoken dialogue, comparable to Eng. ballad-opera and Fr. *opéra comique*, e.g. those by Hiller and Benda. Zenith was reached with Mozart's *Die Entführung aus dem Serail*, 1782 and *Die Zauberflöte*, 1791. Beethoven's *Fidelio* is technically a Singspiel, but term generally implies a comic or light subject.

**Sinigaglia, Leone (b Turin, 1868; d Turin, 1944).** It. composer. Pupil of Mandyczewski in Vienna and Dvořák in Prague, 1900--1. Rare among It. composers of his day in writing no opera. Wrote mainly instr. works, incl. orch. variations, Romanza for vc. and orch., chamber mus., choral pieces, and songs.

**Sinistra (It.).** Left (hand).

**Sink-a-Pace** (from Fr. *cinque-pace*). Name by which orig. 5-step form of *Galliard* was known.

**Sino (It.).** Until. *Sin' al fine*, until the end; *sin' al segno*, until the sign, etc.


**Sir John in Love.** Opera in 4 acts by Vaughan Williams to his own lib. based on Shakespeare's *The Merry Wives of Windsor* (1600--01), with interpolations from other Elizabethan dramatists. Comp. 1924--8. Score quotes several folk-songs, incl. *Greensleeves*, which is sung by Mrs. Ford in Act III. Prod. London (RCM) 1929, NY (Columbia Univ.) 1949, London (SW) 1946. See also *In Windsor Forest*.

**Sir Roger de Coverley.** Eng. country dance to tune of uncertain orig. (being variant of *The Maltman*, a Scottish tune sometimes called *Roger the Cavalier*). First printed by Playford, 1685. Arrs. by Grainger, Bridge, etc. Sistrum, *Ancient* type of rattle used in worship of goddess Isis, comprising rings or bells which jingled on a metal frame when shaken by handle.Sometimes called for by 19th-cent. composers.

**Sitar.** Indian long-necked lute, with 18 movable frets and wooden body. Orig. had 3 str., but 4 to 7 now common (5 melody and 2 drone if the latter). Nine to 13 or more sympathetic under-str. increase resonance. Played with plectrum worn on right forefinger or with fingernails. Popularized outside India in 1950s by virtuosity of Ravi Shankar.


**Six Épigraphes Antiques (6 Ancient Inscriptions).** Set of pf. duets by Debussy, comp. 1914. 1. *Pour invoquer Pan, dieu du vent d'été* (To invoke Pan, god of the summer wind); 2. *Pour un tombeau sans nom* (For a nameless tomb); 3. *Pour que la nuit soit propice* (That night may be propitious); 4. *Pour la danseuse aux crotales* (For the dancing girl with castanets); 5. *Pour l'égyptienne* (For the Egyptian girl); 6. *Pour remercier la pluie du matin* (To thank the morning rain). Orch. versions by Rudolf Escher and Erich Schmid.

**Six-Four Chord.** 2nd inversion of a chord, e.g. C major chord with G in bass.

**Six, Les** (Fr.). The Six. Name applied by Fr. mus. critic Henri Collet in 1920 to group of young Fr. composers who, under influence of Satie and Cocteau, had achieved notoriety for their advanced ideas. They were Auric, Durey, Honegger, Milhaud, Poulenc, and Tailleferre. However, they soon went their separate ways and did not long operate as a group.

**Sixteenth Note.** The note \[xf;Yc[rf (semitraver). Its rest isnotated \(;Yo.

**Sixth.** Interval in melody or harmony, encompassing 6 degrees of the major or minor scale, counting bottom and top notes. *Major 6th* is distance, for instance, from C up to A, *minor 6th* (semitone less) from C up to Ab, *augmented 6th* (semitone more) from C up to A#. See *Neapolitan 6th*.

**Sixty-Fourth Note.** The note \[xf;ye[rf (hemidemi[ol10]semitraver). Rest isnotated \[xf;yq[rf.

**Sizzle Cymbal.** Cymbal with 5 or 6 small jingles (sizzlers) loosely attached to its upper surface. Played with special type of side-drumstick.
Skalkottas, Nikolaos (Nikos) (b Chalkis, 1904; d Athens, 1949). Greek composer and violinist. Studied at Athens Cons. 1914--20 and from 1921--33 in Berlin, being comp. pupil of Weill, Jarnach, and, most important, Schoenberg (1927--31). Studied vn. with Willy Hess, 1921--3. Returned to Gr. 1933, where his mus. attracted little attention and he comp. mainly in secret, working as back-desk orch. violinist. Collected Greek folk mus. After his death, committee was formed to promote interest in and publication of his mus., much of which was written in the 12-note system, but after 1938 was often freely atonal. Works incl.:

**orch:** Symphonic Suite No. 1 (1929, rev. 1935), No. 2 (1944, orch. 1946--9); Conc. for w. wind (1929); conc. for pf. and vn. (1929--30); pf. concs.: No. 1 (1931), No. 2 (1937--8), No. 3 for 10 winds and perc. (1939); 36 Greek Dances (1933--6); 9 Greek Dances for large wind orch. (transcr. from 36 Greek Dances, 1936); vc. conc. (1937--8); The Maid and Death, ballet suite (1938); vn. conc. (1938); conc. for vn., va., large wind orch. (1939--40); 10 Sketches for str. (1940); db. conc. (1942--3); Little Suite for str. (1942); The Return of Ulysses (1942--3); conc. for 2 vn. (1944--5); 5 Short Greek Dances (1946); Classical Symphony in A, for wind (1947); Sinfonietta in Bb (1948); Ballet Suite (1948); The Sea, ballet (1949); Pf. Concertino in C (1949).

**choral,** etc.: The Unknown Soldier (1949); The Mayday Spell, narrator, sop., dancers, orch.(1944--9).

**chamber music:** Str. Qt. (1923--24); Str. Qts.: No. 1 (1928), No. 2 (1929), No. 3 (1935), No. 4 (1940); Easy Str. Qts. (1929); Str. Trio (1923--4); sonata, solo vn. (1925); Vn. Sonatinas, No. 1 (1928), No. 2 (1929), Nos. 3 and 4 (1935); vn. sonata No. 1 (1928), No. 2 (1940); Octet, 4 woodwind and str. qt. (1931); Piece for 8 woodwind or double str. qt. (1931); pf. trio (1936); March of the Little Soldiers, vn. and pf. (1937--8); Rondo, vn. and pf. (1936); Little Chorale and Fugue, vn. and pf. (1936); 8 Variations on a Greek Theme, pf. trio (1938); Suite, vc. and pf. (1938); vc. sonata (1938); concertino, ob. and pf. (1939); Duo, vn. and pf. (1938); Largo, vc. and pf. (1941--2); Qt. for pf. and winds, No. 1 (1941--3), No. 2 (1941--3); concertino, tpt. and pf. (1940--2); Sonate concertante, bn., pf. (1943); Little Suite, vn. and pf., No. 1 (1946), No. 2 (1949); Echo, harp (1947); Duo, vn. and vc. (1947); Bolero, vc. and pf. (1945); Little Serenade, vc. and pf. (1945); vc. sonatina (1949); Tender Melody, vc. and pf. (1949).

**voice(s) and piano:** Sometime (1939); The Moon (1942); 16 Songs (poems by Evelpidis) (1941).

**piano:** Greek Suite (1924); Suite for 2 pf. (1924); Sonatina (1927); 15 Little Variations (1927); 10 Canons (1936); 32 Pieces (1940); Piano Suites, No. 1 (1936), Nos. 2, 3, and 4 (1940); 4 Études (1940).

*Sketch* (Ger. Skizze; Fr. esquisse). (1) Short piece, usually for pf. and often pictorial in intention, e.g. 'Woodland Sketch'. (2) Composer's preliminary jottings out of which work is built, of great fascination to mus. scholars as showing workings of composer's mind (e.g. Beethoven's sketchbooks show how a comp. went through many stages over several years).


Skryabin, Alexander (Nikolayevich) (b Moscow, 1872; d Moscow, 1915). Russ. composer and pianist, son of a lawyer and his wife who was a brilliant pianist. Prodigy pianist;
enrolled in Moscow Cadet School but studied pf. with N. S. Zverev. Entered Moscow Cons. 1888, studying pf. with Safonov and comp. with Taneiev and Arensky. While at the cons., attracted notice of the publisher Belayev who issued his early comps. under generous terms and in 1896 sponsored Skryabin's tour of Europe as pianist in his own works. Prof. of pf., Moscow Cons., 1898--1903, an occupation with which he became increasingly bored. Settled in Switz. 1903 when former pupil settled annuity on him. Toured USA 1906--7 and found new publisher and champion in Koussevitzky. Since 1905 he had been under the influence of Mme. Blavatsky's theosophy and mystical influences; regarded his works from that date as preparation for a 'supreme ecstatic mystery' which would accompany a final cataclysm. Toured Russ. 1910 with Koussevitzky's orch. and in 1911 perf. his works with Mengelberg and Concertgebouw Orch. of Amsterdam. Visited London 1914 for perf. of his Prometheus under Wood and to play his pf. conc. and give recitals. Toured Russ. 1914 then became ill, dying from septicaemia from tumour on his lip. Skryabin's early works are strongly flavoured by Chopin and Liszt. As he developed his personal theories he grew harmonically bolder in his pf. works, using chords built of 4ths and sometimes of 2nds, sometimes achieving what has been called 'impressionist atonality'. In his sym.-poem, Prometheus, and 7th pf. sonata, he developed the 'mystic' chord, a series of 4ths---C, F#, Bb, E, A, and D. This extreme chromaticism was combined with a strong feeling for classical form. His obsession with extra-mus. ideas has tended to divert attention from the undoubted excellent qualities of his mus. Prin. works:

**orch:** Syms.: No. 1 in E, with ch. (1899--1900, f.p. 1900), No. 2 in C minor (c. 1901, f.p. 1903), No. 3 in C, Bozhevesennaya poema (Divine Poem, 1902--4, f.p. 1905); Sym.-Poems: Poema ekstasa (Poem of Ecstasy, 1905--8, f.p. 1908), Prometei---Poema ogyna (Prometheus---The Poem of Fire, 1908--10, f.p. 1911); Pf. Conc. in F# minor (1896).

**piano:** Sonatas: No. 1 in F minor (1892), No. 2 in G# minor (Fantasy) (1892--7), No. 3 in F# minor (1897), No. 4 in F# (1903), No. 5 in F# (1907), No. 6 in G (1911), No. 7 in F# (White Mass) (1911), No. 8 in A (1913), No. 9 in F (Black Mass) (1913), No. 10 in C (1913); 24 Études; 85 Preludes; Concert Allegro in Bb minor; Waltzes, Impromptus, Mazurkas, etc.


**Slancio** (It.). Dash. Impetuosity, outburst, thus *con slancio*, with impetuosity.

**Slargando, Slargandosi** (It.). Slowing. Same as *rallentando*.


**Slavonic Dances.** 2 sets of dances by Dvořák in folk-mus. style but 'original' in melody. Written for pf. duet, Nos. 1--8, Op. 46, in 1878, Nos. 9--16, Op. 72, in 1886. All orch. by Dvořák, in which form they are now usually heard.

**Slavonic Rhapsodies.** 3 comps. for orch. by Dvořák, Op. 45, comp. 1878, in vein of folk-mus. but all 'original': No. 1 in D, No. 2 in G minor, No. 3 in Ab.

Slentando (It.). Becoming slower; same as rallentando.

Slezak, Leo (b Krásná Hora, 1873; d Eger am Tegernsee, 1946). Austro-Cz. ten. Studied with J. de Reszke in Paris 1908--9. Sang in ch. of Brno Opera, making début there 1896 as Lohengrin. Berlin Royal Opera 1898--9. Engaged by Mahler for Vienna Opera 1901, remaining until 1927 (when he was made hon. member and made occasional guest appearances until 1933). CG début 1900 (Lohengrin) and 1909 (Otello). NY Met. 1909--13 (singing Herman in Amer. première of Queen of Spades under Mahler, 1910). Guest singer in world's leading opera houses. Man of towering height with dramatic power and sense of humour to match. Fine Lieder singer. On retirement wrote several books and appeared in Austrian films as comedian. His son Walter was in several Hollywood films and in Die Fledermaus at NY Met.

Slide. (1) In vn.-playing, expressive means of passing from one note to another, usually at distance of a 3rd or 4th. Paganini introduced virtuoso slide by executing chromatic passages, singly or in 3rds, with the same fingers. (2) Device fitted to wind instr. to adjust the pitch by altering length of vibrating air-column. Mainly used on tb. (3) An ornament; when 2 or more notes approach main note by conjunct motion.

Slide Trumpet. Mechanism, as in the tb., was fitted to tpts. as early as 15th cent. Bach probably meant this instr. when he scored for tromba da tirarsi. At beginning of 19th cent. new device was invented with springs to bring back slide to normal position. This lacked agility and became obsolete on invention of valve tpt.


Slur. Curved line used in musical notation to group together notes. Most common indication is that notes concerned are to be played or sung smoothly (legato). For a str.-player, this signifies that the notes should be taken in one stroke of the bow, for a wind-player or singer that they should be taken in one breath. If notes within slur have dots above or below, this means they are to be played slightly detached. Slur also used in vocal mus. to indicate that one syllable is to be sung to several notes.


*instr. ens.:* Melody Study I and II (1970); Missa Parodia I, pf. solo, II, pf. nonet (1967); Pulses, brass and perc. (1969); Monody, pf. and elecs. (1972); Transformation, pf. and live elecs.; Zeitebenen, 4 players and prepared tape (1973).

*chamber mus.:* Str. sextet (1965); 6 Modular Pieces, 4 fl. (1976--7); str. qt. (1979); Movement, fl., pf. (1980).

*piano:* Pf. pieces I--V (1962--3); Accord, 2 pf. (1975).


Smanioso (from It. smania, 'frenzy'). With furious excitement; also smaniató and smaniante.

Smareglia, Antonio (b Pola, 1854; d Grado, 1929). It. composer. Studied Milan Cons. 1873-7. Wrote 9 operas in Wagnerian style, most famous being Nozze Istriane (Trieste 1895), and symphonic poem Eleonora (1877). Blind from 1903.


Smetana, Bedřich (b Litomysl, 1824; d Prague, 1884). Bohem. composer, pianist, and cond., regarded as the founder of Czech mus. Played in str.qt. at age 5, pf. recital at 6, and wrote first comp. at 8. Settled in Prague in 1843, working as teacher to aristocratic family while having lessons from J. Proksch. Heard Liszt play and became close friend. Took part in fighting at barricades during abortive 1848 nationalist uprising. Set up mus. sch. but in 1856 went to Sweden as dir. of Göteborg Phil. Soc. Visited Liszt in Weimar and comp. 3 symphonic poems on Lisztian lines, incl. Wallenstein's Camp (1858--9). Returned to Prague 1861 but, through financial instability, toured Europe as concert pianist until 1863, coinciding with reawakening of Cz. nationalist fervour after Austria's defeat by Hungary. Became cond. of a Prague choral soc. and critic for daily newspaper. His patriotic opera The Brandenburgers in Bohemia, was prod., after much controversy, at Prague Provisional Th. (est. 1862) in 1866 and won him public success. Smetana was appointed cond. of the th. and dir. f.p. of The Bartered Bride (1866), which was a triumph. For laying of foundation-stone of permanent Prague Nat. Th. in 1868 he comp. the opera Dalibor. This was failure and was criticized as insufficiently nationalist because of Wagnerian influences on score. Resigned conductorship of Provisional Th. in 1874 because of total deafness, the result of venereal disease. Over next 5 years comp. his cycle of 6 symphonic poems Můj život (My Country) and in 1876 wrote his E minor str. qt. subtitled 'From My Life', in which the high-pitched note heard in finale represents the noise in his head which he experienced continually during onset of deafness. Living in isolation in the country, he comp. choral pieces and 2 operas The Kiss and The Secret. During 1880s nat. celebrations marked his achievement and his opera Libuše was chosen to inaugurate Prague Nat. Th. in 1881. Encouraged, comp. last opera, The Devil's Wall, but this was a failure in 1882, though it contains some of his best mus. He worked on Viola, an adaptation of Shakespeare's Twelfth Night which had occupied him for many years, but wrote only 363 bars before he became insane and died in asylum. Smetana was buried as a nat. hero. With The Bartered Bride he wrote the incomparable masterpiece of folk-opera. His other operas had to wait until many years after his death for a proper appreciation of their virtues. Inevitably there was a Germanic influence on his work, since he grew up under Austrian domination of Czech culture, but although Janáček and later composers are more truly 'Czech', the ground was furrowed by Smetana, and his mus. has freshness and strength which ensure its popularity. Prin. works:

**operas:** The Brandenburgers in Bohemia (Braniborů u AkCechách) (1863); The Bartered Bride (Prodaná Nevesta) (1863--6, rev. 1869 and 1870); Dalibor (1865--7, rev. 1870); Libuše (1869--72); The Two Widows (Dvě vdovy) (1873--4, rev. 1877, 1882); The Kiss (Hubíců) (1875); The Secret (Tajemství) (1877--8); The Devil's Wall (Ab Certova Stezka) (1879--82); Viola (unfinished, 1874, 1883--4).

**orch:** Triumph Symphony in E (1854); symphonic poems: Richard III (1858), Wallenstein's Camp (1858--9), Hakon Jarl (1861); Festival Overture (1868); Můj život (1874--9); Carnival in Prague (1883).

**chamber music:** Pf. Trio in G minor (1855, rev. 1857); Str. Qts.: No. 1 in E minor (Z mého života, Eng. From my Life, Ger. Aus meinem Leben) (1876); No. 2 in D minor (1882--3); From my Home, duets for vn. and pf. (1880).

**vocal:** Male vv.: The Three Horsemen (1882), The Renegade (1864), The Farmer, Peasant Song (1868), Sea Song (1877), The Dower, Prayer (1880). Female vv.: 3 Choruses (1879). Mixed vv.: Song of the Czecks, cantata with orch. (1879), Our Song (1893).

**piano:** 6 Characteristic Pieces (1848), Album Leaves (1851), Sketches (1856--7), 3 Polkas, 3 Poetical Polkas (1855), Memories of Bohemia (1859--60), At the Seashore (1862), Dreams (1874--5), 14 Czech Dances (1877--9, orch. by others).

Smetana Quartet. Cz. string quartet formed in 1945 by students of J. Micka at Prague Cons. Début Prague, Nov. 1945. First va. player was Václav Neumann, who left in 1946 to pursue cond. career. Other changes in personnel have also occurred. First tour abroad (Poland) 1950. London début 1955, NY 1957. Quartets by Dvořák, Janáček and Smetana are basis of repertory. Many recordings.


Smith, Cyril (James) (b Middlesbrough, 1909; d East Sheen, 1974). Eng. pianist. Studied RCM. Played at Henry Wood Promenade Concert 1929. Prof. of pf. RCM from 1934. Fine interpreter of Rachmaninov. Well-known as pf. duettist with wife, Phyllis Sellick. On their visit to USSR 1956, had stroke which deprived him of use of one hand, but continued to play duets for 3 hands, several works being specially comp. for them (by Bliss, Arnold, Jacob, etc.). O.B.E. 1971.


Smith, 'Father' (really Bernhard Schmidt) (b c.1630; d London, 1708). Ger.-born org.-builder. Went to Eng. 1666 after Restoration, when use of org. was renewed in churches. With 2 nephews, built orgs. for St Margaret's, Westminster (1675), St Paul's Cath. (1697), Temple Church (1684), Banqueting Hall, Whitehall (1699), Durham Cath. (1683), Sheldonian Th., Oxford, etc. Organist, St Margaret's, Westminster, from 1676.

Smith, John Stafford (b Gloucester, 1750; d London, 1836). Eng. composer, ten., and organist. Taught by father (organist of Gloucester Cath.) and Boyce. Chorister, Chapel Royal 1761, Gentleman, Chapel Royal from 1784, organist from 1802, master of choristers 1805-17. Pubd. Musica Antiqua, 1812, coll. of Eng. mus. from 12th to 18th cents. Wrote church mus., canons, glees, etc. Wrote song To Anacreon in Heaven from which The Star-Spangled Banner was adapted.

Smith, Julia (b Denton, Texas, 1911). Amer. composer and pianist. Studied Juilliard Sch. (comp. with R. Goldmark, orch. with Wagenaar) and NY Univ. Taught at various colleges of mus., then devoted herself from 1946 to comp. and playing. Works incl. 6 operas, pf. conc., str. qt., etc.


**opera:** Antigone (1969).
**orch.:** Sym. (1954); Variations on a Theme of Dallapiccola (1955); Epitaph for Alban Berg, str. (1955); Symphonic Variations (1957); Cosmos (1959); Via Crucis, str. (1960); Homage to H. G. Wells (1960); cl. conc. (1960); Creation Epic (1964); Apocalypse (1970); Interface (1972); Fons bonitatis II (1973).
**chorus and orch.:** Gráfico de la Petenera (1956); Extremum Carmen (1961); Worlds Without End, speaker, vv., orch., tapes (1973).
**unacc. chorus:** Vivo sin Vivir (1968); Discoveries (1970); Windhover (1971).
**voice and instr.:** Genesis Dream (1962); 3 Japanese Lyrics (1966); Amalgam (1968).
**chamber music:** String Quartet Music (1958); Concerto for 5 instr. and perc. (1960); Tre dimensione, harp, vibraphone, hpd. (1965); Segments and Variants, wind quintet (1965); In memoriam Jan Palach, elec. organ (1969); Tubal Cain's Legacy, tb., pf. (1973); The Walls of Jericho, tuba, tape (1975); Conc. on Cum Jubilo, brass quintet (1975).
**guitar:** Variants (1970); Trio, 3 guitars (1970); Concerto breve, 8 guitars and perc. (1970); Memento (1973); Conc. de Angelis, 4 guitars (1973, arr. 3 guitars 1974); November Memories (1974); Do not go gentle (1974); 4 Poems of Lorca (1975); Guitar Cosmos (1976).
**electronic:** February Run, tape (1971); 3 Pieces, tape (1971).


Smyth, Ethel (Mary) (b Foootscray, Kent, 1858; d Hook Heath, Woking, 1944). Eng. composer and cond. Studied Leipzig Cons. and in Berlin with Herzogenberg. Came into prominence with Mass in D, perf. London 1893. First 3 operas were prod. in Ger. Active in militant campaign for women's suffrage and was jailed 1911. Comp. March of the Women as their battle-song and cond. it in Holloway Jail with toothbrush. D.B.E. 1922. Music was Ger.-influenced but with breezy Eng. quality typical of her personality. Her operas The Wreckers and The Boatswain's Mate contain mus. of considerable quality. Wrote highly entertaining autobiography. Prin. works:
operas: *Fantasio* (1892--4); *The Forest* (*Der Wald*) (1899--1901); *The Wreckers* (1903--4); *The Boatswain's Mate* (1913--14); *Fête galante* (1923); *Entente Cordiale* (1925).


choral: Mass in D (1891, rev. 1925); *March of the Women* (1911); *The Prison* (1930).

chamber music: Str. quintet (1884); str. qt. (1902--12); vc. sonata (1887); vn. sonatas; organ preludes; songs (some with orch.).

Snare Drum. See *Side drum.*


*Soap Opera.* Nothing to do with opera. Term to describe long-running, often daily or several-times-weekly serial on TV and radio, e.g. (in Britain) *Crossroads, Coronation Street, The Archers.* Genre originated in USA on commercial radio and was sponsored by a firm---soap manufacturer, for instance---wishing to advertise its product. Irreverently, one could claim *The Ring* as the biggest soap opera in the world.

Soave; *soavità* (It.). Suave; suavity (or gentle; gentleness). *Soavemente,* suavely.


*Society for the Private Performance of Music* (*Verein für Musikalische Privataufführungen*). Society founded in Vienna in Nov. 1918 by Schoenberg, with Berg, Ratz, and Paul A. Pisk. Aim was presentation of `all modern mus. from that of Mahler and Strauss to the newest' under best possible conditions. Subscribers only admitted; critics were excluded. Comps. frequently perf. twice. Much organizational work undertaken by Berg. Dissolved 1922. Among composers whose mus. was played were Schoenberg, Berg, Webern, Mahler, Stravinsky, Skryabin, Debussy, Marx, Wellesz, Bartók, Ravel, and Suk. The pianist on several occasions was Rudolf Serkin. Prague branch under presidency of *Zemlinsky* 1921--4.


Soft Pedal. Pf. pedal, operated by left foot, which reduces vol. by causing fewer than normal number of str. to be struck or by bringing the hammers nearer the str. before they start to move.

*Soggetto* (It.). Subject, meaning, in a mus. sense, the subject of a fugue.
Soh. See Sol.


Soiréesmusicales (Musical Evenings). Coll. of songs and duets by Rossini, pubd. 1835. Britten orch. 5 of these(1936) under same title, others were orch. by Respighi in ballet La Boutique fantasque. 12 were transcr. for pf. by Liszt, 1837.

Soir (et la Tempête), Le (The Evening (and the Storm)). Nickname of Haydn's Sym. No. 8 (Hob. I:8) c.1761, Nos. 6 and 7 being known respectively as Le Matin (Morning) and Le Midi (Noon) (Hob. I:6 and 7). Sokoloff, Nikolay (Grigorovich) (b nr. Kiev, 1886; d La Jolla, Calif.,1965). Russ.-born cond. and violinist (later Amer. citizen). Studied Yale Univ. Violinist in Boston S.O. Cond. San Francisco P.O. 1916, first cond. of Cleveland Orch., 1918--33, cond. Seattle S.O. 1938--40.

Sol. The 5th degree (dominant) of major scale and so used (spelt soh) in Tonic Sol-fa. In many countries, where fixed-doh principles apply, it means the note G in any key, thus sol dièse is G# in Fr.


Soldier's Tale, The (Stravinsky). See Histoire du Soldat, L'.


Solemn Melody. Comp. for org. and str. by Walford Davies, 1908.


Solemn Melody. Comp. for org. and str. by Walford Davies, 1908.

Solenne, solennemente, solennita (It.); solennel (le), solennellemente (Fr.); Solennis, solennis (Lat.). Solemn, solemnly, solemnity.

Solesmes. Fr. village near Le Mans where the monks of the Benedictine monastery became famous for their work on restoration of liturgical mus. Order founded 1833 by Dom Prosper Gueranger. Important publications on nature of plainsong issued in 1883, 1891, and 1896. When Pope Pius X in 1904 est. commission to prepare new official edn. of plainchant, the Solesmes Benedictines were appointed eds. This edn. was known as Vatican Edn. (but some authorities on the subject strongly criticize its interpretation of Gregorian rhythm). In 1901, because of their non-compliance with Law of Associations, the monks were expelled from Solesmes and moved to I.o.W. and later to Quarr Abbey, near Ryde. Returned to Solesmes 1922.

Solfeggio (It., plural solfeggi; Fr. solfège). Term for method of sight-reading or vocalexercise in which names of the notes are used as in fixed-doh system, e.g. do for C, sol for G, etc. Fr. term solfège is also used to cover all rudimentary mus. instruction.

Soli (It.). Alone; plural of solo, but 'solos' in general usage today.

Sollberger, Harvey (b Cedar Rapids, Iowa, 1938). Amer. composer, cond., and flautist. Studied Iowa Univ. 1956--60. Teacher at Columbia Univ. from 1965. Works influenced by Babbitt's use of 12-note system but gradually with a less rigid application. Works incl. fl. qt., mus. for Sophocles's Antigone (with elec. tape), str. trio, etc.

Solmization. System of designating notes by the sol-fa syllables in any of the various methods used since Guido d'Arezzo in 11th cent., as in the It. do, re, mi, fa, etc. and Tonic sol-fa doh, ray, me, fah, etc.

Solo (It.). Alone. A vocal or instr. piece or passage perf. by one performer, i.e. a solo song is for one singer, with or without acc. The solo instr. in a conc. might also be acc. by a solo passage for one of the orch. players. The word soloistic is sometimes used to denote a composer's use of the individual qualities of an instr., but its use is to be regretted. Solomon Oratorio by Handel to text adapted from Bible by unknown author. F.p. London 1749 (comp. 1748).


Solo Organ. Manual on some orgs., with solo stops such as cl., tuba, fl., etc.

Solo Pitch. Tuning of instrs. rather higher than normal pitch in order to obtain greater brilliance of tone.

Solo Stop. Any org. stop used solo against acc. of softer stops played on a different kbd. Some stops are more suitable than others for solo use.


Sombrero de tres picos, El (Falla). See Three-cornered Hat, The.

Somers, Harry (Stewart) (b Toronto, 1925). Canadian composer, pianist, and guitarist. Studied Toronto (comp. with Weinzweig) 1945--9, Paris (with Milhaud) 1949--50. Worked as taxi-driver, copyist, radio commentator, and later as teacher. In some works tonal and atonal materials are juxtaposed in the manner of Ives. Works incl. operas, notably Louis Riel, sym., ballets, sonatas, str. qts., and Voiceplay (for singer-actor, male or female, any range).


Sonata (It., sounded, from suonare, to sound; Fr., Ger. Sonate). Instr. comp. for pf., or for other instr(s). with pf. acc., e.g. vc. sonata, fl. sonata, in several movements (sometimes in one, as in Liszt's B minor pf. sonata). Formal features of the sonata are found in other instr. comps., such as sym., qt., trio, but the term sonata is usually reserved for works involving not more than 2 performers. The sonata originated in the 16th cent., when it meant anything not sung but played. During early part of 17th cent., comps. for instr. ens., which were div. into 5 or more contrasting sections were known as sonatas. From these the baroque sonata developed, having 3--6 movements like a suite, and taking 2 forms, the sonata da camera ('chamber sonata', often for 2 or more players wth kbd. acc., in dance rhythms) and sonatada chiesa ('church sonata', of more serious character). The earliest sonatas for kbd. alone are by Salvatore and Kuhnau, and these reached their apogee with D. Scarlatti and C. P. E. Bach. Later in that century, the Viennese classical sonata of Haydn, Mozart, and Beethoven, usually but not invariably in 3 movements, marked the greatest period in the development of the form, leading to the superb romantic era. Like the orch. sym., the sonata remains the most important form for 1 or 2 instr., and the majority of important 20th-cent. composers have written them. Most sonatas are written in sonata-form or a version of it. The Haydn/Mozart sonata is usually in 3 movements, allegro--andante--allegro. Beethoven
introduced the minuet (later scherzo), as 3rd movement, but in his Op. 111 pf. sonata he anticipated the 1-movement sectional structure adopted by later composers. The last movement of a 3- or 4-movement sonata is often in sonata or rondo form, or is sometimes a set of variations. Some 20th-cent. composers have revived 18th-cent. application of term to works for several instr., e.g. Walton's Sonata for Strings and C. Matthews's Sonata for orch. The fact is that a sym. is a sonata fororch., a str. qt. a sonata for 4 str. instr., etc.

Sonata da Camera (It.). Chamber sonata. Baroque type of sonata, the term originally indicating place (i.e. court, chamber), rather than type, of perf. Had several dance-like movements for 2 or 3 str. players with kbd. acc. Corelli standardized the form as a suite consisting of introduction, followed by 3 or 4 dances.

Sonata da Chiesa (It.). Church sonata. Like the sonata da camera, but of a more serious character appropriate to ecclesiastical surroundings. The standard Corelli sonata da chiesa is in 4 movements, slow--fast--slow--fast.

Sonata Form. Type of mus. construction (sometimes known as compound binary form) normally used in first movement of a sonata, sym., or conc. (and in other types of work). Used also in other movements. Regular sonata form implies 3 sections: 1. Exposition (containing first subject, in tonic key, and 2nd subject, in dominant, and sometimes further subjects), often repeated and followed by 2. Development (in which the material of the Exposition is worked out in a kind of free fantasia), and 3. Recapitulation (in which the Exposition is repeated, though often with modification, and with the 2nd subject now in the tonic). The Recapitulation has a coda, a peroration of moderate length though some composers, incl. Beethoven, extend it into what amounts to a 2nd Development section. The basis of sonata form is key relationships.

Sonata Rondo. Movement designed as combination of sonata and rondo form (e.g. finale of Beethoven's 8th Sym.). Outline is: Exposition (A|B|A, i.e. first subject in tonic: rondo theme; 2nd subject in dominant or another key; first subject in tonic), Development (C), Recapitulation (A|B|A, i.e. rondo first subject in tonic; 3rd episode, with 2nd subject now in tonic; rondo theme leading to coda). There are many variants.

Sonatina (It.; Fr. sonatine). Little sonata. A short sonata, usually lighter and easier (but several 20th-cent. sonatinas, e.g. by Ravel, Milhaud, Busoni, etc. are technically difficult).


Sonetti di Petrarca, Tre (3 Petrarch Sonnets). 3 songs by Liszt (1839) which he later transcr. for pf. as Nos. 4--6 of the Seconde Annee (Italie) of Années de pèlerinage (1837--49).

Song. Short vocal comp., acc. or solo. Song is the natural human means of mus. self-expression (as it is for most birds). There are various types of song---the individual folk-song, the part-song for a group of vv., the art-song for the trained performer. Today a 'song recital' generally means an evening of Eng. songs (mus. settings of poems), Ger. Lieder, or Fr. chansons. In opera the term aria or air is preferred to 'song' for a solo vocal item. Many composers, Berlioz, Mahler, Strauss, Elgar, Britten, Shostakovich, etc.---have written songs with orch., and the term is sometimes applied to a large-scale piece, e.g. Song of the Earth (Mahler) and Song of Destiny (Brahms). Probably prehistoric man uttered some sort of song, and the origins of folk-songs are beyond discovery (though not beyond speculation!). Synagogue and church were among the official institutions where song developed, through chants and hymns, some of the latter being adaptations of folk and popular songs. With
12th-cent. minstrels and troubadours, the love-song and ballad developed, to be followed in the 14th and 15th cents. by songs of the Ger. Minnesinger and Meistersinger. By the end of the 15th cent., following the revolution of Ars Nova, song colls., many of them polyphonic settings, were pubd. in several countries. In Eng. in the 16th and 17th cents. the lute-songs, exemplified by Dowland and the madrigals of Weelkes and Byrd, in Sp. the lute-songs of Milán, and in It. the madrigals of Monteverdi and others all played a significant role in the growth of elaborate song-writing. Ger. developed the Lied, beginning with Hassler and Abert, and continuing through Mozart and Beethoven to the great flowering of Schubert, who more than any composer made the song a mus. form into which as much emotional and dramatic expression could be poured as into a sym. Some of his songs are strophic, i.e. repeating the tune in successive stanzas, others are `through-composed' (durchkomponiert), i.e. developing freely from start to finish. Schubert was followed by Schumann, Brahms, Wolf, Loewe, Marx, Mahler, Strauss, Pfitzner, and others. In Fr., Duparc, Debussy, and especially Fauré developed the chanson in as distinctive and complex a fashion as the great Germans developed the Lied. Indeed, in the 19th and 20th cents., composers in Eng., Sp., USA, Russia, Hungary, etc. have added masterpieces to the world's treasury of song. Nor should the immense world of 'popular song', from 19th-cent. mus.-hall songs to today's 'pop' songs be forgotten, ignored, or under-rated. Bravethe man who will make a didactic value-judgment between Dives and Lazarus, Gretchen am Spinnrade, and Smoke gets in your eyes.

Song-cycle (Ger. Liederkreis). Set of songs grouped into an artistic unity by the composer in a particular order and referring to a particular theme---love, death, jealousy, nature, etc.---or telling a story, or both. Examples are Beethoven's An die ferne Geliebte, Schubert's Winterreise, Schumann's Frauenliebe und -Leben, Mahler's Kindertotenlieder, Berlioz's Les Nuits d'été, Elgar's Sea Pictures, Vaughan Williams's On Wenlock Edge, Britten's Nocturne, etc. Some of the above are with pf. acc., some with chamber ens., and some with orch. Coprario's Funeral Teares (1606) is one of the earliest, if not the earliest, song-cycles.

Song-form. Another, if misleading, name for ordinary ternary form as generally applied in an instr. slow movement.


Songmakers' Almanac, The. Eng. ensemble who give song-recital programmes devoted to a particular theme, often literary, in which songs are perf. with complementary readings (e.g. Scott's influence on composers; Schubert in 1827, etc.). Founded 1976 (début London, August) with art. dir. Graham Johnson and Felicity Lott (sop.), Ann Murray (mez.), Anthony Rolfe Johnson (ten.), and Richard Jackson (bar.). Fest. appearances Aldeburgh, King's Lynn, Buxton, Edinburgh, etc.

Song of Destiny (Brahms). See Schicksalslied.

Song of the Earth, The (Mahler). See Lied von der Erde, Das.

Song of the Flea. Song for v. and pf. by Mussorgsky, 1879, setting of Mephistopheles's song in Goethe's Faust. Also set by Beethoven, in 6 Lieder, Op. 75, No. 3.


Songs my Mother Taught Me. Song for high v. and pf. by Dvo;Akrák, to words by Heyduk, being No. 4 of his Gipsy Songs, Op. 55 (1880).

 Songs of a Wayfarer (Mahler). See Lieder eines fahrenden Gesellen.


Songs of Gurra (Schoenberg). See Gurrelieder.


Songs on the Death of Children (Mahler). See Kindertotenlieder.

Songs without Words (Mendelssohn). See Lieder ohne Worte.


Sonnleithner, Leopold Edler von (b Vienna, 1797; d Vienna, 1873). Austrian connoisseur, son of Ignaz Sonnleithner (b Vienna, 1770; d Vienna, 1831, who was a doctor and amateur
bass singer). Friend of Schubert, preserving many of his songs and, with others, pubd. *Erlkönig*, etc. Aided Jahn with material for life of Mozart.

**Sonore** (Fr.), **sonoro** (It.). Sonorous; so **sonorité** (Fr.) and **sonorità** (It.), sonority; **sonoramente** (It.), sonorously.

**Sons bouchés** (Fr.). Stopped notes in hn. playing.


**Sopra** (It.). On, above. **Sopra una corda**, on 1 str. (of vn., etc.); for pf. application see **Corda**; come (di) *sopra*, as above.

**Sopranino** (It.). Little soprano. Name given to size of instr. higher than sop., e.g. sopranino recorder, sopranino sax., sopranino flügelhorn, etc.

**Soprano** (from It. *sopra*, `above`). (1) The highest register of female (or artificial male) v. A boy sop. is known as a *treble*. Normal female range is from middle C upwards for 2 octaves. The male sop. was a *castrato*, used in opera and church mus. in 17th and 18th cents. In the opera house, many sub-divisions of the term *soprano* exist, e.g. dramatic, lyric, coloratura, soubrette, character, etc. (2) Sop.clef is obsolete clef, with middle C on bottom line of staff. (3) The term is also used for high instr. register, e.g. soprano cornet, soprano sax. (See also *sopranino*). See also *Mezzo-soprano*.


**Sorabji, Kaikhosru Shapurji** (orig. Leon Dudley Sorabji) (*b* Chingford, Essex. 1892). Eng.-born composer, pianist, and writer. Son of Parsi father and Sp.-Sicilian mother. Self-taught as composer. Played his pf. works in London and Paris 1921 and Vienna 1922, but thereafter discouraged public perf. of his mus. until relenting in mid-1970s, though he remained something of a cult figure. Wrote music criticism notable for acerbity and wit, also for championship of then unfashionable composers, e.g. Mahler and Szymanowski. Works are of great complexity, the *Opus clavicembalisticum* for pf. being in 3 parts with 12 subdivisions, incl. a theme with 44 variations, and lasting over 2 hours. Otherworks, demanding elaborate forces, incl. syms., organ syms., 5 pf. concs., pf. sonatas, etc.

Sorcerer's Apprentice, The (Dukas). See *Apprenti sorcier, L'*.

Sordino, sordina (It., plural sordini). A mute for an instr. Thus, *con sordini*, with mutes, means put the mutes on. Other phrases are *sordini alzati* or *sordini levati*, mutes raised (taken off). On the pf., *sordini* means the dampers; *senza sordini* is without dampers, meaning that the sustaining pedal is to be depressed.

Sordun (Ger.). (1) See *Sourdine*. (2) Org. stop of muffled tone (*8'* and *16'*).


Sorochintsy Fair (*Sorochintskaia Yarmarka*). 3-act unfinished opera by Mussorgsky to composer's lib. based on Gogol's story. Begun 1874. Mussorgsky completed only the prelude, the market scene and part of the next, most of Act2, a scene based on his *Night on the Bare Mountain*, an instr. episode, and 2 songs. Ed. 1904 and 1912 by Lyadov and Karatygin: version from these edns. prod. Moscow 1913. Completion by Cui prod. St Petersburg 1917; by Tcherepnin prod. Monte Carlo 1923, NY Met. 1930, London 1934. Completion by Shebalin pubd. 1933. Sometimes spelt *Sorochints Fair* or called *The Fair at Sorochinsk*.

Sospirando, sospirante, sospirevole, sospiroso (It.). Sighing, i.e. plaintive in style.


Sostenuto (It.). Sustained. Direction that notes must be sustained to their full value in a smooth flow; it can also be interpreted as meaning that a passage is to be played at a slower but uniform speed. Also *sostenendo*, sustaining.


Sotto Voce (It.). Below the voice. In an undertone or barely audible (as in an aside). Applied to vocal and instr. perf.

Soubasse (Fr.). Contra-bourdon org. stop (*32'*).

Soubrette (Fr.). Light sop. taking rather pert roles in opera and operetta such as Despina in *Cosi fan tutte*, Blonde in *Die Entführung aus dem Serail*, Adèle in *Die Fledermaus*, etc.

Sound-board. (1) Wooden board on pf. (and other kbd. instr.) placed behind the str. in an upright instr., below them in a grand, to amplify the vol. of sound. (2) In an org., the upper portion of wind chest on which pipes sound.

Sound-holes. The holes, shaped like an f, cut in the belly of a vn. and related instr. to assist resonance. In lutes, guitars, etc., the holes are more ornamental and are called 'roses'.
Soundpost. Piece of wood fixed inside a vn. and other str. instr., vertically connecting upper and lower surfaces and helping to support pressure of str. on the bridge. Thus the vibrations of the str. are distributed over the body of the instr.

Sourdine (Fr.). Mute. (1) Mute, used in same sense as sordino. Mettez (put on), ôtez (take off) les sourdines. (2) Fr. name for early form of bn. (Ger. Sordun, It. sordone), also known as courtaut. Appeared first in 16th cent. and was made in several sizes from bass to descant. Had no bell, the sound coming from lateral hole at top near the crook. Had 12 finger-holes, some also having 2 keys.


Sousa, John Philip (b Washington D.C., 1854; d Reading, Penn., 1932). Amer. composer and bandmaster. As youth played vn. in th. orchs. Cond., US Marine Corps band 1880--92. Formed own military band 1892 which became very popular and toured Europe 4 times between 1900 and 1905 and the world in 1910--11. It was a victim of the 1931 Depression. Best known for his superb marches, of which he comp. nearly 100, among them The Stars and Stripes Forever, The Washington Post, El Capitán, Semper Fidelis, Liberty Bell, King Cotton, Hands across the Sea, etc. Also wrote several operettas, incl. El Capitán (1895), The Queen of Hearts, and Victory.

Sousaphone. Amer. helical form of bass tuba made to circle the player's body, with a large bell turned up through 2 right angles to faceforward and terminating in a flange 2' wide. Made first in 1898 for Sousa's band, the earliest model having bell which opened directly upward. New version dates from 1908. Also used in jazz.


Soutenu (Fr.). Sustained; used in same way as sostenuto.

Soyuz artist's Practical Creative Reply to Just Criticism, A. Sub-title of Shostakovich's 5th Sym., provided by an anonymous commentator in 1937 after the Soviet hierarchy had
criticized 'formalist' tendencies in the composer's opera *The Lady Macbeth of the Mtsensk District* and ballet *Bright Stream*.


**Spanish Caprice**. Orch. work by Rimsky-Korsakov, Op. 34, comp. 1887, often known by mixed It.-Fr. title *Capriccio espagnol*.

**Spanish Lady, The** (Ravel). See *Heure espagnole, L'*. 

**Spanish Rhapsody** (Ravel). See *Rapsodie espagnole*.

**Spanish Symphony** (Ravel). See *Symphonie espagnole*.

**Sparta, sparto; spartita, spartito** (It.). Score.


**Spassapensieri** (It.). Jew's harp.

**Speaker-Keys.** Keys fitted to reed wind instr. to facilitate production of harmonics. They open hole(s) which break continuity of air column. Obs. have two and cls. one.

**Speaks, Oley** (*b* Canal Winchester, Ohio, 1874; *d* NY, 1948). Amer. bar. and composer. Of his 200 songs, best-known are *The Road to Mandalay* and *When the Boys Come Home*.

Species. Name given to each of 5 types of process in strict counterpoint. The species are:
1. Added voice (i.e. the counterpoint melody) proceeds at same pace as cantus firmus (1 note to a measure). 2. Added voice proceeds at 2 or 3 times pace of cantus firmus. 3. Added voice proceeds at 4 or 6 times pace of cantus firmus. 4. Added voice proceeds (as in 2) at rate of 2:1, but 2nd note is tied over to 1st note of following measure (syncopation). 5. Added voice uses mixture of processes of other 4 species and also introduces shorter notes (florid counterpoint).

Spectre de la rose, Le, 1-act ballet, choreog. Fokine, set to mus. of Weber's Aufforderung zum Tanz (Invitation to the Dance), Op. 65, 1819, and danced by Karsavina and Nijinsky, Monte Carlo 1911. Also poem by T. Gautier set by Berlioz as No. 2 of song-cycle Les Nuits d'Été (1840--1).


Speer, Daniel (b Breslau, 1636; d Göppingen, 1707). Ger. musician, cantor in various towns. Wind-player at Göppingen. Wrote songs, incl. Die lustige Tafelmusik (Jolly table-music) for 3 vv. and 4 instr., 1685, Musikalisch-Turkischer Eulenspiegel (1688), and sonatas for tbs., tpts., timp., and continuo.


Spem in alium nunquam habui. Motet by Tallis in 40 parts for 8 5-v. choirs.

Spencer, Robert (b Ilford, 1932). Eng. lutenist, guitarist, and singer. Studied GSM and Dartington Sch. of Mus. Member of Julian Bream Consort from 1960. Formed duo with wife, Jill Nott-Bower, sop. Ed. of Elizabethan duets for guitars, etc.

Spendiarov (Spendiaryan), Alexander (b Kakhovka, Crimea, 1871; d Erevan, 1928). Armenian composer and conductor. Studied St Petersburg with Rimsky-Korsakov. Wrote early orch. works in Russ. oriental style, but made name with 2 series of Crimean Sketches in which he used local tunes and rhythms. Went to Armenia 1924, where he wrote opera Almast, prod. Moscow 1930.

Sphaerophon. Single-voiced elec. instr. developed by a German, Jong Mager, about 1924. Had oscillating radio valves, the frequency being altered by means of a variable condenser.

Spianato, spianata (from It. spiana, carpenter's plane). Planed, levelled, smoothed.

Spiccato (It.). Separated. In playing of bowed str. instr., form of staccato bowing in which the bow is allowed to bounce on the str.; prod. by rapid movements with restricted (central) portion of the bow. Same as Saltando. See also Sautillé.

Spider's Feast, The (Roussel). See Festin de l'araignée, Le.

Spiel; Spielen (Ger.). Play; To play. So Spielend, playing, playful; Volles Spiel, Full Org.; Spieler, player.


Spinet (Fr. épinette; It. spinetta). Small type of early kbd. instr. of hpd. family in which str. ran diagonally in front of player or more or less parallel to kbd. as on virginals. Often made in uneven 6-sided shape with kbd. on longest side. Normally one set of str. and 4-octave compass. The name 'spinet' is indiscriminately applied to a no. of plucked kbd. instr. First mentioned 1496. A theory is that it was named after Giovanni Spina, an instr.-maker active in late 15th cent., another that the name derives from its thorn-like plectra, spinetta being diminutive of spina, a thorn. The 19th-cent. square pf. is often incorrectly called a spinet.


Spinnerlied. (Ger.). Spinning Song.

Spinto (It.). Pushed, urged on. Term used of certain variety of v., particularly sop. or ten., e.g. soprano lirico spinto, meaning a v. which has been 'pushed' into more forceful singing. Butterfly is an example of a spinto sop. role.

Spirito; Spiritoso (It.). Spirit, spirited.

Spiritual. Folk-hymn which developed during Amer. religious revival of c.1740 and took its name from 'spiritual song', the term by which publishers distinguished it from hymns and metrical psalms. Negroes attended revivalist meetings and their characteristic adaptations of spirituals became the religious folk-songs of the Amer. Negro, e.g. Swing low, sweet chariot, Go down Moses, Deep River, etc. Became prominent c.1871 in concerts by Fisk Jubilee Singers, but even better known in 20th cent. through singing of Paul Robeson and Marian Anderson. Dvořák was deeply touched by Negro spirituals, though their influence on his Amer. works is arguable; and Tippett used some very effectively as chorales in his oratorio A Child of Our Time.


Spitfire Prelude and Fugue. 2 items from film mus. for The First of the Few by Walton (1942) rearr. for full orch. F.p. Liverpool 1943. Title refers to Spitfire fighter aircraft used by RAF in Battle of Britain, 1940 (the film told story of its designer, R. J. Mitchell).

Spitta, Julius August Philipp (b Wechold, Hoya, 1841; d Berlin, 1894). Ger. mus. scholar and writer. Studied at Göttingen, then taught in various towns incl. Leipzig. Prof. of mus. history, Berlin, 1875--94 and permanent secretary to Berlin Acad. of Arts. Dir., Berlin Hochschule für Musik, 1875--94. Contrib. to several dictionaries, histories, etc. Wrote 2-vol. life of Bach (1873, 1880, Eng. trans. 1884--5) and history of Ger. romantic opera. Ed. organ works of Buxtehude, (1876--7), complete works of Schütz (1885--94), and selected works of Frederick the Great (1889).

Spitze (Ger.). Point. Hence, in str. playing, an der Spitze, at the point (of the bow).

Spitzflöte (Ger.). Point-flute. Metal org. stop of slightly conical shape; 8', 4', or 2' lengthhand pitch.


Spleen. Poem by Verlaine set for v. and pf. by Debussy, 1887--8, as no. 6 of Ariettesoubliées and by Fauré, 1889, as No. 3 of his Op. 51.

Spofforth, Reginald (b Southwell, Notts., 1770; d Brompton, London, 1827). Eng. composer of glees, the 2 most popular being Hail, smiling morn (No. 6 of Six Glees, 1810) and How calm the evening (pubd. c.1796).

Spohr, Ludwig (Louis) (b Brunswick, 1784; d Kassel, 1859). Ger. composer, violinist, and cond. Child prodigy as violinist and composer. At 14 member of Duke of Brunswick's courtorch. Toured Russ. 1802, meeting Clementi and Field. From 1805 toured Ger. as violinist and cond., composing operas and oratorios. Vienna début 1812, becoming leader of orch. at Theater an der Wien until 1815. London début at Philharmonic Soc. concert 1820 as solo violinist in his own 8th conc., thereby inaugurating Spohr vogue in Eng. Was one of first consds. to use baton. Appointed court cond. for life at Hesse-Kassel 1822 (gen. mus. dir. from 1847). Completed vn. method 1831. Early champion of Wagner, conducting Der fliegende Holländer at Kassel 1843 and Tannhäuser 1853. Spohr's operas were successful in their day (and Faust was successfully revived in London, 1884), but it is the melodic charm of his chamber mus. and his vn. concs. which has principally led to a moderate revival of interest in his work. Prin. comps.:
operas: Der Zweikampf mit der Geliebten (1811), Faust (1813, rev. 1852), Zemire und Azor (1819), Jessonda (1823), Der Alchemyst (1830).
oratorio: The Last Judgment (1825--6).
orch: Symphonies: No. 1 in Eb, No. 2 in D minor, No. 3 in C minor, No. 4 (Die Weihe der Töne, The Power of Sound), No. 5 in C minor, No. 6 in G (Historical Symphony), No. 7 in C (Double Symphony, Iridisches und Göttliches in Menschenleben), No. 8 in G minor, No. 9 in B minor (The Seasons); 6 ovs.; Waltzes.
concertos: 15 for vn. (1802--44), No. 8 in A minor being sub-titled Gesangszene, `in the form of a vocal scena'; 4 for cl.; potpourris for vn., vc., and orch.; conc. for str. qt.
chamber music: 34 str. qts.; 4 double str. qts.; 7 str. quintets; octet in E major (str. and wind); septet for pf. and wind; nonet in F for str. qt., fl., ob., cl., bn., hn.; pf. and wind quintet; 3 pf. trios; str. sextet; sonatas, etc.

Spontini, Gaspare (Luigi Pacifico) (b Majolati, Ancona, 1774; d Majolati, 1851). It. composer. Studied Naples Cons. Some church mus. earned him opera commission for Rome, 1796. 5 other operas followed. Went to Paris 1803, meeting with barely moderate success until the triumph of La Vestale in 1807. Became cond. of It. Opera in Paris 1810, improving standards and giving f. Paris p. of Mozart's Don Giovanni in its orig. form. Dismissed 1812, but reinstated 1814. Cond., Berlin Court Opera 1819. There, too, his tenure was stormy and controversial, partly because his quick temper and pompous manner made him hard to work with, and partly because he continued to promote his own Italianate works in the face of the new enthusiasm for Ger. romantic opera engendered by the success of Weber's Der Freischütz. When his royal patron died in 1840, Spontini was dismissed in 1841 but generously treated. Thereafter he lived chiefly in Paris until returning to his native village, to whose poor he left all his property. Operas incl.: Li puntigli delle donne (1796), L'eroismo ridicolo (1799), Il finto pittore (1800), La fuga in maschera (1800), La finta filosofa (1799), Milton (1804), La Vestale (1807), Fernand Cortez (1809), Olympie (1819), Nurmahal (1822), Alcidor (1825), Agnesvon Hohenstauen (1829). Fest. pageant: Lalla Rookh (1821). Most of Spontini's operas were rev. several times. Some have been perf. in It. since 1945. Sprechgesang, Sprechstimme (Ger.). Spoken song, speech-song. Type of vocal perf. between speech and song. First used by Humperdinck in first version of his opera Königskinder (1897), where singers were told to approximate the pitches but were doubled by instr. playing exact pitches. Schoenberg used the idea in his Gurrelieder (1900--11), in Die glückliche Hand (1910--13), and especially in Pierrot Lunaire (1912) and in his opera Moses und Aron (1930--2). Berg used the device in Wozzeck, and many others have used it since. Schoenberg was liberal in his attitude to manner of perf., as his recording of Pierrot Lunaire shows. In general usage, Sprechgesang is the term for the vocal technique, Sprechstimme for the v.-part employing it. A well-known example of Sprechgesang is that of Rex Harrison (and his successors) as Prof. Higgins in My Fair Lady.

Springer (Norweg.). (1) Norweg. folk-dance in 3/4 time, used in their mus. by Grieg and Svendsen. (2)(Ger. Nachschlag). Ornament in which an extra note, indicated in smaller mus.-type, takes part of the preceding note's time-value, i.e. the opposite of appoggiatura.

Spring Sonata (Frühlingssonate). Nickname given by someone other than Beethoven to his Sonata in F, Op. 24, for vn. and pf. (1801) -- the name is not inappropriate.


'Spring' Symphony. Title given to Schumann's Sym. No. 1 in Bb major (1841).

Spugna, Bacchetta di (It.). Sponge-headed drumstick.

Square Piano. Rectangular form of piano invented in London in 18th cent. and later made by the firm of Broadwood. Several restored instr. are now used to play mus. of the period.

Squillante, squillanti (It.). Clanging. (Applied to cymbals, it means that they should be suspended and struck with drumsticks.)


Staatskapelle (Ger.). Literally 'State chapel', but any est. mus. institution such as an orch., deriving from the time of princely courts. Thus, the 400-year-old Dresden orch. is known still as Staatskapelle Dresden.

Staatsoper (Ger.). State opera-house or co.

Stabat Mater Dolorosa (Lat.). A grief-stricken mother was standing. Devotional poem about Virgin Mary's vigil by Christ's Cross, used as sequence in R.C. liturgy since 1727 to plainchant melody. Text once attrib. Jacopo de Benedetti, known as Jacopone da Todi (c.1228--1306). Among the many comp. settings are those by Palestrina, Pergolesi, Haydn, Rossini, Verdi, Dvo;Akrák, Stanford, Szymanowski, Berkeley, and others.

Stäbchen (Ger.). Little staff. Triangle beater.


Staccato (It.). Detached. Method of playing a note (shown bya dot over the note) so that it is shortened---and thus 'detached' from its successor---by being held for less than its full value. Superlative is staccatissimo. For signs used to indicate degrees of staccato see diagram p. 687.


Staden, Johann (b Nuremberg, 1581; d Nuremberg, 1634). Ger. organist and composer. Held various court organist posts. Wrote much church mus., also secular instr. pieces and songs.


Stadler, Anton (b Bruck an der Leitha, 1753; d Vienna, 1812). Austrian clarinettist and basset-hn. player. Member of Vienna court orch. 1787–99. Friend of Mozart, who greatly admired his playing of the 'basset clarinet'(a cl. with a downward extension of 4 semitones) and wrote for him the Cl. Trio in Eb (K 498, 1786), the Cl. Quintet in A (K 581, 1789), and the Cl. Conc. in A (K 622, 1791), as well as other pieces such as the cl. and basset-horn obbligati in La Clemenza di Titowhich Stadler played at the f.p. in Prague, 1791. The quintet and conc. were pubd. in altered form to suit a normal cl., but in the 20th cent. Alan Hacker has played the orig. versions to good effect. Stadler and Mozart played together in f.p. of Mozart's Eb quintet (K 452), Vienna 1784.

Stadlmayer, Johann (b Freising, Bavaria, c.1575; d Innsbruck, 1648). Ger. composer and choirmaster at several courts until settling in Innsbruck 1607. Wrote large amount of church mus. (masses, motets, cantatas, psalms, etc.).

Städtische Oper (Ger.). City or municipal opera-house orco.

Stadtpfeifer (Ger.). Town piper. Musician(s) in employ of town council. Term used since late 14th cent. in European cities. Duties of these musicians incl. perf. at official festivities, weddings, baptisms, royal visits, etc. They had exclusive right to provide mus. in the city boundaries.


Staff (Stave, plural staves). The system of parallel lines on and between which the notes are written, from which mus. is played, the pitch being determined by the clef written at the beginning of the staff. Normally of 5 lines, but plainsong uses a staff of 4 lines. In medieval tablature a 6- or even 7-line staff was used. 'Staff notation' means ordinary notation as distinct from Tonic Sol-fa, etc. See also Great Staff.

Mezzo-staccato [qc(shorten the note by[qcabout ;FB)[qc[nt
Staccato [qc(shorten the notes by[qcabout ;FD][qc[nt
Staccatissimo [qc(shorten the notes by[qcabout ;FF][qe[et[btWritten or[qc Played (approximately) [nt [nt [et ^The sign ___ (i.e. a combination of accent marks and staccato marks) indicates a combination of [ol9] pressure with a slight detachment.

Staggins, Nicholas (d Windsor, 1700). Eng. composer and violinist. Appointed Master of the King's Band (i.e. Master of the King's Musick) by Charles II in 1674. First prof. of mus. Cambridge Univ., 1684. Wrote songs.
Stagione (It.). Season. Term used with reference to opera. Stagione lirica is the opera season at It. ths.; a Stagione th. is one which stages a seasonal repertory.

Stainer and Bell. Eng. firm of mus. publishers, founded 1907 by group of composers to publish Brit. music (there was no Mr Stainer nor Mr Bell). Publisher of Carnegie coll. of modern Brit. works from 1917. Also pubd. Eng. madrigalists, lute-song writers, works of Byrd, etc.

Stainer, Jacob (b Absam, nr. Hall, Tyrol, ?1617; d Absam, 1683). Austrian violin-maker. Apprenticed to Ger. violin-maker who lived in It. Oldest surviving example of his work is dated Absam 1638. Court employee from 1658. Last vn.dated 1682. Also made viols, cellos, and double basses. Though admired for 150 years, Stainer's violins were superseded in 19th cent. by those made in Cremona which produced a greater volume of sound.


Stamitz (orig. Stamic), Anton (Johann) (orig. Jan Antonín) (b Ne^;mecký Brod, 1750; d Paris, after 1789). Member of Cz. family of musicians who settled in Ger. and adopted Ger. form of surname. Son of Johann Wenzel Stamitz. Went with brother Karl to Paris in 1770 and settled there as comp., violinist, and viola player. Wrote 12 sym., various concs., str. qts., etc.

Stamitz (orig. Stamic), Johann Wenzel (orig. Jan Václav Antonín) (b Ne^;mecký Brod, Bohemia, 1717; d Mannheim, 1757). Bohem.-born violinist and composer. Studied with his father. Played vn. at coronation of Karl VII 1742 and was heard by Elector of Mannheim who made him court violinist and mus. dir. in 1745. Raised the orch. thereto standards which became famous throughout Europe and influenced composers such as Haydn and Mozart. Visited Paris 1754--5, playing at Concert Spirituel. As composer, greatly expanded sonata-form principles in the sym., giving new importance to development section. Wrote 58 sym., 15 vn. concs., vn. sonatas, and much else.


Ständchen (Ger.). Serenade. Songs by Schubert, R. Strauss, etc., carry this title.


**opera:** Villon (1972--84).
**orch:** Sym., No. 1 (The Seasons) (1971--2), No. 5 (1984); A Christmas Carol Symphony (1965); Saracinesco, sym.-poem (1966--8); Suite (1966); Notte, poem for chamber orch.


**chamber music:** Str. Qt. No. 1 (1964), No. 2 (1973); *Bagatelles*, str. qt. (1969); pf. trio (1970); solo vn. sonata (1971).

**piano:** *Variations* (1969); sonata (1979).

**Stanford, (Sir) Charles Villiers** *(b Dublin, 1852; d London, 1924).* Irish composer, cond., organist, and teacher. Studied Cambridge Univ. 1870. Organist, Trinity College, Cambridge, 1873--92. Studied in Leipzig with Reinecke and in Berlin with Kiel 1874--6. Cond., Cambridge Univ. Mus. Soc. from 1873, winning it high reputation and giving f. Eng. ps. of works by Brahms. Tennyson asked him to write incidental mus. for his play *Queen Mary*, 1876. Prof. of comp., RCM, 1883--1924, pupils incl. Vaughan Williams, Bliss, Howells, Ireland, Holst, Gurney, etc. Prof. of mus., Cambridge Univ., 1887--1924. Cond., Bach Choir 1885--1902, also cond. of orch. concerts and opera at RCM. Cond. of several Leeds Fests. after 1901. Knighted 1901. Prolific composer, whose best work is to be found in his operas, choral mus., and songs rather than in his orch. and chamber mus., where his admiration for Brahms tended to become paramount. One of prin. figures in late 19th-cent. 'renaissance' of Brit. mus. Ed. and arr. colls. of Irish traditional tunes. Chief works:

**operas:** *The Veiled Prophet of Khorassan* (1877); *Savonarola* (1884); *The Canterbury Pilgrims* (1884); *Lorenza* (unpubd.); *Shamus O'Brien* (1896); *Much Ado About Nothing* (1900); *The Critic* (1915); *The Travelling Companion* (1919).

**orch:** Sym.: No. 1 in Bb (1875), No. 2 in D minor (*Elegiac*) (1882), No. 3 in F minor (*Irish*) (1887), No. 4 in F (1888), No. 5 in D (*L'Allegro ed il Pensieroso*) (1894), No. 6 in Eb (1905), No. 7 in D minor (1911); *Overture in the Style of A Tragedy* (1904); 6 *Irish Rhapsodies*; cl. conc. (1902); vc. conc.; 3 pf. concs.; 2 vn. concs.

**choral:** Oratorios: *The Three Holy Children* (1885), *Eden* (1891); *Requiem* (1897); *Te Deum* (1898); *Stabat Mater* (1907); *Magnificat in G*; *The Revenge*, choral ballad (1886); *Phaudrig Crohoore* (1896); *The Last Post* (1900); 5 *Songs of the Sea*, bar., male ch., and orch. (1904); 5 *Songs of the Fleet*, bar. and ch. (1910).

**chamber music:** 8 str. qts., 2 str. quintets, 2 pf. trios, 2 pf. qts., pf. quintet, 2 vn. sonatas, 2 vc. sonatas, cl. sonata. Also organ preludes, songs, partsongs (incl. The *Blue Bird*), anthems, and church services (notably that in Bb, Op. 10, 1879 with additions 1910).

**Stanley, (Charles) John** *(b London, 1712; d London, 1786).* Eng. composer and organist, blinded at age 2. Pupil of Maurice Greene from age 7. Organist of various London churches, incl. the Temple, from 1734. Wrote 6 cantatas, 1748, oratorio *Jephtha* 1751--2. The 6 cons. for str., with org. or hpd., Op. 10, have considerable appeal, influenced by Handel, and he also wrote 30 org. voluntaries, fl. solos, etc. Succeeded Boyce as Master of the King's Musick, 1779.

**Star Clusters, Nebulæ, and Places in Devon.** Work for mixed double ch. and brass by David Bedford, comp. 1971; arr. Bram Wiggins, 1974, for mixed double ch. and brass band.

Stark (Ger.). Strong, loud; so stärker, stronger, louder. Stark anblasen, stark blasend. Strongly blown (wind instr.).


Star-Spangled Banner, The. Nat. anthem of USA, officially adopted under Senate Bill in 1931 but long used as such before that. Words written by Francis Scott Key (1779--1843) of Baltimore on 15 Sept. 1814, after he had seen defence of Fort McHenry, near Baltimore, against Brit. bombardment. First appeared in Baltimore Patriot, 20 Sept. 1814. Metre of poem indicates it was written to tune of To Anacreon in Heaven by Eng. composer J. Stafford Smith which was then popular in Amer. as official song of Anacreontic socs. there.

Starzer, Josef (b Vienna, c.1726; d Vienna, 1787). Austrian composer and violinist. Violinist in orch. of Burgtheater, Vienna, 1752--7. Court composer St Petersburg 1760--70. Returning to Vienna in 1768, became popular composer of ballets, of which he wrote over 20. Also comp. divertimenti.

Stasov (Stassov), Vladimir (Vasilyevich) (b St Petersburg, 1824; d St Petersburg, 1906). Russ. critic. Worked in art div. of Imperial Public Library from 1857. Champion of Russ. nationalism in arts, esp. mus. Wrote monographs on Mussorgsky, Borodin, Cui, Rimsky-Korsakov, Dargomizhsky, Glinka, and others. Coined phrase 'mighty handful' (moguchaya kuchka) later applied to Russ. nationalist composers known as 'The Five'.

Stave. Same as Staff.


Steel Band. Type of instr. ens. in the Caribbean, `instruments' being old oil drums whose heads are indented, etc., so that each head will produce several notes. Used extensively in calypso mus.


Stefano, Giuseppe di. See Di Stefano, Giuseppe.

Stefan, Paul (b Brno, 1879; d NY, 1943). Austrian critic and scholar. Studied at Brno (then Brün) and Vienna Univ. Pupil of Schoenberg. Mus., art, and literary critic of Vienna newspaper Die Stunde for many years, also foreign correspondent for 28 years of Neue Züricher Zeitung and other newspapers. Co-founder of ISCM. Left Austria 1938, settling eventually in USA. Author of books on Vienna Opera (1932), Schoenberg (1924), Mahler (1910 and many other edns.), Schubert (1928), Hofmannsthal, Max Reinhardt, Bruno Walter (1936), Toscanini (1935). Ed. E. T. A. Hoffmann's mus. writings.

Steffani, Agostino (b Castelfranco, 1654; d Frankfurt, 1728). It. composer, diplomat, and priest. Chorister, then taken to Munich 1667 and educated at Elector's expense. Went for further studies in Rome, returning to Munich 1675 as court organist. Became priest 1680. Wrote 6 operas for Munich 1680--8. Court Kapellmeister, Hanover, 1688, where he wrote 9 operas. Became successful diplomat and was made Bishop of Spiga in partibus infidelium 1706. Wrote 3 operas for Düsseldorf 1703--9. Left Hanover 1711, being succeeded by Handel. Worked in It. 1722--5. His operas were much admired in their day (and Tassilone (1709) was revived in 1980s), and his church mus., particularly the Stabat Mater, and chamber duets are worth exploration.

Steg (Ger.). Bridge (of vn., etc.). Am Steg, same as Sul ponticello, i.e. bow on (near) the bridge.

Stehle, Sophie (b Hohenzollern-Sigmaringen, 1838; d Schloss Harterode, Hanover, 1921). Ger. sop. Début Munich Opera 1860. Created roles of Fricka in Wagner's Das Rheingold, Munich 1869, and of Brünnhilde in Die Walküre, Munich 1870.

Steibelt, Daniel (b Berlin, 1765; d St Petersburg, 1823). Ger. pianist and composer. From 1790 to 1797 was fashionable teacher and pianist in Paris, where his opera Romeo and Juliet was prod. 1793. From 1797 to 1808 he was often in London, as well as in Vienna, 1799, where he was involved in an improvisation contest with Beethoven and came off much the worse. In Paris, 1800, he cond. Haydn's The Creation with additions and alterations of his own. Wrote ballets for London, 1804--5. Court cond. to Emperor Alexander in St Petersburg 1808, succeeding Boieldieu as cond. of Fr. opera there in 1810. Wrote 8 pf. concs., over 160 vn. sonatas, and a pf. method.


Steinspiel (Ger.). Stone-play. Perc. instr. specially made for Orff's operas *Antigone* and *Oedipus Tyrannus*. Shaped like a kbd., it is an arr. of varying-sized stone bars, which are struck by beaters held in the player's hand.

Steinway and Sons, NY firm of pf. manufacturers founded 1853 by Henry Engelhardt Steinway (orig. Steinweg, 1797; d NY, 1871) and his sons Charles and Henry, who in 1851 had gone to NY from Hamburg where they were involved in the Steinweg firm which eventually became Grotrian-Steinweg. At 1855 NY World Fair, Steinway prod. iron-framed pf. of much greater sonority than had hitherto been heard. A 3rd son, Theodore, joined the firm in the 1860s and developed the concert-grands which made the firm world-famous. Branch opened in London 1875 by 4th son, William, and factories est. in Hamburg 1880. Amer. factory moved to Long Island to site which became known as Steinway. Firm sold to CBS in 1972.

Stendendo (It.). Extending, i.e. spacing out the notes (same as *rallentando*).


Steppes of Central Asia, In the (Borodin). See *In the Steppes of Central Asia*.


**opera:** *King of Macedon* (1978--9).
**voice and orch:** *The Inheritor*, bar. (1979).
**chamber ens:** Str. qt. (1976); cl. quintet (1980); Sonata No. 1 (*Aurora*), str. qt., pf., cl., tpt. (1982), No. 2, 2 hn., pf. (1982).
**brass:** *Ceremonial Fanfare* (for Aberdeen) (1981); Sonata No. 3 (*The Knight of the Sun*), brass quintet (1982); *Dance Music* (rev. 1982).
**choral:** *The Jumblies*, cantata for children (1975); *King of Glory, King of Peace*, ch., org. (1980).

Sterbend (Ger.). Dying away.
Sterling, Antoinette (b Sterlingville, NY, 1850; d London, 1904). Amer. cont. Studied in NY, Baden (with Viardot-Garcia), Cologne (with Marchesi), and London (with Garcia). Returned to USA 1871 but went to London 1873 where she became very popular as singer of ballads (Sullivan's *The Lost Chord*, 1877, was written for her).

Stern, Isaac (b Kremenets, 1920). Russ.-born Amer. violinist, taken as infant to San Francisco. Studied with Blinder and Persinger. Début 1935 (recital) and 1936 with San Francisco S.O. NY début 1937. Int. career as conc. soloist, also fine chamber-mus. player, esp. in assoc. with Eugene Istomin (pf.) and Leonard Rose (vc.).


Stesso (It., 'Spreadout'). Slow.

Stesso, stessa, stessi, stesse (It.). Same.


Stevens, Halsey (b Scott, NY, 1908). Amer. composer and writer. Studied at Syracuse Univ. 1926--31 and with Bloch in Calif. 1944. Held various univ. teaching posts from 1935, becoming prof. and chairman of mus. dept. at Univ. of S. California Sch. of Mus. from 1948. Author of *Life and Music of Béla Bartók* (NY 1953 and later edns.). Prolific composer, works incl. sym.s., vc. conc., choral pieces (many unacc.), songs, and much chamber mus.


Stich, Johann Wenzel. See Punto, Giovanni.


Sticker. Light wooden rod in org. which operates the pallet.


Stierhorn (Ger., 'Bull horn'). Giant medieval bugle horn used in war. Straight tubes with exact conical bore and no bell flare. Wagner requires them off-stage in Die Walküre, Act 2, and in Göttterdammerung, Acts 2 and 3. 3 special instrs. were made, in C, Db, and D, played by trombonists.


Stignani, Ebe (b Naples, 1904; d Imola, 1974). It. mez. Studied Naples Cons. Début Naples (San Carlo) 1925 as Amneris in Aida. Engaged by Toscanini for Scala, Milan, 1925--6, where her Eboli in Verdi's Don Carlos and other mez. roles were considered the finest of the day. CG début 1937, San Francisco 1938. V. of immense range in top register. Last appearance 1958 (as Azucena) in London.

Stile antico (It.). Old style. Term to describe church mus. written after c.1600 in an archaic style, in imitation of Palestrina, by Soriano, Anerio, and Allegri. Its antithesis was Stile moderno.

Stile Concertante (It.). In concerto-like style. Style of baroque mus. in which instr. are treated as rivals in conc.-like fashion.

Stile Concitato (It.). In excited style. Style of baroque mus. in which dramatic expression and excitement were paramount, e.g. in Monteverdi's Il combattimento di Tancredi e Clorinda, 1624.

Stile Rappresentativo (It.). In representational style. Term used by early It. composers of opera and oratorio to describe their new device of recit., in which human speech was represented dramatically as in Peri's Euridice (1600) and Monteverdi's Arianna (1608).


Stimme (Ger., plural Stimmen). Voice. (1) The human v. (2) Instr. part and org. stop. Part-writing or v.-leading in Ger. is Stimmführung.

Stimmung (Ger.). Mood. (1) Ambiance or mood, hence Stimmungsbild, mood picture, title given to short comp. evoking particular mood, e.g. Strauss's 5 Stimmungsbilder, Op. 9, for pf., 1883--4. (2) Tuning.

Stimmung (Tuning). Comp. by K. Stockhausen, 1968, for 6 unacc. singers (2 sop., 1 alto, 2 ten., 1 bass) vocalizing without words for 75 mins.

Stinguendo (It.). Extinguishing, i.e. fading out.

Stirando, stirato; stiracchiando, stiracchiato (It.). Stretching, stretched, i.e. making the mus. last out. Same as ritardando.

Stochastic (from Gr., 'point of aim' or 'target'). Term first used by Swiss 18th-cent. mathematician Bernoulli regarding mathematical laws of probability. Applied by Xenakis to mus. procedures whereby overall sound contours are determined but inner details are left to chance or worked out mathematically by composer or by computer, i.e. Chance in stochastic works is restricted to the comp. process, the result being fully notated for the performer.

Stock, Frederick (August) (b Jülich, Prussia, 1872; d Chicago, 1942). Ger.-born cond., violinist, and composer. Studied Cologne Cons. 1886--90 (with Wüllner, Humperdinck, etc.). Violinist in Cologne orch. 1890--5. Went to USA as violinist in Chicago S.O. Became ass. cond. to Theodore Thomas 1899, succeeding him 1905 and remaining cond. until his death. Gave f.p. of several Amer. works and introduced many modern works to Amer. audiences. Commissioned Walton's Scapino ov., 1940. Wrote 2 sym., vn. conc., chamber mus., etc.


Stockhausen, Karlheinz (b Mödrath, nr. Cologne, 1928). Ger. composer, regarded as leader of elec. avant-garde. Son of village schoolmaster. Began to learn pf. at 5, also vn. and ob. Worked after 1945 as farmhand, also played pf. in dance-bands. Studied at Cologne Musik-Hochschule 1947--51 (pf. and theory) and Cologne Univ. 1952. Studied comp. 1950 with Frank Martin and began his own analytical studies of Schoenberg, Bartók, and Webern. At Darmstadtint. summer school 1951 met Messiaen and Boulez. At this time he wrote his Kreuzspiel for pf., ob., bass cl., and perc. Lived in Paris 1952--3, studying with Messiaen. Worked in musique concrète studios of Fr. Radio and experimented with use of elec. tone generators. In 1953 returned to Cologne, becoming assistant to Herbert Eimert in elec. mus. studio of W. Ger. Radio. Became dir. of the studio in 1963. From 1954 to 1956 studied phonetics and acoustics with W. Meyer-Eppler at Bonn Univ., this enabling him to have a complete understanding of his mus. material through ability to produce an infinite number of sounds and their permutations and to analyse them scientifically. In 1954 became ed. of new magazine for serial mus., Die Reihe, founded by Eimert. Gave first lecture-concerts in USA 1958 and since then has toured frequently as lecturer and cond. of small ens. Pupils from all over the world went to study with him and in 1957 he was appointed head of comp. courses at Darmstadt. Visiting prof. at several Amer. univs. Founded, 1963, Cologne Course for
New Mus., teaching comp. until 1968. Prof. of comp., Cologne Musik-Hochschule from 1971. Collected writings pubd. in several vols. Few composers of the 20th-cent. 'New Music' can approach Stockhausen in the length and extent of his studies for his task. The first and strongest influence on his development was the mus. of Webern. Through detailed and profound analysis of Webern's mus., he realized how much further he could take Webern's techniques. He evolved the theory of 'parameters' or dimensions of sound: pitch, intensity, duration, timbre, and position in space. As Webern had serialized pitches, so Stockhausen in his early works serialized each parameter. Webern's method of composing 'moments'. How various groups are inter-related decides the formal design of a work. The culmination of this period came in 1961--4 with Momente. The next step was a new attitude to mus. mobility, whereby the order of self-contained groups could be varied so that mus. continuity could be altered. The 11th (1956) of his series of pf. works Klavierstücke is in mobile form, the groups being playable in any order the performer selects. In Zyklus (1959) for solo percussionist, the performer may start at any of its 17 pages and go on until he returns to his starting-point (he may read from left to right or turn over the score and go from right to left). The element of chance in these works means that no 2 perfs. are ever likely to be identical. In elec. mus., Stockhausen explored the spatial parameter (and transferred the same procedures to live mus. in his Gruppen for 3 orchs.). He began to specify the procedures---placing and use of microphones, etc.---for producing sounds, sometimes, as in Carré, calculating beforehand the basic materials and forms but leaving realization of details to someone else. In Prozession (1967), the mus. events are taken from various of his earlier comps. The whole concept of elec. mus. is still so strange to ears accustomed to the disciplines of instr. comp. that the majority of audiences find it beyond their ken. But Stockhausen has an enormous following. He is constantly re-examining his theories, restructuring his comps., and exploring new media, in contrast to Boulez who seems to have remained where he was 20 years earlier. He has reached a wide audience with such works as Gesang der Jünglinge, which combines elec. sounds with the v. of a boy sop. altered by echo-effects, filters, etc., and the Orient-inspired Stimmung, in which for 75 minutes 6 singers takeup elec. tones coming from concealed speakers and create a trance-like but ever-shifting vocalization. Prin. works:

**opera:** Donnerstag aus Licht (Milan 1981); Samstag aus Licht (Milan, 1984) (2 parts of projected opera cycle, Licht, one for each day of the week).

**orch:** Formel (1951); Punkte (1952, rev. 1962; rev. as Kontra-Punkte for 10 instr. 1952--3); Spiel (1952, rev. 1973); Gruppen, for 3 orch. (1955--7); Carré, for 4 orch. and 4 choirs (1959--60); Stop (1965; Paris version 1969 for 18 players in 6 groups; London version 19 instrs., 1973); Fresco, for 4 orch. groups (1969); Trans (1971); Inori (Adorations), soloist and orch. (1973--4); Jubiläum (1977); Scenes from Licht (Part I, Der Jahreslauf, dancers and orch. 1977; Part 2 Michaels Reise um die Erde, tpt. and ens. 1978; Part 3, Michaels Jugend, sop., ten., bass, tpt., bass horn, tb., modulated pf., 3 dancers, tape, 1978--9; Part 4, Michaels Heimkehr, as Part 3 except that ch. and orch. replace tape, 1979).

**chamber ensemble:** 3 Lieder, for high v. and chamber orch. (1950); Kreuzspiel, ob., bass cl., pf., and perc. (1951); Percussion trio, pf. and perc. (1952, rev. 1974); Kontra-punkte, for 10 instr. 1952--3, rev. of Punkte for orch.; Zeitsamme, for 5 winds (1955--6); Refrain, pf., celesta, perc. (1959); Momente, sop., 4 ch. groups, 13 instr. 1961--4, another version 1972; Adieu, wind quintet (1966); Aus den sieben Tagen, 15 comps. forens. (1968); Für Dr. K, sextet (1969); Für Kommente Zeiten, 17 texts for intuitive mus. (1968--70); Ylem, for 19 players or singers (1972); Tierkreis (Zodiac) (1975--7); In Freundshaft, fl., cl., ob., tpt., vn., va. (1977).

**electronic:** Electronic Study I (1953), II (1954); Gesang der Jünglinge, on tape (boy's v.) (1955--6); Kontakte, pf., perc., elec. sounds (1959--60), also for elec. sounds (1959--60), and Originale (1961), mus. th. piece with Kontakte; Mikrophonie I, tam-tam and elecs. (1964), II for ch., Hammond organ, and elecs. (1965); Mixtur for 5 orch. and elecs. (1964),

**voices:** *Chöre für Doris*, unacc. mixed ch. (1950); *Choral*, unacc. ch. (1950); *Stimmung*, 6 singers (1968); *Am Himmel wandre ich.|||*, 12 Indian songs (1972); *Atmen gibt das Leben.|||*, mixed ch. (1974, rev. as 'choral opera' 1977).


**solo percussion:** *Zyklus* for 1 percussionist (1959).

**chamber music:** Sonatina for vn. and pf. (1951); *Laub und Regen*, cl. and va. (1974); *Harlekin*, cl. (1975); *Der kleine Harlekin*, cl. (1975); *Amour*, 5 pieces, cl. (1976).

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**Stokowski, Leopold** (*b* London, 1882; *d* Nether Wallop, Hants., 1977). Eng.-born cond. and organist, son of Polish father and Irish mother, who became Amer. citizen 1915. Studied Oxford Univ. and RCM. Organist, St James's, Piccadilly, 1900, then St Bartholomew's NY, 1905--8. Returned to London and cond. orch. concerts, but settled in USA shortly afterwards. Cond. Cincinnati S.O. 1909--12, Philadelphia Orch. 1912--38 (last 2 years jointly with Ormandy), Made Philadelphia one of world's finest orchs. and introduced many major works to USA, e.g. Mahler's 8th Sym., Berg's *Wozzeck*, Stravinsky's *Rite of Spring*, Schoenberg's *Gurrelieder*, etc. Also championed new Amer. mus., incl. that of Ives. Cond. f.ps. of 3 Rakmaninov works, Sym. No. 3, Pf. Conc. No. 4, and *Rhapsody on a Theme of Paganini*. Appeared in films and cond. mus. for Disney's *Fantasia*, 1940, in which mus. and cartoons were allied. Founder and cond. All-American Youth Orch. 1939--41; chief guest cond. NBC Orch. 1941--44; founder and cond. NY City S.O. 1944--5; chief guest cond. NY P.O. 1946--50; cond. Houston S.O. 1955--61, Amer. S.O. of NY 1962--72. Returned to Eng. 1972, frequently conducting LSO. Made transcrs. of Bach (for large sym. orch.). Was a master of sound and put his stamp on every orch. he cond. Opinions differed on quality of that stamp, for he took unusual liberties (which included alterations to the composer's scoring) in order to obtain effects he required, but that he was a superb cond. can scarcely be denied. He was active to the day of his death.

**Stoltzer, Thomas** (*b* Schweidnitz, Silesia, c. 1480--5; *d* Ofen, 1526). Ger. composer. Kapellmeister to King of Hungary from 1522. Wrote church mus. and a few secular songs.

**Stolz, Robert** (*b* Graz, 1880; *d* Berlin, 1975). Austrian composer, pianist, and cond. Son of mus. teacher and pianist, and great-nephew of Teresa Stolz. Studied at Vienna Cons. with R. Fuchs and later with Humperdinck. Toured Europe as pianist, playing Mozart at age 7. First comp. pubd. in Berlin, 1891. Succeeded Bodanzky as chief cond., Theater an der Wien, Vienna, 1905--17. Cond. f.p. of Straus's *Der tapfere Soldat* (1909). Wrote over 60 operettas, over 100 film scores, and some 1,500 songs (incl. *Im Prater blüh'n wieder die Bäume*). Lived in Paris 1938--40 and in USA 1940--6, returning to Austria 1946--50. Wrote music for ice revues 1952--71. While in USA, composed scores for Hollywood films, winning 2 'Oscars'. His most successful operettas were *Der Tanz ins Glück* (Waltz into Happiness) 1921 and *Wo die kleinen Veilchen blühen* (Wild Violets) 1932; wrote extra mus. for *Im Weissen Rössl* (White Horse Inn). Active as cond. in his 90s.


Stop (as noun). (1) Row of pipes on org. (registers), all operated by handles or draw-stops placed near the player. Both the pipes and the handles are called stops. *(2) Hpd. mechanism for similar purpose as org. stop, i.e. to vary tone-colour, simulate sounds of other instr., etc.

Stop (as verb). (1) on str. instr., `stopping' means the placing of the fingers on a str., thereby determining length of portion of str. which is to vibrate. Thus double-stopping, triple stopping, means this action on 2, 3 str. at once. (2) In hn.-playing, the insertion of a hand into the bell of the hn. to alter pitch and tone-quality of a note. (3) In orgs.: to block passage of air through one end of pipe(i.e. end-stopped pipe), thereby producing note an octave lower than would otherwise be sounded.


Storace, Stephen (b London, 1762; d London, 1796). Eng. composer, brother of Anna Storace. Child violinist. Studied in Naples from 1776. Joined his sister in It. when she arrived in 1778 and went with her to Vienna, where 2 of his operas, Gli sposi malcontenti (1785) and Gli equivoci (1786, with lib. by da Ponte), were prod. Friend of Mozart. Returned to Eng. 1787. Wrote series of dialogue-operas in which he incorporated popular airs and adapted other composers' mus. Among them were The Haunted Tower (1789), No Song, No Supper (1790), The Siege of Belgrade (1791), The Pirates (1792), The Prize (1793), Cherokee (1794), etc. His last full-scale opera, Dido, Queen of Carthage, was prod. at King's Th. in May 1792. Many of his scores were lost in the Drury Lane fire of 1809, but
The Pirates was reconstructed in 1975 by Richard Vardigans from vocal score and MS. lib. Gli equivoci, based on Shakespeare's Comedy of Errors, was revived in 1975 and showed that Storace's contemporary reputation was deserved.


Stornello (It., plural Stornelli). A traditional type of Tuscan folk-song often improvised by a Stornellatore (masc.) or Stornellatrice (fem.). The stanza has 3 lines each of 11 syllables.

Straccinato (It.). Stretched out, i.e. ritardando.

Stradella, Alessandro (b Montefestino, 1644; d Genoa, 1682). It. composer. Taught singing in Venice and Rome. From 1658 was in service of Queen Christina of Sweden in Rome, composing motets for her. Wrote operas, oratorios, cantatas, all notable for richness of expression and instr. acc. Was murdered. Flotow's opera Alessandro Stradella (Hamburg 1844) is a romanticized and inaccurate account of events leading to his death.

Stradivari (Stradivarius). Family of vn.-makers of Cremona, N. Italy. The greatest of them was Antonio Stradivari (b 1644; d Cremona, 1737), apprenticed as youth to Nicola Amati, continuing connection with Amati's workshop to 1684. Inserted his own label into vn. 1666 (signing himself, as always afterwards, by Maltese cross and initials A. S. enclosed within double circle). After 1684, his work developed experimentally towards perfection of design and balance, leading in 1690 to invention of the `Long Strad'. 1700--20 was Stradivari's 'golden period' during which he prod. a series of magnificent instr., inc. vcs. and vas., and those made in the last 17 years of his life show no decline in craftsmanship. He made his last vn. in 1737 at age 92. It is calculated in the standard work on Stradivari by the Hill brothers (1902, rev. 1909) that he made 1116 instruments after 1666 of which over 600 are still in existence. Many are known by names e.g. La Pucelle, Viotti, Alard, Messie, Rode, etc. He paid vigilant attention to detail and personally designed pegs, fingerboards, tailpieces, inlaid patterns, and bridges; he designed the cases and also made bows. His application of the varnish was unsurpassed, soft in texture and shading from orange to red. The tone of the instrs. varies, of course, but is generally a sop. tone compared with the more cont. Guarneri. Stradivari was assisted by his sons Francesco (b Cremona, 1671; d 1743) and Omobono (b Cremona, 1679; d 1742) and by Carlo Bergonzi. These instruments bore the label `sotto la disciplina d'Antonio Stradivari' but in many cases these were later unscrupulously removed and a label substituted attributing the instr. to Stradivari himself. Hence the controversies over the authenticity of certain 'Strads', highly important in view of the high prices the genuine instr. can fetch.

Strambotto (It.). 'Rustic Song'. It. Renaissance poetical form, often set to mus. on the lines of the Frottola. Poem had 8 lines, rhyming abababcc; and the mus. setting was usually strophic, with only 2 lines set to mus. and repeated for each remaining pair. See also Rispetto.


1925, going into art-dealing business. Wrote operas and other works, and adapted Berlioz's *Béatrice et Bénédict*. Figures in R. Strauss's opera *Intermezzo* as Stroh; he was the cond. for whom Strauss was mistaken by an importunate lady, thereby nearly precipitating Strauss's divorce.

**Strascicando; strascinando; strascinato** (It.). Dragging; dragged (e.g. heavily slurring notes in bowing, singing *portamento*, etc.).


**Strathspey.** Slow dance of Scotland, as the reel is its quick dance. Mus. is in simple quadruple time, with many dotted notes and some use of the Scotch Snap. Appeared in mid-18th cent.


**Straus, Oscar** (*b* Vienna, 1870; *d* Bad Ischl, 1954). Austrian-born composer (Fr. citizen from 1939). Studied in Vienna and with Bruch in Berlin. Cond. of th. orchs. in Ger. 1895--1900, then pianist for Wolzogen's Überbrettl in Berlin, for which he comp. several pieces. Wrote orch. and chamber mus., but best known for operettascomp. between 1904 and 1926. Most successful of these were *Ein Walzertraum* (A Waltz Dream), Vienna 1907; *Der tapfere Soldat*, based on Shaw's *Arms and the Man* (1894), Vienna 1908, NY as *The Chocolate Soldier* 1909; and *Der letzte Walzer* (The Last Waltz), Vienna 1920. Left Berlin 1927, living mainly in Paris and USA until after 1945. His last success was with the music for the film *La Ronde*, 1950.

**Strauss, Eduard I** (*b* Vienna, 1835; *d* Vienna, 1916). Austrian composer and cond., youngest son of Johann Strauss I. Début as cond. 1862, succeeding brother Johann Strauss II at St Petersburg 1865. In 1872 took over conductorship of court balls which Johann had held since 1863. Took Straussorch. to London 1885, disbanded it 1901. Wrote over 300 dances, many of them polkas. In 1907 burned all original MSS. of Strauss family because he believed world no longer deserved to possess them. Thus many waltzes have been preserved only in pf. reductions.

Strauss, Johann II (b Vienna, 1804; d Vienna, 1849). Austrian composer, cond., and violinist, founder of the 'Strauss Waltz Dynasty', and known as Johann Strauss I to distinguish him from his son. Studied vn. and played va. in 1819 in Lanner's qt. With Lanner until 1825, when he began to compose his own waltzes. In 1826 appeared with 14-piece orch. at the 'Swan' in the Rossau suburb of Vienna and captivated public. With larger orch. engaged for 6 years at the 'Sperl', in the Leopoldstadt. Among those who heard him there were Chopin, Wagner, and Hans Christian Andersen. Also appointed Kapellmeister of first Bürger-regiment, responsible for mus. at court fêtes and dances. Toured Ger. and other parts of Europe from 1833. Visited London 1838, giving 72 concerts and playing at festivities in honour of Victoria's coronation. In 1840 introduced the quadrille to replace the galop. Successive tours were triumphal processions for Strauss. Visited Eng. again 1849, and died of scarlet fever shortly after return to Vienna. Comp. 251 works, 152 of which were waltzes, but his fame in this respect was eclipsed by his eldest son and his Radetzky March (1848) is by far the strongest survivor of his life's work.

Strauss, Franz Joseph (b Parkstein, 1822; d Munich, 1905). Ger. hn.-player and composer. Prin. hn., Munich Court opera orch. 1847–89. Taught at Munich Acad. until 1896. Cond. semi-professional orch. 1875–96. Though disliking Wagner's mus., played in several Wagner premières and was consulted by composer on Siegfried's hn.-call. Wrote hn. conc., works for hn. and pf., etc. The composer Richard Strauss was his son by his 2nd wife.

Strauss, Johann I (b Vienna, 1804; d Vienna, 1849). Austrian composer, cond., and violinist, eldest son of Johann Strauss, and deservedly known as 'the Waltz King'. Because his father did not want his sons to choose mus. as career, worked as bank clerk but learned vn. secretly and studied comp. with Drechsler. In 1844 formed own orch. of 24 and appeared as cond. of his own and his father's waltzes. When his father died, amalgamated both orchs. and toured Austria, Poland, and Ger. In 1855 engaged to direct summer concerts in Petropaulovsky Park, St Petersburg, for 10 years. Cond. of Austrian court balls 1863–72. Comp. nearly 400 waltzes which have come to epitomize Viennese gaiety and sentiment. Visited Paris 1867, London 1867, USA 1872. Turned to stage 1871, when first of a series of successful operettas was produced at the Theater an der Wien, the most famous being Die Fledermaus (1874). Of his waltzes, the Blue Danube (1867), Roses from the South (1880), the great Emperor Waltz (1888), and Tales from the Vienna Woods (1868) are beloved wherever mus. is played, as are his polkas and other dances. Was friend and admirer of Wagner, who, like Brahms and other composers incl. Schoenberg, were what we should now call 'fans' of Strauss, recognizing a supreme master of a genre who comp. with style, elegance, taste, and wit. Prin. works:

**Operettas:** Indigo und die vierzig Räuber (1871); Der Karneval in Rom (1873); Die Fledermaus (1874); Cagliostro in Wien (1875); Prinz Methusalem (1877); Blindekuh (1878); Das Spitzentuch der Königin (1880); Der lustige Krieg (1881); Eine Nacht in Venedig (1883); Der Zigeunerbaron (1885); Simplicius (1887); Ritter Pázmán (1892); Fürstin Ninetta (1893); Jubuka (1894); Waldmeister (1895); Die Göttchen der Vernunft (1897).


Strauss, Johann (Maria Eduard) [fy65.3] III (b. Vienna, 1866; d Berlin, 1939). Austrian composer and cond. Son of Eduard Strauss I. Became a civil servant (accountant), but success of his operetta Katze und Maus (1896) caused him to follow family tradition. Conducted imperial court balls in Vienna 1901-05, relinquishing post after criminal conviction for debt. Strauss, Josef (b Vienna, 1827; d Vienna, 1870). Austrian composer, 2nd son of Johann Strauss I. Became architect, but studied mus. secretly and cond. in place of his brother Johann in 1853. Formed own orch. and comp. waltzes, etc., for it, writing 283 pieces. Polkas more often played today than his waltzes, but the latter incl. Dynamiden, Op. 173 (1865), borrowed by R. Strauss for one of waltz-themes in opera Der Rosenkavalier, and Dorfschwalben aus Österreich (Village Swallows), Op. 164.

Strauss, Richard (Georg) (b Munich, 1864; d Garmisch-Partenkirchen, 1949). Ger. composer, cond., and pianist. Son of Franz Strauss, hn.-player in Munich court orch. Had pf. lessons at 4 and began composing at 6. Vn. lessons at 8. Studied theory with F. Meyer 1875, but went to no mus. acad., having normal education, ending at Munich Univ. At 16 wrote first sym. and str. qt., both being perf. in Munich, 1881. In 1882 Serenade for wind perf. in Dresden, leading to commission from Bülow for Meiningen Orch. 2nd Sym. perf. NY 1884. Ass. cond. to Bülow at Meiningen 1885, succeeding him after a month. Left Meiningen 1886, visited It., and became 3rd cond. at Munich Opera. His Aus Italien perf. Munich 1887. Ass. cond. to Levi at Bayreuth 1889. 3rd cond. Weimar Opera 1889. Success of symphonic poem Don Juan est. him as most important young composer in Ger. and natural successor to Wagner, whose widow took great interest in his career. Married sop. Pauline de Ahna 1894 and wrote many songs for her, appearing as her accompanist. First opera Guntram failure at Weimar 1894. Ass. cond., Munich Opera 1894, chief cond. 1896--8. Cond. Berlin P.O. 1894--5. Series of tone-poems---Till Eulenspiegel, Also sprach Zarathustra, Don Quixote, and Ein Heldenleben---between 1895 and 1899 confirmed his stature as master of the orch. 2nd opera Feuersnot success in Dresden and Vienna, 1901 and 1902. Visited Eng. 1903, USA 1904. F.p. of Symphonia Domestica in NY. Operas Salome (1905) and Elektra (1909) caused sensations through their supposedly 'obscene' treatment of biblical and classical subjects. In latter Strauss first collab. with Austrian poet Hugo von Hofmannsthal, who was to be librettist of 5 more of his operas, beginning in 1911 with the 18th-cent. comedy Der Rosenkavalier. This work was a triumph at its Dresden premiere, went straight into the repertory of world's leading opera houses, and has stayed there. Since 1898 Strauss had been cond. of Berlin Royal Opera, living in the capital, but after 1908 lived in villa at Garmisch and was in constant demand as cond. of his own works. Completed his last full-scale orch. work, Eine Alpensinfonie, in 1915. Resigned Berlin post 1918 and became joint dir., Vienna Opera, 1919--24. His opera Die Frau ohne Schatten and ballet Schlagobers produced there 1919 and 1924. Opera Intermezzo, to his own lib. representing incident in his own marriage, prod. Dresden 1924. During comp. of Arabella. Hofmannsthal died, 1929. In 1933 new Nazi régime in Ger. appointed Strauss (without consultation) pres. of Reichsmusikkammer, but removed him in 1935 because of disapproval of his collab. with Jewish librettist Stefan Zweig on opera Die schweigsame Frau, which was banned after 4 perf.s. Thereafter Strauss was tolerated by régime but kept under surveillance because of Jewish daughter-in-law.

Visited London 1936, receiving Gold Medal of Royal Phil. Soc. and conducting at CG. 1-act operas Friedenstag and Daphne prod. 1938. During World War II lived mostly in Vienna
and comp. operas *Die Liebe der Danae* and *Capriccio*. In 1943 reverted to instr. compns., writing 2nd hn. conc., wind sonatinas, ob. conc., and 'poem for 23 strings' *Metamorphosen*, inspired by destruction of Ger. opera houses in bombing raids. Moved to Switzerland 1945--9, not returning to Garmisch until officially cleared of complicity in Nazi régime. Visited London 1947, conducting own works and attending perfns. cond. by Beecham. His last work completed 23 Nov., 1948, was a song *Malven* (Knobel), ded. to Maria Jeritza. Strauss, like his friend and contemporary Mahler, had immense dual reputation as composer and cond.

He was amaster of several mus. forms. No sym. orch. can reasonably exist without having in its repertory his series of magnificent tone-poems, in which brilliance of scoring and vividness of representational detail are matched by satisfying mus. construction. Of his 15 operas at least half are regularly in the repertories of the major opera houses. They provide superb singing roles, particularly for women's vv., of which, through his marriage to a sop., he had a profound understanding. In *Der Rosenkavalier* alone, he wrote parts for 3 sop. in which many a 20th-cent. reputation has been made and which have contributed to making it the most popular opera written in the 20th cent., with the probable exception of *Madama Butterfly*. In *Elektra* he approached the atonal and neuro-psychological world of Schoenberg and Berg, but turned aside to what Stravinsky called the 'time-travelling' of *Der Rosenkavalier* and *Ariadne auf Naxos*, the latter being one of several operas in which Strauss treated subjects from classical mythology, investing them with 20th-cent. traits e.g. *Die ägyptische Helena*, *Daphne*, and *Die Liebe der Danae*. His last opera, a 'conversation piece', *Capriccio*, has also become popular. Strauss's mus. is in the Ger. 19th-cent. tradition deriving from Mendelssohn, Liszt, and especially Wagner. However, his love for Mozart, of whose mus. he was a fine cond., is also reflected in many works, leading to a curious but satisfying blend of 18th-cent. elegance and Wagnerian richness as in *Rosenkavalier*, *Ariadne*, and *Capriccio*, and particularly in the superb instr. works of his last years. His natural gift for counterpoint leads to complex and interweaving textures in all his works, which has led his critics to complain of 'note-spinning' for its own sake (a charge that has some justification), but the former tendency to 'write off' Strauss operas comp. between 1919 and 1940 is gradually being reversed as their virtues become apparent. Though he wrote some concs., his big display pieces are for full orch. and for vv. His unacc. choral works are in a class of their own, and he wrote many first-rate Lieder, some with orch. A song such as *Morgen*, for example, is a perfect blend of melody and expression of the text, while its style epitomizes the highly-developed melodic conversational-recit. which was Strauss's lifelong preoccupation in his operas and which even forms part of the subject-matter of *Capriccio*. His last work, the *Vier letzte Lieder* (4 Last Songs) for sop. and orch. is a remarkable and moving summing-up of his life's work as well as a testament to all that the late-romantic style had meant to the art of mus. Prin. works:

**operas** (with dates of f.p. and cond.'s name): *Guntram*, Op. 25, Weimar, 1894 (Strauss); *Feuersnot*, Op. 50, Dresden, 1901 (Schuch); *Salome*, Op. 54, Dresden, 1905 (Schuch); *Elektra*, Op. 58, Dresden, 1909 (Schuch); *Der Rosenkavalier*, Op. 59, Dresden, 1911 (Schuch); *Ariadne auf Naxos*, Op. 60, Stuttgart, 1912 (Strauss); rev. version, Vienna, 1916 (Schalk); *Die Frau ohne Schatten*, Op. 65, Vienna, 1919 (Schalk); *Intermezzo*, Op. 72, Dresden, 1924 (Busch); *Die ägyptische Helena*, Op. 75, Dresden, 1928 (Busch); *Arabella*, Op. 79, Dresden, 1933 (Krauss); *Die schweigsame Frau*, Op. 80, Dresden, 1935 (Böhm); *Friedenstag*, Op. 81, Munich, 1938 (Krauss); *Daphne*, Op. 82, Dresden, 1938 (Böhm); *Die Liebe der Danae*, Op. 83, dress rehearsal only Salzburg, 1944 (Krauss); Salzburg, 1952 (Krauss); *Capriccio*, Op. 85, Munich, 1942 (Krauss).


**orch.**: *Serenade* in Eb, for 13 wind instr., Op. 7 (1881--2); *Suite* in Bb, for 13 wind instr., Op. 4 (1883--4); Symphonies: No. 1 in D minor (1880, unpubd.), No. 2 in F minor, Op. 12 (1883--4), *Symphonia Domestica*, Op. 53 (1902--3), Eine *Alpensinfonie*, Op. 64 (1911--15);

concertos etc: Hn. Conc. No. 1 in Eb, Op. 11 (1882--3), No. 2 in Eb (1942); Vn. Conc. in D minor, Op. 8 (1881--2); Burleske in D minor, pf. and orch. (1885--6, rev. 1890); Páreterg zur Symphonia Domestica, pf. (left hand) and orch., Op. 73 (1925); Panathenäenzug, pf. (left hand) and orch., Op. 74 (1927); oboe conc. (1945--6); Duett-Concertino, cl., bn., str., and harp (1947).


Stravinsky, Igor (FYodorovich) (b Oranienbaum, 1882; d NY, 1971). Russ.-born composer, cond., pianist, and writer (Fr. citizen 1934, Amer. citizen 1945). Son of prin. bass at Imperial Opera, St Petersburg. Went to St Petersburg Univ. 1901 to study law but increasingly spent time in mus. pursuits. Spent much time at Rimsky-Korsakov's house, becoming his pupil in 1903. Began first sym., 1905, also pf. sonata. When his short orch. pieces Fireworks and Scherzo fantastique were played in St Petersburg in 1909, they were heard by Diaghilev, who had by then formed the famous Ballets Russes in Paris. He invited Stravinsky to compose a ballet on the legend of The Firebird, Lyadov having failed to meet his deadline, for 1910 season. Its success made Stravinsky world-famous, and was followed by Petrushka (1911) and by The Rite of Spring (1913), the f.p. of the latter causing a riot. By then, Stravinsky was regarded as the leader of the mus. avant-garde. With the Russ.
Revolution of 1917, resulting in confiscation of his property, and the financial troubles of the Diaghilev co., Stravinsky thought of forming a small touring th. co. to present inexpensively mounted productions. The result was The Soldier’s Tale (L’Histoire du Soldat), for chamber ens.; it also enabled him to combine 2 of his main interests, Russ. folk-rhythms and Amer. jazz. His ballet Pulcinella, composed for Diaghilev in 1919--20, was a ‘re-composition’ of mus. attrib. to Pergolesi and initiated the ‘neo-classical’ phase in Stravinsky's career. His last overtly Russ. works of this period were the ballet Les Noces and the opera Mavra. Settling in Fr., he wrote a series of works in which the spirit of the 18th cent. is invoked but with unmistakably 20th-cent. harmonic and rhythmic flavouring. The pf. conc., in which he played the solo part, the Capriccio for pf. and orch., the vn. conc., the ballet Apollo Musageties, the Sym. in C major and, most of all the Hogarthian opera The Rake's Progress (1951), are the finest flowers of this facet of Stravinsky's art. On the other hand, the opera-oratorio Oedipus Rex (1926--7), for which Cocteau wrote the text, is 19th cent. and Verdi in its heroic melodies. In 1939 he settled in the USA, moving eventually to Los Angeles where the climate suited one who had contracted tuberculosis in 1936--7. His first major 'American' work was the Symphony in 3 Movements of 1945. Yet another turning-point was the ballet Orpheus (1947), which had led Stravinsky to study of Monteverdi, and a meeting with the young Amer. cond. Robert Craft, who (besides an enthusiasm for Stravinsky) combined interest in the Baroque period with intense sympathy for the 2nd Viennese Sch. of Schoenberg, etc. Stravinsky had lately shown awareness of serialism, particularly as practised by Webern, and, spurred by Craft, his work now began to reflect these new interests, as in the Canticum Sacrum of 1955, the Threni of 1958, the ballet Agon, and Movements for pf. and orch. In 1962 he was invited to return to Russ., a triumphant tour ending in his reception by the then Soviet leader Khruschev at the Kremlin.

In his final years he wrote short, bare works, many of them religious in feeling and form, at the opposite pole from the opulence of his early successes. Heis buried in Venice near to Diaghilev, as he wished. Stravinsky's place as a seminal figure in the orchestra. Strauss, he was a time-traveller, at home in centuries other than his own. Yet when he touched Pergolesi, Gesualdo, and Tchaikovsky, they became Stravinskyan re-creations. Where the prin. features of Strauss's mus. are complex harmonic and contrapuntal textures, the overriding feature of Stravinsky from first to last is rhythm. It is rhythm, in many wonderful forms from the primitive (Les Noces) to the sophisticated (Rite of Spring), which is the mainspring of his work. With the great Diaghilev ballets he took part in a golden age in assoc. with some of the most extraordinary talent sof the century, not only Diaghilev but Nijinsky, Picasso, Bakst, Fokine, and others. Later Cocteau, Auden, and Dylan Thomas came within his orbit. The sense of th. and of the dance is never wholly absent from even his most austere works, such as the Mass of 1949, nor his delight in childlike fun (the Circus Polka, Jeu de cartes, etc.), and his sardonic humour. It seems appropriate that almost his last work was a setting of Lear's The Owl and the Pussycat. His critics once used to write of a 'soulless' mus., bare of expression and emotion. As he recedes from us and his mus. comes into perspective, the wrongheadedness of this judgment provokes either mirth or anger. Prin. works:

**operas:** [fy75,1]The Nightingale (1908--9, 1913--14); Mavra (1921--2); Oedipus Rex (1926--7, also can be perf. as oratorio); The Rake's Progress (1948--51).

**theatre pieces:** Renard, burlesque (1915--16); L’histoire du soldat (The Soldier's Tale) (1918); Perséphone, melodrama for ten., ch., and orch. (1933--4); The Flood, mus. play (1961--2).

**ballets:** The Firebird(Zhar-Piitsa) (1909--10); Petrushka (1910--11); The Rite of Spring (Vesna Svyashchennaya) (1911--13); Les Noces (1914--17, and revisions); Pulcinella (after Pergolesi) (1919--20); Apollo Musageties (after Pergolesi) (1927--8); The Fairy's Kiss (Le baiser de la fée) (after Tchaikovsky) (1928); Jeu de cartes (1936); Circus Polka (1942); Orpheus (1947); Agon (1953, 1956--7).
orch: Symphonies: No. 1 in Eb (1905--7), Sym. in C (1938--40), Symphony in 3 Movements (1942--5); Scherzo Fantastique (1907--8); Fireworks (1908); Suite, The Firebird (first version 1911, 2nd version 1919, 3rd version 1945); Song of the Nightingale, symphonic poem from mus. of the opera (1917), Ragtime, 11 instr. (1918); Suites for small orch., No. 1 (1917--25), No. 2 (1921); Symphonies of Wind Instruments (1920, rev. 1945--7); Suite from Pulcinella, chamber orch. (c.1922, rev. 1947); Divertimento (arr. from The Fairy's Kiss) (1934, rev. 1949); Preludium (orig. for jazz band 1936--7, orch. 1953); Conc. for chamber orch. Dumbarton Oaks (1937--9); [bc] Danses Concertantes (1941--2); 4 Norwegian Moods (1942); Ode (1943); Scherzo à la Russe (1943--4, version for Paul Whiteman Band 1944); Circus Polka (1944, orch. of pf. piece 1942); Conc. in D for str. (1946); Tango, for 19 instr. (1953, orch. of pf. piece 1940); Greetings Prelude (1955); [c]c Monumentum pro Gesualdo di Venosa ad CD annum, 3 Gesualdo madrigals recomposed for instr. (1960); Variations (in memoriam Aldous Huxley) (1963--4).

solo instr. and orch: Conc. for pf. and wind instr. (1923--4); Capriccio, pf. and orch. (1928--9); Vn. Conc. (1931): Ebony Concerto, cl. and chamber orch. (1945); Movements, pf. and orch. (1959--9).

voices and instr: The King of the Stars, cantata, male ch. and orch. (1911--12); Symphony of Psalms, ch. and orch. (1930); Babel, cantata, narrator, male ch., and orch. (1944); Mass, mixed ch. and double wind quintet (1944--8); Cantata, sop., ten., female ch., and chamber ens. (1951--2); Canticum Sacrum ad honorem Sancti Marci Nominis, ten., bar., ch., and orch. (1955); Threni, sop., alto, 2 tens., bass, basso profundo, ch., and orch. (1957--8); A Sermon, A Narrative, and a Prayer, cantata, alto, ten., speaker, ch., and orch. (1960--1); Abraham and Isaac, bar. and chamber orch. (1962--3); Introtitus (T. S. Eliot in memoriam), tens., basses, chamber ens. (1945); Requiem Canticles, alto, bass, ch., and orch. (1965--6).

unacc. voices: Saucers: 4 Russian Peasant Songs, unacc. female vv. (1914--17, rev. for equal vv., 4 hn., 1954); Pater Noster, mixed ch. (1926); Credo, mixed ch. (1932, 1949, 1964); Ave Maria, mixed ch. (1934, 1949); Little Canon, 2 tens. (1947); The Dove Descending, mixed ch. (1962).

chamber music: 3 Pieces, cl. (1919); Concertino for str. qt. (1920), arr. for 12 instr. (1952); Octet for fl., cl., 2 bn., 2 tpt., ten. tb., bass tb. (1922--3, rev. 1952); Duo Concertant, vn. and pf. (1931--2); Suite Italiane (arr. from Pulcinella), vn. or vc. and pf. (1932); Elegy, vn. con sordini (1944); Septet, cl., hn., bn., pf., vn., va., vc. (1952--3); Epitaphium, fl., cl., hp. (1959).

piano: Sonata in F# minor (1903--4); 4 Studies (1908); 3 Easy Pieces, duet (1914--15); 5 Easy Pieces, duet (1916--17); Piano Rag-Music (1919); Sonata (1924); Serenade in A (1925); Conc., 2 solo pf. (1931, 1934--5); Tango (1940, arr. for 19 instr. 1953); Circus Polka (1942, arr. for orch. 1944); Sonata, 2 pf. (1943--4).

songs with piano or other instr: Faun and Shepherdess, song suite, mez. and orch. (1906); Pastorale, sop. and pf. (1907); 2 Melodies, mez. and pf. (1907--8); 2 Verlaine Poems, bar. and pf. (1910, with orch. 1951); 2 Balмонт Poems, high v. and pf. (1911, with chamber orch. 1954); 3 Japanese Lyrics, sop. and pf. (1912--13); Pribaoutki, v. and instr. (1914); Cat's Cradle Songs, alto and 3 cl.s. (1915--16); Berceuse, v. and pf. (1917); 3 Shakespeare Songs, mez., fl., va. (1953); In Memoriam Dylan Thomas, ten., str. qt., 4 tbs. (1954); Elegy for J.F.K.; Obf. F. Kennedy, President of USA; cb, bar., 3 cl.s. (1964); The Owl and the Pussycat, v. and pf. (1966).

arrangements: Chopin: Nocturne in Ab and Valse brillante in Eb, orch. for Les Sylphides (1909); Bach: Vom Himmel hoch, mixed ch. and orch. (1955--6); 2 Preludes and Fugues from the '48', str., woodwind (c.1969); Gesualdo: Tres sacrae cantiones, reconstructed parts (1957 and 1959); Sibelius: Canzonetta, Op. 62a (orig. for str., 1911), arr. for 4 hns., 2 cl.s., harp, db. (1963); Wolf: 2 Sacred Songs from Spanisches Liederbuch, mez. and 9 instr. (1968). Other works: Songs of the Volga Boatmen, orch. (1917); La Marseillaise, for solo vn. (1919); The Star-Spangled Banner, for orch. and optional ch. (1941).

Stravinsky, Svyatoslav (Soulima)(b) Lausanne, 1910). Swiss-born pianist, son of Igor Stravinsky. Studied Paris with I. Philipp and N. Boulanger. Stravinsky wrote the Conc. for 2
solo pf. (1931--5) for Soulima and himself to play and they gave f.p. in Paris, 1935. Settled in USA.


Street Piano. Instr. used by vagrant musicians, being a mechanical type of pf. By turning a handle to operate a barrel-and-pin mechanism, a selection of tunes is available. Sometimes called piano-organ.

Streich (Ger.). Stroke (of bow). Streichquartett, string quartet, Streichstimmen, string-toned stops (org.), etc.


Stretta (It.). Drawn together, tightening (feminine of stretto). Passage at end oft. operatic aria, ens., or act where tempo is quickened for final climax.

Stretto (It.). Drawn together. (1) Quicker tempo. (2) In fugue: when entry of the answer occurs before subject is completed, overlapping with it. This is a way of increasing excitement, as in a 4-part fugue when all 4 vv. enter in stretto.

Strich or Bogenstrich or Anstrich (Ger.). A stroke (with a bow); hence mit breitem Strich, with the breadth of the whole bow, and so forth. So also Strichart, manner of bowing; Aufstrich, up-bow; Niederstrich, down-bow.

Strict Canon. Canon in which intervals of the imitating v. are same as those of v. imitated.

Strict Counterpoint. See Counterpoint.


String(s). The sound-producing agent of certain instr., i.e. thin strands of wire or gut vibrated on vn., va., vc., db., etc. by bow, on pf. byhammers, and on hpd., harp, guitar, etc. by plucking. But strings, meaning str. instr., is taken as referring in an orch. to the vns., vas., vcs., and dbs. A string orchestra comprises these only. A string quartet is 2 vn., va., vc.; string trio, vn., va., vc.

Stringendo (It.). Squeezing. Direction that intensity of the mus. is to be increased, by quickening the tempo (as when approaching a climax). String Quartet. Group of 4 players (almost always 2 vn., va., vc.) or comp. written for them to play. Like the sym. in orch. mus., the str. qt. in chamber mus. has become the highest medium for a composer's thought.
Form first developed at beginning of 18th cent. with A. Scarlatti, Tartini, etc., but achieved its flowering with Haydn, Mozart, Beethoven, and Schubert. Since then most composers have written str. qts., and the 19th and 20th cent. produced many superb qts. of performers, e.g. the Joachim, Brodsky, Bohemian, Léner, Griller, Amadeus, Gabrieli, Vermeer, etc.

String Quintet. Group of performers (2 vn., 2 va., vc.; or 2 vn., va., 2 vc.; or 2 vn., va., vc., db.) or workwritten for them. Great examples are those by Mozart and Schubert.

String-toned stops. Org. stops whose tone quality resembles that of str. instr., e.g. Gamba.

String Trio. Group of 3 players (usually 2 vn. and vc., or vn., va., vc.) or comp. written for them to perf. Trios for 2 vn. and vc. were derived from baroque trio sonata. Haydnseems to have been the first to write for vn., va., and vc. and was emulated by Boccherini. Mozart's Divertimento (K563) is a notable example and there are others by Beethoven. An unusual combination of instr. is Dvořák's Terzetto for 2 vn. and va. (1887). In the 20th cent. trios for vn., va., and vc. have been written by Webern (1927), Schoenberg (1945), Dohnányi, Hindemith, Roussel, Moeran, and L. Berkeley. In 1938 Vaughan Williams wrote a double str. trio (2 vn., 2 va., 2 vc.), revised it in 1942, and rewrote it 1946--8 as Partita for str.

Strisciando (It.). Trailing. Smooth, correct It. term for what is usually called glissando.

Strohfiedel (Ger.). Xylophone. (Stroh = straw, on ropes of which the wooden blocks of the instr. formerly rested).

Stromento (It., old form of strumento). Instrument, Stromento a corde, str. instr.; stromenti d'arco, bowed instr.; stromenti di legno, woodwind instr.; stromenti d'ottone, brass instr.; stromenti a percossa, perc. instr.; stromenti a fiato, wind instr.; stromenti da tasto, kbd. instr. Also, recitativo stromentato, acc. recit.

Strophic (from Gk. strophe). Term applied to song in which the same mus. is repeated, perhaps with very minor change, for each successive stanza of setting of a poem, in manner of folk-song. The opposite, where the mus. progresses, is called 'through-composed' (Ger. Durchkomponiert). In general, the strophic song is simple and lyrical, the through-composed more dramatic or complex.

Stuart, Leslie (really Thomas Barrett) (b Southport, 1864; d Richmond, Surrey, 1928). Eng. composer and organist. Organist, Salford Cath., and Church of the Holy Name, Manchester. Went to London 1895 where he became composer of such popular songs as Soldiers of the Queen (1895), Little Dolly Daydream (1897), Lily of Laguna (1898), and operettas Florodora (1899), The Belles of Mayfair (1906), etc.

Stück (Ger.). Piece, as in Konzertstück, concert piece.


Study. See Étude.

Sturm und Drang (Ger., 'Storm and stress'). Term applied to period, roughly 1760--80, in Ger. literature and mus. when emotionalism was at height. Specially applied to works comp. by Joseph Haydn at that time, particularly syms. (roughly nos. 40--59), and str. qts. These works are marked by new and audacious formal and harmonic features. Also used to describe much kbd. mus. by C. P. E. Bach.


Style Galant (Fr.). Galanter Stil (Ger.). See Galant.

Su (It., other forms incl. sul, sull', sulla, sulle, etc.). (1) On, near. Sul G (in vn. playing), on the G str. (2) Up, e.g. arcata in su, up-bowed.

Sub-bourdon. Org. pedal end-plugged stop of 16' length and 32' pitch.

Subdominant. 4th degree of major or minor scale, e.g. Fin key of C. So called because it is the same distance below the tonic as the dominant is above it (not because it is the note below the dominant or less important).

Subito (It.). Suddenly. Quickly, immediately, as in volti subito (abbreviated to V.S.), turn over at once; attacco subito, go on without a break. Sometimes subitamente is used.

Subject. (1) Term in mus. analysis meaning a motif, phrase, or melody which forms a basic element in the construction of a comp. Thus, in sonata-form, one has the first and 2nd subjects, sometimes more. These are introduced in the exposition, then developed and recapitulated. (2) In fugue, the melodic theme which is stated at the beginning, reappearing at various places and pitches during the comp. The answer is the imitation of the subject.

Submediant. 6th degree of major or minor scale, e.g. A in key of C major, Ab in key of C minor, lies midway between tonic and subdominant in the same way as the mediants is midway between tonic and dominant.


Suisse Romande, Orchestre de la. See Orchestre de la Suisse Romande.

Suite (Fr., Eng.; Old Fr. Ordre; Old Eng. Lesson; Old Ger. Partita or Partia; Old It. sonata da camera). A following. Orig. a piece of instr. mus. in several movements, usually in dance-style. During 17th and 18th cents. was one of most important forms of instr. mus. During Baroque period, typical Suite would have framework of Allemande, Courante, Sarabande, and Gigue, with frequent interpolations of Minuet, Gavotte, Passépied, Bourrée, Musette, and Rigaudon. The various movements were usually based on one key, though modulations occurred within individual movements. Nearly all movements were in simple binary form. Fr. kbd. suites sometimes contained up to 18 movements, but these were not necessarily all intended to be perf. at once: the composer left it to the player to make a selection. In importance the suite was superseded by the sonata and the sym., and the title was given to works of a lighter type, e.g. Grieg's Holberg and Elgar's Wand of Youth Suites, and assemblages of movements from opera or ballet scores, e.g. Ravel's Daphnis et Chloë suites. 20th-cent. neo-classic composers revived the term (Stravinsky for example).

Suite Bergamasque (Bergomask suite). Pf. suite by Debussy containing 4 movements, Prélude, Menuet, Clair de Lune, and Passépied. Comp. 1890, rev. 1905. Orch. version of Nos. 1, 2, and 4 by G. Cloez, No. 3 by Caplet.

Suite on Verses of Michelangelo (Shostakovich). See MichelangeloBuonarroti, Suite on Verses of.


Suk, Josef (b K;Akrec^;ovice, 1874; d Benes^;ov, 1935). Cz. composer and violinist. Studied Prague Cons. 1885--92 (comp. with Stecker and Dvo;Akrák, chamber mus. with Wihan). 2nd vn. in Bohemian Str. Qt. 1892--1933. Married Dvo;Akrák's daughter (d 1905). Prof. of comp., Prague Cons. 1922--35. Early works influenced by Dvo;Akrák, but later developed a more complex harmonic and polyphonic style, sometimes near to atonality. Works incl.:
orch: Serenade in Eb, for str. (1892); Sym. in E (1899); Pohádka, suite (1899--1900); Fantastic Scherzo (1903); Praga (Prague), symphonic poem (1904); Sym., Astræa (1905--6); Pohádka létá (A Summer's Tale) (1907--9); Zrání (Harvest Time), symphonic poem (1912--17); War Triptych, Op. 35, No. 1 Svätý Václave (Oh, St Wenceslas), Meditation on an old Bohemian Chorale (1914), No. 2 Legend of the Dead Victors (1919), No. 3 Sokol ceremonial march, V nový : Akzivot (Towards a New Life, 1919--20); Fantasia in G minor, vn. and orch. (1902).

choral: 10 Songs for women's ch. (1899); 4 Songs for malech. (1900).

voice(s) and piano/orch: Chant d'Amour, v. and pf. (1892); O matince (About Mother), 5 songs for v. and pf. (1907); ; Akzivotem a snem (Life and Dreams), v. and pf. (1909); Epilogue, sop., bar., bass, ch., and orch. (1920--9).

chamber music: 2 str. qts. (1896, 1911); pf. qt., pf. quintet, pf. trio; 4 Pieces for vn. and pf.; Ballad, vn. and pf.; Meditation on old Bohemian Chorale Op. 35a (1914), arr. for str. qt. from orch. work.


Sul, sull’, sulla, sui, sugli, sulle (It.). See Su.


Sul G (Sul IV) (It.). Term used in vn. mus. meaning on the G (4th) str.


Sullivan, (Sir) Arthur (Seymour) (b Lambeth, 1842; d Westminster, 1900). Eng. composer, cond., and organist. Son of Irish bandmaster at Sandhurst. Chorister, Chapel Royal, 1854. First comp., an anthem, pubd. 1855. First holder of Mendelssohn Scholarship, RAM, 1856, becoming pupil of Goss and Sterndale Bennett. Went to Leipzig Cons. where his teachers incl. Rietz, David, and Moscheles. Returned to Eng. 1861 and became organist, St Michael, Chester Sq. In 1862 his mus. for Shakespeare's The Tempest was played under Manns at Crystal Palace and made Sullivan's name. Ballet L'Ile enchantée prod. CG 1864 and cantata Kentlworth Birmingham Fest. later same year. To 1864 also belongs comp. of Irish Symphony. Prof. of comp. RAM 1866, in which year he wrote vc. conc. for Piaatti. Went with Grove to Vienna in 1867 to recover Schubert's Rosamunde mus. and to examine MS. of 'Great' C major Sym. In 1866 wrote light opera Cox and Box, first of works in genre which was to ensure Sullivan's lasting fame. For a time, however, Sullivan persisted with oratorio (The Prodigal Son, Worcester 1869) and incidental mus. to Shakespeare. However in 1871 met playwright William Schwenck Gilbert (1836--1911) and collaborated in unsuccessful light opera Thespis, following it in 1872 with tune for hymn 'Onward, Christian Soldiers'. Festival Te Deum followed, then another Birmingham oratorio, The Light of the World (1873). By now much in demand as cond. and administrator, and was also friend of royalty. In 1875 another collaboration with Gilbert, engineered by Richard D'Oyly Carte, resulted in successful curtain-raiser Trial by Jury. This led to D'Oyly Carte's leasing of Opéra-Comique Th. especially to produce operas by Gilbert and Sullivan. The Sorcerer (1877) justified the risk, running for 175 nights, but this was eclipsed by the 700-night run of H.M.S. Pinafore (1878). Despite copyright pirates, these works were in demand throughout the Western
world, particularly in USA. *The Pirates of Penzance* (1879) continued run of success, followed by *Patience* (1881). During run of *Patience*, D'Oyly Carte opened his new th., the Savoy, and the operas became known as the Savoy operas and the cast 'Savoyards'. Sullivan was knighted 1883. It is a tragic irony that Sullivan and some of his friends felt that the success of the operettas was beneath the dignity of the dir. of the Nat. Training Sch. for Mus., 1876–81; they were happier with *The Martyr of Antioch* (Leeds 1880) and *The Golden Legend* (1886) than with *Iolanthe* (1882), *Princess Ida* (1883), and *The Mikado* (1885). These were followed by further 'hits': *Ruddigore* (1886), *The Yeomen of the Guard* (1888), and *The Gondoliers* (1889). During run of the last-named, the 2 partners quarrelled (supposedly over a new carpet at the Savoy Th.). *Haddon Hall* (1892) was comp. to a lib. by S. Grundy. Reconciliation with Gilbert led to *Utopia Limited* (1893) and *The Grand Duke* (1896). During quarrel, Sullivan's only 'grand opera', *Ivanhoe*, to a lib. by Julian Sturgis, was prod. in 1891 at new Eng. Opera House built by D'Oyly Carte. Had 160 perf.s., but costly venture failed and th. became a mus.-hall. By then, Sullivan's health was beginning to rebel against the strain he put on it. He was cond. of the Phil. Soc. 1885–7, frequently cond. at the Hallé Concerts in Manchester, was cond. of the Leeds Fest. from 1883, and continued to write th. mus., anthems, etc. In his last years his path crossed that of the rising Elgar. He died on St Cecilia's Day 1900 at comparatively early age of 58. Sullivan's 'serious' work, by which he set such store, survives in the occasional ch. from *The Golden Legend* and the infrequent revivals of his sym. and incidental mus. and of *Ivanhoe*. These show talent, not quite as much, it could be argued, as in his hymn-tunes and in his popular ballads, such as *My dearest heart* and *The Lost Chord* (written in 1877 on the death of his brother and given a further lease of fame by the Amer. comedian Jimmy 'Schnozzle' Durante in his song 'The guy who found the Lost Chord'). But in the Savoy operettas there is genius. In them Sullivan's melodic felicity, light-fingered orchestration, and truly astonishing gift for pastiche and parody (Handel, Verdi, Donizetti, Wagner---all are paid the compliment of witty imitation) found their proper outlet and gave England a unique type of mus. entertainment and cult. Sometimes parody seems to have taken over completely and one longs to call out 'Will the real Sullivan stand up?' At other times, Gilbert's cruelties and facetiousness become oppressive; also the stylized, unchanging ritual of the D'Oyly Carte prods. became wearisome except to devotees, of whom there are millions, seemingly versed in every phrase of both mus. and lib. With such a following, Sullivan's fame seems secure for as long as one dares to foretell. Prin. works:

**opera:** *Ivanhoe* (1890).

**operettas** (Where no librettist is given, Gilbert is implied): *Cox and Box* (Burnand, 1866); *Contrabandista* (Burnand, 1867); *Thespis* (1871, lost); *Trial by Jury* (1875); *The Zoo* (Stevenson, 1875); *The Sorcerer* (1877); *H.M.S. Pinafore* (1878); *The Pirates of Penzance* (1879); *Patience* (1880–1); *Iolanthe* (1882); *Princess Ida* (1883); *The Mikado* (1884–5); *Ruddigore* (1886); *The Yeomen of the Guard* (1888); *The Gondoliers* (1889); *Haddon Hall* (Grundy, 1892); *Utopia Limited* (1893); *The Chieftain* (Burnand, 1894); *The Grand Duke* (1895–6); *The Beauty Stone* (Pinero and Comyns Carr, 1898); *The Rose of Persia* (Hood, 1899); *The Emerald Isle* (Hood, 1900, mus. completed by German).

**incidental music:** Shakespeare: *The Tempest* (1862); *The Merchant of Venice* (1871); *The Merry Wives of Windsor* (1874); *King Henry VIII* (1877); *Macbeth* (1888); *The Foresters* (Tennyson, 1892); *King Arthur* (ComynsCarr, 1894).

**orch:** Sym. in E (Irish) (1864–6); Ov., *In Memoriam* (1866); *Overture Di Ballo* (1870); *Imperial March* (1893); Vc. Conc. (1866).

**choral:** Oratorios: *The Prodigal Son* (1869); *The Light of the World* (1873, rev. 1890); *The Martyr of Antioch* (1880, rev. as opera 1898); Cantatas: *Kenilworth* (1864); *On Shore and Sea* (1871); *The Golden Legend* (1886). Also songs, chamber mus., ballads, hymns, anthems, organ pieces.
Sul Ponticello (It.). On the bridge. Instruction to the player of the vn., va., vc., and db. that he is to take the bow as near as possible to the bridge to produce a rather metallic but mysterious sound-effect.

Sul Tasto (It.). On the touch. Direction to player of vn., etc., to take the bow over the fingerboard, giving a rich, mellow sound. Sulla tastiera (on the fingerboard) means the same.

Summer is Icumen In (Old Eng.). Summer is coming in. Eng. comp., dating supposedly from c.1240, sometimes known as the Reading Rota because the MS. originated at Reading Abbey. The conjectural author was a monk of Reading John of Fornsete. An infinite canon at the unison for 4 ten. vv., with 2 basses repeating a ground bass or pes, also in canon at the unison. Can claim to be the earliest extant canon, 6-part comp., example of ground bass, and mus. setting of both sacred (Latin) and secular words.

Summer Night on the River. Title of 2nd of 2 Mood Pictures for small orch. by Delius, comp. 1911 and f.p. in Leipzig 1913, London 1914. First piece is On hearing the first cuckoo in Spring (1912). Not to be confused with Delius's 2 chs. To be sung of a summer night on the water, 1917.


Summation Tone. Acoustical phenomenon whereby, when 2 loud notes are sounded, another note, higher than orig. 2, may also be heard, corresponding to sum of their vibrations.


Sunderland (née Sykes), Susan (b Brighouse, 1819; d Brighouse, 1905). Eng. sop. Sang in Halifax Choral Society. Début as soloist, Bradford 1838. Studied in London and then returned north to become known as 'Yorkshire's Queen of Song', remaining for 25 years leading singer of extracts from oratorio and of popular songs. Expressive voice of great power. London début 1849 in Messiah, continuing as soloist in oratorios there until 1856. Sang at opening of Leeds Town Hall and first Leeds Fest. Retired 1864. Had she been fully trained her career might have been of int. celebrity. Remembered still through 'Mrs Sunderland' competitive fest. held in her memory.

Suo (It.). Its own, e.g. Suo loco, indicating a return to 'its own place' after transposition of vocal or instr. part up or down an octave, etc.

Suolahti, Heikki (b Helsinki, 1920; d Helsinki, 1936). Finn. composer. Studied Helsinki Cons. Youthof great promise. Wrote Sinfonia piccola (1935), vn. conc., Agnus Dei, and left large works unfinished.

Supertonic. 2nd degree of the scale, lying whole tone above tonic, e.g. note D in key of C (major or minor) lying immediately above tonic (1st degree).


Suppé, Franz von (b Split (Spalato), 1819; d Vienna, 1895). Austrian composer, born in Dalmatia, of Belg.descent. Name is Ger. form of Francesco Ezechiele Ermenegildo, Cavaliere Suppé-Demelli. Studied Padua Univ., later at Vienna Cons. with Sechter and Seyfried. Relative of Donizetti, who helped him. Became cond. at Josephstadt Th., Vienna, 1841, later in Pressburg and Baden, c.1862 at Theater an der Wien, and 1865--95, at Leopoldstadt Th., Vienna. Comp. serious works, incl. Requiem (1855), but fame rests on series of tuneful operettas (about 30 in number). These incl. Pique Dame (Die Kartenschlägerin) (1862); Die schöne Galatea (The Beautiful Galathea) (1865), Leichte Cavallerie (Light Cavalry) (1866), Banditenstreiche (The Jolly Robbers) (1867), and Boccaccio (1879). The famous Poet and Peasant ov. (1846) is part of the incidental mus. to Elmar's playDichter und Bauer. Supprimez (Fr.). Suppress. In Fr. org. mus. it means 'put out of use' the stop in question.


Sur la touche (Fr.). On the fingerboard. Direction in str. playing to bow over the fingerboard.

Sur le chevalet (Fr.). On the bridge. Direction in str. playing to bow on or near the bridge, same as Sul ponticello.

Surprise Symphony. Nickname of Haydn's Sym. in G major, No. 94 (Hob. I: 94)., comp. London 1791, so called because of sudden forte drumbeat in slow movement. In Ger., sym. is known as mit dem Paukenschlag (With the drumstroke).


Susanna's Secret (Wolf-Ferrari). See Segreto di Susanna, II.

Susato, Tylman (b ?Cologne, c.1500; d ?Antwerp, c.1561). Ger. mus. publisher and composer. Town musician in Antwerp 1529--49, where in 1543 he est. a printing firm. Pubd. over 50 vols. of church mus. and chansons. His songs and instr. dances are attractive.
Suspended Cadence. Delay before final cadence of a comp. so that performer in conc. (or, formerly, aria) may insert cadenza.

Suspension. Opposite of anticipation: a note in a chord is held over (sounded slightly late) as a momentary discordant part of the combination which follows; it is then resolved by falling a degree to a note which forms a real part of the 2nd chord. When 2 notes are held over it is called a double suspension. In many 20th-cent. works suspensions are often left unresolved.


Süssmayr, Franz Xaver (b Schwanenstadt, 1766; d Vienna, 1803). Austrian composer. Studied Vienna with Salieri and Mozart. Cond. at Nat. Th., Vienna, 1792, 2nd cond., court th. 1794. Wrote several operas, oratorios, masses, etc. Assisted in completion of Mozart's Requiem (K.626).

Sustaining Pedal. Pf. pedal, often erroneously called `loud pedal', operated by right foot to prolong sound by holding off the dampers. Beethoven, as a player, was said to make telling use of this pedal, which is much exploited by Romantic composers.

Susurando, susurrante (It.). Whispering.

Sutermeister, Heinrich (b Feuerthalen, 1910). Swiss composer. Studied Basle and Munich Acad. 1934--5. Worked as répétiteur at Berne Stadttheater. Influenced by Verdi's last works and by Orff, determined to write melodic 20th-cent. mus. Works incl.:

operas: Romeo und Julia (after Shakespeare; 1939); Die Zauberinsel (The Magic Island, after Shakespeare's Tempest; 1942); Niobe (1946); Raskolnikoff (after Dostoyevsky; 1945--7); Der rote Stiebel (The Red Shoe; 1951); Titus Feuerfuchs (1957--8); Die schwarze Spinne (The Black Spider; 1948--9); Seraphine (after Rabelais; 1959); Madame Bovary (after Flaubert; 1966--7); Das Gespenst von Canterville (The Canterville Ghost (after Wilde), 1966).

orch: Suite, Romeo und Julia (1940); Die Alpen (1948); Divertimento No. 1 for str. (1936), No. 2 for orch. (1959--60); Serenade (1970); 3 pf. concs. (1944, 1954, 1961--2); vc. conc. (1954--5).

choral: 8 Cantatas (1938--66); Requiem, sop., bar., ch., and orch. (1952); Te Deum (1975). Also songs with pf./orch., pf. pieces, etc.


Sutherland, (Dame) Joan (b Sydney, N.S.W., 1926). Australian sop. Studied Sydney and RCM. Début Sydney 1947 in Purcell's Dido and Aeneas. CG 1952, joining co. Created role of Jenifer in Tippett's The Midsummer Marriage 1955 and was New Prioress in f.p. in England of Poulenc's Carmelites. Sang Gilda and under guidance of Richard Bonynge developed dramatic coloratura possibilities of her v., scoring enormous success as Lucia in Donizetti's opera, CG 1959. Thereafter sang many bel canto roles in works specially revived


Svegliando; svegliato (It.). Awakening; awakened, i.e. brisk, alert.


organ: Paraphrase on a theme of Tallis (1971); Riff-Raff (1983).

Sweelinck, Jan Pieterszoon (b Deventer or Amsterdam, 1562; d Amsterdam, 1621). Dutch composer, organist, harpsichordist, and teacher. Succeeded father as organist of Old Church, Amsterdam, c. 1580, remaining in post until death. First composer to give independent part to the pedal and to write fully worked-out fugues, thus pioneering and establishing form to be used by Bach. Taught most of great N. Ger. school of organists and was of immense influence. Wrote over 250 vocal works and 70 for keyboard. Set the entire psalter. Keyboard works show Eng. and It. influences.

Swell. Mechanical device on org. and certain other kbd. instr., e.g. hpd., for increasing (and lessening) the vol. of sound.

Swell Organ (Swell). Section of organ in which the pipes are enclosed in a Swell Box. Player can increase or diminish vol. of sound by means of Swell Pedal which opens and closes a Venetian shutter. Manual controlling this is placed above Great Org. and is known as Swell Manual. On some modern orgs. `swell' effect may be obtained also on Choir and Solo manuals.

Swieten, Gottfried, Baron van (b Leiden, 1733; d Vienna, 1803). Dutch-born Austrian patron of mus. Went to Vienna 1745 when his father became empress's physician. Held diplomatic posts in Brussels, Paris, and London, and was ambassador to Berlin 1770--7. Prefect of Imperial Lib., Vienna, 1778--80. Wrote light operas, but remembered for commissioning works from C. P. E. Bach, Haydn, and Mozart. Introduced Mozart to mus. of
Bach and Handel 1782--3. Mozart made his arrs. of Handel oratorios and other vocal works for private concerts van Swieten founded. Wrote or adapted texts of Haydn's Seven Last Words (ch. version 1796), The Creation (1798), and The Seasons (1801). Helped the young Beethoven, who dedicated his 1st Sym. to him.

**Swing.** See Jazz.


**Sympathetic Strings.** Those str. on a bowed, plucked, or hammered instr. which vibrate (and thereby sound a note) in sympathetic resonance with the note sounded near them by some other agent. Certain instr., e.g. viola d'amore, were strung with sympathetic str., tuned to certain pitches, which vibrated because of proximity to bowed str. above them and thus enriched the tone.

**Symphonia.** (1) Gr. word taken into Lat. and sometimes used by composers instead of 'symphony'. Thus R. Strauss's Symphonia Domestica is correct title given by composer, not Sinfonia Domestica (It.). (2) Name given inmedieval period to hurdy-gurdy, first str. instr. to which kbd. principle was applied. Perhaps so called because it was used in polyphonic mus., a master of polyphony being then sometimes called a symphoneta (Gr.).


Symphonic Metamorphosis of Themes by Carl Maria von Weber. Orch. work by Hinde-mith, comp. 1940--3, f.p. NY 1944. Originated insketches (1940) for ballet for Massine on Weber themes, using Turandot ov. The Weber themes used are: 1st movt. (Allegro), No. 4 (All'Onegarese) of Eight Pieces for pf. duet, 1818--19; 2nd movt. (Turandot Scherzo), theme from ov.to incid. mus. for Schiller's trans. of Gozzi's Turandot, Prinzessin von China, 1809; 3rd movt. (Andantino), No. 2 of 6 Petites Pièces faciles, pf. duet, 1801; 4th movt. (March), No. 7 of Eight Pieces for pf. duet, 1818--19. Symphonic Poem (Ger. Sinfonische Dichtung). Descriptive term first applied by Liszt to his 13 one-movement orch. works which, while on a symphonic scale, were not `pure' syms. because they dealt with descriptive subjects taken from classical mythology, Romantic literature, recent history, or imaginative fantasy e.g. Prometheus, Mazeppa, Les Préludes, etc. In other words, they were `programmatic'. Other composers followed his line, e.g. Smetana (Wallenstein's Camp, etc.), Tchaikovsky (Francesca da Rimini, etc.), Saint-Saëns (Le Rouet d'Omphale, etc.), Franck (Le chasseur maudit, etc.), and many others. Richard Strauss, who carried pictorialism a stage further, preferred the term Tondichtung for his works in this form (Don Juan, etc.). This is usually translated as `tone-poem', but it has been well suggested that `sound-poem' comes nearer to the intention. Most late 19th- and early 20th-cent. composers wrote symphonic poems though they did not always so describe them, e.g. Delius's In a Summer Garden. Elgar used designation `concert-ov.' for what are in effect 3 symphonic poems, Froissart, Cockaigne, and In the South, and he called Falstaff a symphonic study. Later 20th-cent. composers have shown less interest in the form, but it still survives in such works as Birtwistle's The Triumph of Time (1972).

Symphonic Study. Term used by various composers in different ways. Schumann called his 1837 set of pf. variations Études symphoniques; Elgar applied the term to his symphonic poem Falstaff, presumably to show that it was an `in depth' character-study; Rawsthorne described an orch. set of variations as Symphonic Studies.

Symphonie espagnole (Spanish Symphony). Orch. work for vn. and orch. by Lalo, Op. 21, comp. 1874, written for and first played by Sarasate in 1875.

Symphonie Fantastique (Fantastic Symphony). Orch. work, Op. 14, in C major by Berlioz, comp. 1830 when he was 26, and f.p. Paris, 5 Dec. 1830. F.Eng.p. Manchester, cond. Hallé, 9 Jan. 1879. F. complete London p., cond. W. Ganz, April 1881. One of most remarkable Romantic comps. andforerunner of the programme-syms., and symphonic poems of Liszt, Mahler, Strauss, Tchaikovsky, and others. Sub-titled 'Episode in the Life of an artist', it was inspired by Berlioz's then unrequited love for the Irish actress HarrietSmithson, whom he later married. This is symbolized in the mus. by a melody (idée fixe) which acts as a motto-theme recurring in various guises, like a Wagnerian leitmotiv, in each of the 5 movements. A theme in the 1st movement was taken from a song Berlioz wrote when he was 12 and the March to the Scaffold was taken from his unfinished opera Les Francs Juges (1826). Berlioz rev. the Symphonie Fantastique in Rome, 1831--2, and made other re-touchings before publication 1846. Titles of the movements are: 1. Rêveries, passions (Dreams, Passions). 2. Un bal (A ball). 3. Scène aux champs (Scene in the fields). 4. Marche au supplice (March to the Scaffold). 5. Songe d'une nuit du Sabbat (Witches' Sabbath). Arr. for pf. by Liszt, 1833. See also Lélia.

The crisis of the sym. in the early years of Haydn, upon, namely that the word `symphony' should not imply rigidity of form or material. Some of Haydn's syms. have form a `transition passage' of their own between a stage further by Mahler, whose unusual in places) as an antidote to the growing craze for Lisztian symphonic poems and the virtues of classical design (though they are deeply romantic in essence and also formally romantic feeling and some pictorialism, as in the former's Symphony (1802--1804), a Sonata for orch., the first movement and others being in sonata-form. It is reserved by composers for their most weighty and profound orch. thoughts, but of course there are many light-hearted, witty, and entertaining syms. The movements of the Classical and early Romantic sym.were usually an opening allegro, followed by a slow movement, then a minuet or scherzo, finally another allegro or rondo. Frequently the slow movement is placed 3rd, sometimes last. Early composers of the 18th-cent. 4-movement sym. were Sammartini, Wagenseil, Gossec, J. C. and C. P. E. Bach, Boyce, and especially the composers of the Mannheim School, Stamitz, Cannabich, Richter, and others, who made innovations in dynamics, expanded the development of themes, and broadened the harmonic idiom. The average 18th-cent. sym. orch. comprised str., double woodwind (cls. later), hns., and a continuo instr., usually hpd. The sym. was brought to a new peak by Joseph Haydn, who wrote 107, and was the first composer to demonstrate what later composers also seized upon, namely that the word 'symphony' should not imply rigidity of form or material. Some of Haydn's syms. have 6 movements; some utilize mus. he wrote for plays; some themes are based on folk-songs; most have slow introductions; many movements are monothematic; rondos, variations, and minuets are used; wit and humour are deployed; rarekeys are explored; deep emotions are aroused. Haydn's example was followed and improved upon by Mozart, especially in his 3 last syms. of 1788, and these in turn led to even further marvels from Haydn in his last 12 syms. written for his 2 visits to Eng. Taking over from Haydn and Mozart, Beethoven raised the sym. to a new plane of emotional expression, his 3rd Symphony (Eroica, 1803--4) ending the 18th cent. at a stroke and striding forward into an age when democracy, revolution, and ethics were to become influential factors in art, while at the same time effecting a mus. revolution by its enlarged dimensions, boldness of harmony, subtlety of key relationships, and general scope. In the Pastoral Symphony, No. 6 (1807-8), Beethoven reconciled perfectly the claims of 'absolute' and 'descriptive' mus., and in the 9th (1817--23) he introduced human vv. into the finale in a setting of Schiller's Ode to Joy. The floodgates were now open. Schubert's syms. bridged the way to the Romantic period. The syms. of Mendelssohn and Schumann combine classical outlines with romantic feeling and some pictorialism, as in the former's Scotch and Italian syms. and the latter's Spring and Rhenish. Brahms's 4 syms. eschew pictorial associations and uphold the virtues of classical design (though they are deeply romantic in essence and also formally unusual in places) as an antidote to the growing craze for Lisztian symphonic poems and the operas of Wagner (who wrote only one early sym. but was contemplating others when he died). Berlioz's Symphonie Fantastique (1830) is one of the most remarkable works in the genre, frankly programmatic, brilliantly orchestrated, and opening up horizons which were not further explored until the picturesque late-19th-cent. syms. of Tchaikovsky. Yet the epitome of the Romantic sym., imbued still with classical principles while on a huge architectural scale, is to be found in the 9 syms. of Bruckner. Berlioz's pioneering was taken a stage further by Mahler, whose 10 syms. not only bridge the 19th and 20th cents. but also form a 'transition passage' of their own between 19th-cent. mus. idioms and the new 20th-cent. preoccupation with the dissolution of tonality. The crisis of the sym. in the early years


of the 20th cent. is exemplified by the contrasting approaches of Sibelius and Mahler. The former expressed his faith in compression, concentration, and `absolute' mus. whereas Mahler said that 'the symphony must embrace everything'. In Sibelius, especially in the 4th and 7th syms., symphonic thought and processes are elliptical and pared to essentials. In Mahler, vvs. are used in 4 of the syms., philosophical and religious theories are at the root of their inspiration, and wildly juxtaposed thematic material is brought into cohesive unity by sheer force of conviction, the instrumentation being exotic and multiple. The two attitudes, regarded as mutually exclusive, are in fact not incompatible and a compromise has governed the development of the 20th-cent. sym., often within the works of the samecomposer, e.g., compare the severe 'classicism' of Vaughan Williams's 4th Sym. with the programmatic 7th, Sinfonia Antartica; compare Shostakovich's 5th Sym. with his 13th and 14th. From timeto time throughout the 20th cent. composers and pundits have pronounced the sym. dead but it shows an encouraging refusal to lie down. Nielsen (6), Vaughan Williams (9), Bax (7), Shostakovich (15), Ives (4), W. Schuman (9), Rubbra (11), and many others show that these symmetric has not lost either its attraction or challenge for composers. Argument frequently occurs over whether certain works designated 'symphony' really merit the description, e.g. Stravinsky's Symphony in 3 Movements (1945), Messiaen's Turangalîla (1946--8), etc. An answer to this is that no mus. form can be regarded as immutable. The 18th-cent. composer (with the likely exception of Haydn) would scarcely recognize some 20th-cent. syms. in form, but there is more to a sym. than its title. It implies an attitude of mind, a certain mental approach by the composer, and in this respect the 4 syms. of Tippett and the three large-scale syms. by Maxwell Davies, as well as many others comp. since 1960, suggest that, for some considerable time to come, reports of the demise of the sym. will prove to have been exaggerated. (4)In the USA 'symphony' also means 'symphony orchestra'. (5) Sym. concert means, pedantically, a concert at which a sym. is played, but it is generally used to mean a concert by a sym. orch., whatever it is playing.

Symphony in 3 Movements. Orch. work by Stravinsky comp. 1942--5 and f.p. NY P.O. cond. Stravinsky 1946. F.Eng.p. 1946, cond. Ansermet (broadcast). Work's genesis is of special interest; first movement began, in 1942, as pf. conc. or conc.for orch. with concertante pf. part, inspired by film on China's 'scorched earth' tactics. 2nd movement was written as acc. for apparition of Virgin Mary in film Song of Bernadette, an abortive project where Stravinsky was concerned. 3rd movement influenced by wartime newsreels.

Symphony of a Thousand. Nickname, not wholly approved by the composer, for Mahler's Sym. No. 8 in Eb major, comp. 1906--7, f.p. Munich 1910 (cond. Mahler), because of the huge forces employed to perf. it. It is, however, not necessary to use 1,000 people, although at the f.p. more than that number were on the platform. F.Eng.p. London 1930 (Wood).


Syncopation. Device used by composers in order to vary position of the stress on notes so as to avoid regular rhythm. Syncopation is achieved by accenting a weak instead of a strong beat, by putting rests on strong beats, by holding on over strong beats, and by introducing a sudden change of time-signature. First used at time of Ars Nova, and exploited to fullest capabilities by jazz musicians, often in improvisation. Stravinsky, Bartók, etc. also employ syncopation with dramatic effect.

Synthesizer. Term for system of elec. apparatus which can be used to control or produce sounds (usually from a kbd.). Used by composers of elec. mus. Its invention, by Robert Moog in 1965, revolutionized elec. comp. by speeding up the process and doing away with drudgery of assembling and splicing small sections of tape. The first synthesizer was built
from voltage-controlled and selected non-voltage-controlled components. It could play itself in mobile sound patterns which might be recurrent or non-repetitive and could also, by use of a device called a `sequencer', memorize long and complex music structures and play them live without recording or tape editing. (It is possible to reproduce instr. mus. on a synthesizer, as was convincingly demonstrated in 1969 by the success of Walter Carlos's commercial recording `Switched-on Bach'.) Its numerous functions are controlled by punched paper tape. A means of producing mobility is by an `envelope shaper', a device to control the shape of a sound or other parameter. It has controls which est. the time of attack, sustain, decay, and end of a sound. An initial drawback was that most synthesizers could perform only one note at a time. Since 1976, however, polyphonic synthesizers have been developed. See also Electronic music.

Syrinx. For solo fl., by Debussy, comp. 1913 for Louis Fleury who gave f.p. Paris 1913. Syrinx was the Gr. term for the panpipes, instr. played by the mythical god Pan (half-goat, half-man).


Szántó, Theodor (b Vienna, 1877; d Budapest, 1934). Austrian-born Hung. pianist. Studied in Budapest. Rev. version of Delius's pf. conc. (1906--7) is ded. to him; gave f.p. at Promenade Concert in London 1907.


Szervánszky, Endre (b Budatétény, 1911; d Budapest, 1977). Hung. composer. Studied Liszt Acad. of Mus., Budapest, 1923--8, 1931--6. Prof. of comp. Budapest Cons. 1942--8 and at Liszt Acad. from 1948. Authority on, and influenced by, mus. of Bartók. Works incl. Conc. for Orch., cl. conc., pf. conc., tpt. conc., etc. Studied with Hess, Flesch, Thibaud, and comp. for six years with Boulanger. Début Fitelberg, and his sister Stanislawa, for whose sop. v. he wrote many of his songs. Another Settled in Mexico, Polish virtuoso, the violinist Paul Kochánsky, was inspiration of the championed by other Polish musicians, e.g. the pianist Arthur Rubinstein, the cond. Polish-born violinist, Mexican citizen since 1946. Studied with Hess, Flesch, Thibaud, and comp. for six years with Boulanger. Début 1933. Settled in Mexico 1946 where he taught. Int. career as virtuoso violinist.


Szöllösy, András (b Szászváros, 1921). Hung. composer and writer. Studied Budapest Acad. (with Kodály) and S. Cecilia Acad., Rome (with Petrassi). Ed. writings of Bartók and Kodály. Works incl. 5 Concs. for Orch., Music for Orchestra, 3 pieces for fl. and pf., hpd. conc., etc.

Szymanowski, Karol (b Tymoshovka, Ukraine, 1882; d Lausanne, 1937). Polish composer. Boyhood spent in Ukraine, where many Poles owned land. Showed early mus. promise and because of leg injury which compelled a sedentary life, studied much mus. and conceived lifelong enthusiasm for Chopin. Studied theory with Neuhaus and wrote 9 pf. preludes in 1900. In 1901 went to Warsaw to study comp. with Noskowski. Moved to Berlin 1905, attracted by brilliance of Strauss and others, and wrote first sym. there. With 3 compatriots (Fitelberg, Rózycki, and Szeluta) formed 'Young Poland in Music' soc., the Berlin P.O. giving a concert of their works. Left Berlin 1908, returning to Tymoshovka, his mus. being championed by other Polish musicians, e.g. the pianist Arthur Rubinstein, the cond. Fitelberg, and his sister Stanisława, for whose sop. v. he wrote many of his songs. Another Polish virtuoso, the violinist Paul Kochánsky, was inspiration of the 1st vn. conc. and other works. Family home was destroyed in 1917 and for four years Szymanowski abandoned music while he wrote a long novel Efébos (the manuscript was destroyed in Warsaw in 1939). Left Russia 1920 for Warsaw, but visited Paris, London, and NY, taking part in concerts of modern mus. Back in Poland, wrote several works inspired by folklore. Became dir., Warsaw Cons. 1926, revolutionizing teaching methods. F.p. in 1928 of his Stabat Mater was his first big Polish triumph. Resigned directorship 1929 because of tuberculosis but became rector of Warsaw Acad. (which replaced Cons.) in 1930, resigning in 1932 after a dispute. Completed 2nd vn. conc. 1933, f.p. being given by Kochánsky shortly before he died. In 1933--4, Szymanowski toured Europe as solo pianist in his Symphonie Concertante,
but continued ill-health weakened him and he died in a sanatorium. Szymanowski is typical of many 20th-cent. composers who searched for some key to the liberation of what they felt to be their individual characteristics. Through his works can be traced the influence of the Ger. school of Strauss, etc., from which he was released by admiration for Debussy and the Fr. 'impressionist' composers. From them he took what he needed, experimenting further with atonality, polytonality, microtones, elaborate rhythms, and declamatory passages. The return to Poland awakened his latent nationalism—inspired by Chopin—as he studied his native mus., particularly the songs and dances of the Tatra mountaineers, which led to the Mazurek for pf. and the colourful, exotic ballet Harnasie. His opera King Roger is among his best works, a notable example of modern romanticism, and the vn. concs. are particularly rewarding. The Stabat Mater is an especially beautiful setting. Prin. comps.:

obs: Hagith, Op. 25 (1912--13); King Roger (Król Roger), Op. 46 (1918--24).


Tabla. Indian small hand-drum with single head but double body of 2 truncated cones. Played with fingers. Usually wedged in crook of right-knee of seated player. Some Western composers have scored for it, e.g. Berio and Cowell.

Tablature. System of writing down mus. to be perf. other than by use of notes. Instead figures, letters, and similar signs were used. There were systems of org. and lute tablature in which the symbols represented the position of the player's fingers, not the pitch. Diagrammatic notation used today in popular mus. for guitar, ukelele, etc. is type of tablature.

Tabor. Small drum used in medieval times to accompany folk-dancing, usually played in conjunction with end-blown pipe. Performer struck drum with one hand, holding pipe in the other.

Tacet (Lat.). It is silent. Indication that particular performer or instr. has no part to play for considerable time. Tacet al fine means he has no more to play.

Tactus (Lat.). Term used in 15th and 16th cents. to designate a specified 'beat', either a unit of time, or the cond.'s beat. For a considerable period, the tactus was the equivalent of the whole-note.


Tahiti Trot (Shostakovich). See Tea for Two.

Taille (Fr.). Old name for middle v., particularly ten., and for instr. of similar register, e.g. taille de basson, ten. ob., or taille, va. In Bach's cantatas, taille is taken to mean ten. ob. (oboe d'acaccia).


Takt (Ger.). (a) 'Time' (b) 'Beat' (c) 'Measure' (i.e. bar). So im Takt, 'in time' (= 'A tempo'); ein Takt wie vorher zwei', 'one beat as previously two' (one beat allowed as much time as two beats previously). [ej3,6,27] Among compounds and derivatives of Takt, are: Taktart, 'time-species'--duple, triple, etc.; taktfest ('time-firm'), 'in steady time'; Takt halten, 'to hold (keep) time'; taktenieren, 'to beat time'; Taktenschlag ('time-stroke'), 'beat'; Taktzeichen ('time-sign'), 'signature'; Taktwechsel, 'time-change'; taktmässig ('time moderated'), generally meaning the same as Tempo commodo); Taktmesser (time-measure), 'metronome'; Taktnote (bar-note), 'semibreve'; Taktpause, 'measure-rest' (i.e. bar-rest); Taktstock ('time-stick'), 'baton'; Taktstrich ('bar-stroke'), 'bar-line'; taktig, 'bar-ish', in such connexion as 3-taktig, 'three-bar-ish', i.e. having 3-bar (3-measure) phrases.


Tala, Indian term for rhythm, being a fixed time-span for mus., repeated in cycles, and articulated by hand-beats, drum-beats, or by a percussionidiophone.


Tales from the Vienna Woods (Geschichten aus dem Wienerwald). Waltz, Op. 325, by Johann Strauss II. Comp. 1868.

Tales of Hoffmann, The (Contes d'Hoffmann, Les). Opera in prol., 3 acts, and epilogue by Offenbach to lib. by J. Barbier and M. Carrè based on stories Der Sandmann, Geschichte von verlorenen Spiegelblinde, and Rat Krespel by E.T.A. Hoffmann. Left incomplete at Offenbach's death (many numbers unfinished, sketches only of others). At f.p. the Giulietta
act was omitted and Guiraud provided revisions, recitatives (in place of the correct spoken dialogue), and some of the orchestration. In 1893, Giulietta act was restored as Act 2, where it is placed in the largely corrupt Choudens edn. of 1907. New edn. by Fritz Oeser (1980) attempts to interpret Offenbach's final intentions, with acts in the order: 1, Olympia; 2, Antonia; 3, Giulietta. F.p. Paris 1881, NY 1882, London 1907. Famous Barcarolle, orig. written for Die Rheinnixen (1864), occurs in Giulietta act as orch. intermezzo before epilogue.


Tallis, Thomas (b c.1505; d Greenwich, 1585). Eng. composer and organist. Organist, Waltham Abbey from c. 1538 to 1540. Lay clerk, Canterbury Cath. 1540--2. Gentleman of the Chapel Royal 1540--85, serving under Henry VIII, Edward VI, Mary, and Elizabeth I, and organist jointly with Byrd. In 1575 Elizabeth granted Tallis and Byrd letters patent giving them 21-year monopoly for printing mus. and mus. paper. In that year they pubd. 34 Cantiones sacrae in 5 and 6 parts (16 by Tallis and 18 by Byrd). Tallis wrote some pieces for kbd. and viols, but is mainly known for church mus. of great contrapuntal ingenuity and technical dexterity. In this respect his masterpiece is perhaps the 40-part motet Spem in alium, in the opening section of which 20 vv. enter successively with theme in imitation. The other 20 then enter with new material and, after passages for varying numbers of vv., all 40 combine for the ending. Of special interest, too, is the use of modulation in the 2 Lamentations from near the end of his long career. The tune known as Tallis's Canon was one of 9 which Tallis comp. for Archbishop Parker's metrical Whole Psalter, 1567, where it is attached to Ps. 67. In 1732 it was linked with Bishop Ken's Winchester evening hymn, 'Glory to thee, my God, this night'. Another tune written for this psalter was that used by Vaughan Williams in 1910 as the basis of his Fantasia on a Theme by Thomas Tallis for str.


Talon (Fr.). Heel. The nut end of the bow of a str. instr.


Tamagno, Francesco (b Turin, 1850; d Varese, 1905). It. ten. Studied Turin Cons. and sang in ch. of Turin Opera, 1870. Opera début 1873 in Donizetti's Poliuto. Sang at Scala, Milan, from 1877. Toured S. America 1880, then sang in Lisbon and Madrid. Chosen by Verdi to create title-role in Otello in Milan 1887, his famous 'trumpet tone' being ideally suited. London début 1889 at Lyceum in Otello, CG 1895. Chicago 1889--90. NY Met. (as Otello) 1890, 1894--5. Retired 1902.

**Tambour (Fr.)**. Drum. Hence, tambour de Basque, tambourine; tambour militaire, side-drum.

**Tambourin (Fr.)**. (1) Small 2-headed medieval drum, i.e. the tabor. (2) Old Provençal dance, orig. acc. by pipe and tabor. Rameau’s operas contain several tambourins, and he wrote kbd. pieces in the style of the dance. Tambourine. Type of per. instr. of Arab orig. but known in Europe before 1300. Small, shallow, single-headed drum; ‘jingles’ (circular metal discs) are inserted into its wooden frame. It can be played by (a) hitting the head with knuckles, clenched fist, or back of the hand, or by striking it on the player’s knee; (b) shaking it so that the jingles rattle; (c) rubbing a thumb along the edge to cause a tremolo from the jingles; (d) playing near rim with fingers or sticks. Mozart used the tambourine in his German Dances (K571, 1787) and it was also used by Weber and Berlioz, and often since then, especially in scenes of revelry, etc.

**Tambura (alsotambura, tanpura)**. Long-necked Indian lute, unfretted and round-bodied. 4 wire str. all played open and together as drone acc. Plucked with fingers.

**Tamburin (Ger.), tamburino (It.)**. Usually the tambourine, but sometimes the tabor.

**Tamburini, Antonio (b Faenza, 1800; d Nice, 1876)**. It. bar. Played hn. as child and sang in Faenza opera ch. at 12. Opera début Cento 1818. Sang in main It. opera houses 1824--32. London début 1832, Paris 1832--43 during period of Rubini, Lablache, Grisi, and Viardot. Created Ernesto in Bellini’s Il Pirata 1827, Valdeburgo in La Straniera 1829, Riccardo in I Puritani 1835, and Malatesta in Donizetti’s Don Pasquale 1843. Was also noted Don Giovanni. Retired 1855, but five years later in Nice sang Rossini’s Figaro.

**Tamburo (It.).** Drum. Thus tamburo Basco, tambourine; tamburo grande or grosso (or gran tamburo), bass drum; tamburo militare and tamburo piccolo, side drum; tamburo rullante, ten. drum.

**Tamburone (It.).** Bass drum.


**Tamir, Alexander.** See Eden and Tamir.


**Tampon (Fr.).** Drumstick. Tampon double is 2-headed stick used to produce roll on bass drum (imitating thunder, etc.).

**Tam-tam, The gong, especially one of indefinite pitch. Nothing to do with tom-tom.**

**Tancredi.** Opera (melodramma eroico) in 2 acts by Rossini to lib. by Rossi after Tasso’s Gerusalemme liberata (1575) and Voltaire’s Tancrede (1760). Prod. Venice 1813, London 1820, NY 1825.
Taneyev, Alexander (Sergeyevich) (b St Petersburg, 1850; d Petrograd, 1918). Russ. composer. Studied with Rimsky-Korsakov. Wrote operas, 3 sym., 3 str. qts., pf. pieces, etc.


Tangent (from Lat. tangere, to touch). Part of clavichord, a small metal `tongue', which touches a str. when key is struck and produces sound. Remains in contact with str. while note sounds.

Tanglewood. Estate near Lennox, Mass., which in 1937 was offered to the Boston S.O. so that it could establish the Berkshire Music Center for instruction in conducting, opera and instrumental perf., and composition. The summertime Berkshire Fest., directed by the incumbent cond. of the Boston S.O. and his guests, has over the years accommodated thousands of students and enthusiasts.

Tango. Argentinean dance, possibly imported into America by African slaves, perf. by couples at slow walking pace to mus. in simple duple time and with dotted rhythm like haba;atnera. Became popular ballroom dance after 1907. Some composers have used the tango in their works, e.g. Walton, in his suite Fa;alcade, and Stravinsky.


Tannhäuser und Der Sängerkrieg auf Wartburg (Tannhäuser and the Singing Contest at the Wartburg, usually abbreviated to Tannhäuser). Opera (Handlung) in 3 acts by Wagner to his own lib. Comp. 1843--5. Prod. Dresden 1845, NY 1859, CG 1876. Rev. of 1861, known as 'Paris version', prod. Paris 1861 (occasion of Jockey Club riot), NY 1889, CG 1896. Paris version is now usually perf., but Dresden version was used at CG 1894.


Tanto (It.). So much, as much, too much. Non tanto, not too much, don't overdo it! (e.g. Allegro non tanto). Tantino means A very little.

Tantum ergo (Lat., 'Therefore we before Him bending, this great sacrament revere', in Eng. version). Opening words of last section of St Thomas Aquinas's Corpus Christi hymn Pange lingua. Used in services other than that of Corpus Christi and especially in that of Benediction. Has own plainsong, but has often been set by composers.

Tanz, Tänze (Ger.). Dance, dances. Tänzchen, little dances.


Tarantella (It.), Tarantelle (Fr.). Neapolitan dance in ;d6;i8 time which probably takes its name from Taranto, in the heel of Italy, or from a spider common there, the tarantula, whose bite is mildly poisonous. The music is of great rapidity with an approach to the perpetuum mobile. The saltarello is a similar type. Chopin, Rossini, Liszt, and Mendelssohn are among composers who have used the tarantella in their works.


Tarbouka. Flower-pot-shaped drum from N.Africa, used by Berlioz in the Slave Dance in Les Troyens.

Tardo, tarda (It.). Slow. So tardamente, slowly; tardando, tardantemente, slowing (gradually); tardato, slowed (gradually).

Tarógató. Hung. single-reed, conical-bore woodwind instr. similar to sax., with cl. mouth-piece, which is sometimes used for 2nd of the shepherd's tunes in Act 3 of Wagner's Tristan und Isolde. Wagner specifies a Holztrompete (wooden tpt.), but while at Budapest Opera (1888--91) Mahler used the tarógató and this was also adopted at Bayreuth by Richter. Orig. tarógató was a wooden cornett, sounding only natural notes, used for military signals.


Tartini, Giuseppe (b Pirano, Istria, 1692; d Padua, 1770). It. violinist, composer, teacher, and inventor. Studied law at Padua Univ., though learned vn. as child. Fled from Padua 1710 because of disapproval of his marriage. Took refuge in monastery at Assisi where he studied comp. and acoustics, invented new vn. bow, and gave vn. recitals. Returned to Padua, forgiven, 1715. Played as orch. violinist; became first vn. at Cappella del Santo, Padua, 1721--3. Kapellmeister of Count Kinsky's band, Prague, 1723--5, playing also in Vienna. On return to Padua founded, 1728, school of vn.-playing, becoming known as 'Master of Nations' and numbering many subsequently celebrated violinists among his pupils. Was teaching up to 1768. Discovered resultant tones', which he then called terzo suono (3rd sound), though it was left to Helmholtz to explain them years later. Wrote several treatises and comp. some religious vocal mus. and canzone in addition to 42 vn. sonatas, 12 sonatas for vn. and vc., 135 vn. concs., vc. concs., and concs. for other instr. incl.
Celebrated 'Devil's Trill' sonata was almost certainly composed after 1745, but no autograph exists.

**Taste, Tasten** (Ger.). Key(s) of kbd. instr., etc. Tastiera (It.). Same meanings as **Tasto**, below. Thus **sulla tastiera** = **sul tasto**.

**Tasto, tasti** (It.). (1) Key(s) (i.e. of kbd. instr.). In early mus. with figured bass, **Tasto solo** means 'Play the key alone', i.e. only the bassline, without adding chords. (2)^The fingerboard of a bowed str. instr. **Sul tasto** (on the fingerboard) means 'bow over the fingerboard'. See also **Tastiera**.


**Tate, Nahum** (*b* ? Dublin, 1652; *d* London, 1715). Irish-born poet and playwright, poet laureate from 1692. Wrote lib. of Purcell's **Dido and Aeneas** and collab. with Nicholas Brady (*b* Bandon, Co. Cork, 1659; *d* Richmond, Surrey, 1726) in metrical version of Psalms (pubd. 1696).

**Tate, Phyllis** (Margaret Duncan) (*b* Gerrards Cross, 1911). Eng. composer. Studied RAM 1928--32. Has held no official posts, devoting herself to comp. Imaginative and skilled composer, writing especially well for vv. and small ens. Works incl.:

**operas**: The **Lodger** (1959--60); **Dark Pilgrimage** (1963).

**orch**: Sax. conc. (1944); **Panorama**, str. (1977).

**voice|nm(s|nm)** |**smand|nm** |**sminstr(sms)**: The **Lady of Shalott**, ten. and chamber ens. (1956); **Nocturne**, SATB soloists, str. qt., db., bass cl., celesta (1946); **Apparitions**, ten., harmonica, pf. quintet (1968); **A Victorian Garland**, sop., cont., hn., pf.; **Scenes from Kipling**, bar. and pf. (1978).

**choral**: **Choral Scene from The Bacchae**, mixed ch. and optional org. (1953); **A Secular Requiem**, mixed ch., org., orch. (1967); **Serenade to Christmas**, mez., ch., and orch. (1972); **St Martha and the Dragon**, narrator, soloists, ch., orch. (1976); **All the World's a Stage**, ch., orch. (1977); **Compassion**, ch., orch. (or org.) (1978).


**piano**: **Explorations around a Troubadour Song** (1974); **LyricSuite**, 2 pf. (1973).

**Tátrai Quartet**. Hung. string quartet formed in 1946 from soloists of Budapest Municipal Orch. Won 1948 Bartók Comp. Toured Europe 1952. Has recorded complete cycles of Beethoven and Bartók qts.


**Tattoo**. The mus. of bugles and drums, recalling soldiers to their barrack at night. In the Brit. Army it begins with the **First Post**, lasts about 30 minutes, and ends with the **Last Post**. Another meaning is a display by the army, involving mock battles, etc., as at the Aldershot Tattoo.
Tauber, Richard (orig. Seiffert) (b Linz, 1892; d London, 1948). Austrian-born ten., cond., and composer (later Brit. citizen from 1940). Studied Freiburg and Frankfurt. Début Chemnitz 1913 as Tamino in Zauberflöte. Dresden Opera 1913--25, Vienna Opera 1926--38. CG 1938--9 but had often sung in Eng. before then in operettas. Superb Mozart and Lieder singer, also known for his perf. inoperetta, especially those of Lehár, such as Das Land des Lächelns (The Land of Smiles), Paganini, etc. Also wrote musicals, e.g. Old Chelsea. Made last appearance at CG autumn 1947, singing Ottavio in Don Giovanni with colleagues of Vienna Opera on their visit to London although he had serious lung trouble which led to death a few months later.


Tausig, Karl (b Warsaw, 1841; d Leipzig, 1871). Polish pianist and composer. Pupil of Liszt at Weimar from 1855. Début Berlin 1858, where he settled 1865, founding pf. sch. Wrote pf. pieces and concs. and made many arrs. of Bachorgan works and of mus. by other composers (Wagner, Schubert, Schumann, Weber, etc.).


operas: Thérèse (1973--6); A Gentle Spirit (after Dostoyevsky), sop., ten., and small ens. (1976).

voice and orch: 3 Holy Sonnets of Donne, bar. and orch. (1962); Cain and Abel, cantata, SATB soloists and orch. (1965); In Alium, sop., orch., tape (1968); 6 Russian Folk Songs, v. and ens. (1978); The Immurement of Antigone, monodrama for sop. and orch. (1978).


chamber music with voices: 3 Sections from T. S. Eliot’s 4 Quartets, ten., pf. (1963--4); 3 Surrealist Songs, mez., tape, pf. (1967--8); Canciones espanolas, 2 sops. or counterten. and ens. (1972); 6 Russian Folk Songs, sop. and ens. (1978); 6 Abbasid Songs, ten. and flutes (1979); Sappho: Lyrical Fragments, 2 sops., str. (1980).

voice and piano: Last Prayer, Lamentation, and Exaltation, sop. and handbells or pf. (1977).

piano: Palin (1977; expanded as Palintropos with orch.).


Taverner, John (b c.1490; d Boston, Lincs., 1545). Eng. composer and organist. Organist of Cardinal Coll. (now Christ Church), Oxford, 1526--30. One of great polyphonic masters of 16th-cent. Eng. mus. Wrote 8 Masses, incl. one based on secular song The Western Wynde (36 variations, 9 in each of 4 movements). His Mass Gloria tibi Trinitas was fount of the Innomine form for str.; this came about because the instr. comps. by Taverner called In nomine are transcrs. of the passage in the Benedictus of his Mass which sets the words In nomine Domini. Other composers followed his example and used the same title. Also wrote 3 Magnificats and several motets. Taverner was link between medieval mus. and Renaissance. Maxwell Davies's opera Taverner is based on legend about his life.


Taylor, (Joseph) Deems (b NY, 1885; d NY, 1966). Amer. composer, critic, and author. Studied NY Univ. Mus. critic, New York World 1921--5. Orch. works well received; commissioned by NY Met. to write opera The King's Henchman (1926--7), this being followed by Peter Ibbetson (1930--1). Became mus. adviser to CBS 1936 and well-known for narrations of NY Met. broadcasts and NY P.O. concerts. Spoke narration in Disney's Fantasia. Popular orch. works incl. Through the Looking Glass (1922) and Marco Takes a Walk (1942).

Taylor, Samuel Coleridge-. See Coleridge-Taylor, Samuel.


Tchaikovsky (Chaykovsky), Pyotr (Ilyich) (b Votkinsk, 1840; d St Petersburg, 1893). Russ. composer and cond. Studied law before entering St Petersburg Cons. (comp. with A. Rubinstein) 1863--5. Went to Moscow 1866, becoming prof. of harmony at new Cons. under directorship of N. Rubinstein. During first 2 years there wrote First Sym. and opera
Voyevoda. In 1868 met nationalist group of young Russ. composers headed by Rimsky-Korsakov and was stirred by their enthusiasm, as is shown by his 2nd Sym., but later came to be regarded by them as cosmopolitan rather than truly Russ. From 1869 to 1875 wrote 3 more operas and first pf. conc. and was mus. critic of Russkiye vedomosti 1872--6, going to first Bayreuth Fest. 1876. In 1877 married one of his pupils, separating from her 9 weeks later and coming near to mental collapse, psychological result of fatal step for a man of homosexual tendencies. At this time was taken under patronage of wealthy widow, Nadezhdvon Meck, who out of admiration gave him yearly allowance which enabled him to abandon teaching and devote himself wholly to comp. She and Tchaikovsky never spoke to each other, though they corresponded voluminously. 4th Sym. is ded. to her. Went to Switz. and It., composing opera Eugene Onegin, prod. by students of Moscow Cons. 1879, with moderate success. By 1880, his works were popular in Russia (thanks to advocacy of N. Rubinstein), and in Brit. and USA but still met with hostility in Paris and Vienna. In 1885 bought country house, first of several, at Klin, living in hermit-like isolation. There, wrote Manfred and in 1887 made début in Moscow as cond. of rev. version of opera Vakula the Smith under title Oxana's Caprice. In 1888 toured Ger., Fr., and London as cond., returning to Ger. and Eng. in 1889. Ballet Sleeping Beauty prod. 1890, after which Tchaikovsky went to Florence to work on opera Queen of Spades, prod. St Petersburg 1890. Year ended with sudden rupture of relationship with Mme von Meck; illness had dictated her decision, which wounded Tchaikovsky deeply. Visited USA with great success 1891, and in Jan. 1892 heard Mahler conduct Eugene Onegin at Hamburg. Ballet Nutcracker comp. 1891--2, and work started on a 6th Sym. In that year, again visited Vienna and in 1893 went to Eng., where hon. doctorate of mus. was conferred on him by Cambridge Univ. During 1893 wrote 6th Sym., having abandoned sym. begun in 1891--2 and re-worked it as a 3rd pf. conc., eventually retaining only one movement (2nd and 3rd orch. from the surviving sketches by Taneyev after Tchaikovsky's death). F.p. of the sym. was only moderately successful, though Tchaikovsky was convinced it was his best work. It is usually stated that 4 days later he felt ill and drank a large glassful of unboiled water (possibly with deliberate intent) and developed cholera, which led to his death. But in 1979 the Russian scholar Alexandra Orlova revealed some substantiation for the theory that the composer's death was suicide by poison, ordered by a private court of his former law-student colleagues to prevent revelation of a homosexual scandal involving the aristocracy. Not all specialists on the composer accept the validity of this research. Few composers are more popular with audiences than Tchaikovsky; the reasons are several and understandable. His music is extremely tuneful, luxuriously and colourfully scored, and filled with emotional fervour directed to the heart rather than to the head (though the notion that Tchaikovsky's sym. are lacking in symphonic thinking and structure does not bear serious consideration). Undoubtedly the emotional temperature of the mus. reflected the man's nature. He was doubly afflicted: by repressed homosexuality (hence his disastrous attempt at marriage) and by the tendency to extreme fluctuations between elation and depression, each success being followed by a period of introspective gloom and melancholy which stemmed from psychological defects rather than from 'typical Russian melancholy'. This showed itself also in his attitude to his visits abroad. As soon as he left Russia he was ill with homesickness; once back, he was restlessly planning to be off again. In 19th-cent. Russ. mus., Tchaikovsky stands alone. His Romeo and Juliet was ded. to Balakirev, one of the 'Five', but he never identified himself with out-and-out nationalism. He succumbed to the influence of neither Brahms nor Wagner, but greatly admired the Fr. mus. of Bizet and Saint-Saëns. This can be linked with his lifelong passion for Mozart, and many passages in Tchaikovsky's mus. are as delicately detailed and coloured as works by Bizet and Mozart. The other element of his nature, the fate-laden, Byronic, emotional impact of the last 3 sym., is traceable in many episodes in the operas, notably Eugene Onegin. None of his operas was a success on its first appearance, but Onegin and Queen of Spades are now widely perf. and admired, and adventurous cos. have explored the others, which, however, are marred by dramatic defects. The true theatrical Tchaikovsky is to be found in the ballets, a supreme combination of melodic inventiveness, grand sweep, and constant freshness. Nor should the superb songs be
forgotten: in them, in miniature, the soul of Tchaikovsky is enshrined as surely as in the great sym., concs., and orch. masterpieces. Prin. works:

**operas:** *Voevodja*, Op. 3 (Dream on the Volga) (1867--8); Undine (destroyed) (1869); *Oprichnik* (The Life Guardsman) (1870--2); *Vakula the Smith*, Op. 14 (Vakula kuznets) (1874, rev. 1885--7 as Cherevichki (The Little Shoes) or Oxana's Caprice); *Eugene Onegin* (Evgeny Onyegin), Op. 24 (1877--8); *The Maid of Orleans* (Orleanskaya Deva) (1878--9, rev. 1882); *Mazeppa* (1881--3); *The Sorceress* (Charodeyka) (1885--7); *Queen of Spades* (Pikovaya Dama), Op. 68 (1890); *Yolanta*, Op. 69 (1891).

**ballets:** *Swan Lake* (Lebedinoye ozero), Op. 20 (1875--6); The *Sleeping Beauty* (Svyashchaya krasavitsa), Op. 66 (1888--9); *Nutcracker* (Scheklunkhik), Op. 71 (1891--2).


**piano:** *Valse Caprice*, Op. 4 (1868); Capriccio, Op. 8 (1870); 3 Pieces, Op. 9 (1870); Nocturne and Humoreske, Op. 10 (1871); 6 Pieces, Op. 19 (1873); 6 Pieces on 1 Theme, Op. 21 (1873); Sonata in G, Op. 37 (1879); *The Seasons*, 12 characteristic pieces (1875--6); Children's Album: 24 Pieces, Op. 39 (1879); 12 Pieces, Op. 40 (1878); 6 Pieces, Op. 51 (1882); *Dumka*, Op. 59 (1886); 18 Pieces, Op. 72 (1893); the 10th ofthese, Scherzo-Fantasie in Eb minor, exists in orig. sketch of 1891--2 and is presumed to have been intended as scherzo of projected sym. Incorporated by Bogatyryov in 7th Sym.', see above); Sonata in C# minor (posth.).


**songs:** Tchaikovsky's songs were pubd. in the following groups (no. of songs, Op. no. and date): 6, Op.6, 1869; 6, Op. 16, 1872; 6, Op. 25, 1874; 6, Op. 27, 1874; 6, Op. 28, 1874; 6, Op. 38, 1877; 7, Op. 47, 1879; 16 for children, Op. 54, 1883; 6, Op. 57, 1883; 12, Op. 60, 1886; 6, Op. 63, 1889; 6, Op. 65, 1888; 6, Op. 73, 1893. Among the best-known are: Again as before; As they kept on saying; At the ball; Behind the window; Cradle Song; Deception; Don Juan's Serenade; Evening; Exploit; In the early Spring; My spoiled darling; Night; No, only he who has known (None but the lonely heart) (Op. 6 No. 6); Not a word, my friend; Over the golden cornfields; Reconciliation; To forget so soon; Wait; Why did I dream of you?

Tcherepnin, Alexander (Nikolayevich) (b St Petersburg, 1899; d Paris, 1977). Russ.-born composer and pianist (Amer. citizen 1958), son of Nikolay Tcherepnin. Studied with his father and at St Petersburg Cons. with Lyadov and Sokolov, and later at Tiflis with Hartmann. Went to Paris 1921 and studied comp. at Cons. Earned int. reputation as pianist and in 1923 wrote ballet, Ajanta's Frescoes, for Pavlova, who prod. it at CG. His first sym. (Paris 1927) caused protests because of its dissonance. Wrote several more ballets and scored Mussorgsky's unfinished opera, The Marriage. Visited USA 1926. Prof. of pf. and comp. at De Paul Univ., Chicago, 1949--64. In tours of Far East 1934--7 taught young Chinese and Japanese composers. Mus. influenced by Georgian and Oriental folk-mus. and by his formulation of 9-note scale, leading to complex chords. Comp. 3 operas (one to libretto by Hofmannsthal), 4 sym., 6 pf. concs., harmonica conc., The Story of Ivan the Fool (cantata after Tolstoy, using elec. devices, 1968), chamber mus., and pf. pieces.


Te. In Tonic sol-fa, spoken name for 7th degree of scale, written t.

Te Deum Laudamus (We praise thee, O God). Ecclesiastical canticle, or hymn of thanksgiving, the words of which were probably written in 5th cent. Adopted by both R.C. and Anglican churches. Has traditional plainsong melody, but has been set by innumerable composers, incl. Purcell, Handel, Berlioz, Verdi, Dvo;ák, Bruckner, Vaughan Williams, Britten, Walton, often on highly elaborate scale for soloists, ch., and orch. as well as more simply. Tea for Two. Song by Youmans, comp. for musical No, No, Nanette (1925). In 1928 orch. version was made by Shostakovich in, it is said, 45 mins. at the request of the cond. Malko who wanted something extra to perf. at aconcert of Shostakovich's mus. at Moscow Cons. on 25 Nov. 1928. The cond. Aleksandr Gauk included it as an entr'acte in Shostakovich's ballet The Age of Gold. Shostakovich gave the arrangement the title Tahiti Trot (Taiti trot) because this was the Russ. name for the song, which enjoyed great popularity in the USSR when it was new.


Teil or Theil (Ger.). Part, in the sense of portion or section. So Teilen or Theilen, to divide.


Tel Aviv Quartet. Israeli str. qt. founded in 1962, making an international tour every year since then. Strong modern representation in repertory. 2nd vn. has changed three times, otherwise personnel remains the same as at first concert.

Telemann, Georg Philipp (b Magdeburg, 1681; d Hamburg, 1767). Ger. composer and organist. Self-taught by study of scores (esp. those of Lully and Campra). Organist, Neuekirche, Leipzig, 1704, having already written several operas. Kapellmeister at Eisenach 1708--12, moving then to Frankfurt. In 1721 he went to Hamburg as Kantor of the Johanneum and mus. dir. of the 5 main churches. When in 1722 an attempt was made to prevent his taking part in operatic performances, he retaliated by applying for the vacant post of Kantor at the Thomaskirche, Leipzig. He was appointed, in preference to J. S. Bach, but Hamburg retained him by increasing his salary and appointing him mus. dir. of the Opera. Extremely prolific composer, skilled in counterpoint and of great facility, but his mus. has surface charm rather than depth. The best of it, however, is delightful. Among his voluminous output, which incl. 600 ovs. in the It. style, 44 Passions, 12 complete services, and 40 operas, are the following:

**Operas:** Pimpinone (1725); Der geduldige Sokrates (1721).
**Oratorios:** Der Tagdes Gerichts (The Day of Judgement), Die Tageszeiten (The Times of Day), Der Tod Jesu (The Death of Jesus), Die Auferstehung Christi (The Resurrection of Christ), St Luke Passion (1728, 1744), St Mark Passion (1759), St Matthew Passion (1730).
**Cantatas:** Cantata oder Trauer-Musik eines kunsterfahrenen Kanarien-Vogels (Funeral Music for a sweet-singing canary); Der Schulmeister (The Schoolmaster); Die Landlust (The Joy of Country Life); In dulci jubilo.
**Orch:** Tafelmusik (Table Music) I, II, and III; Suite, Don Quichotte, str. and b.c.; La Lyra, suite in Eb, str. and b.c.; Concertos; 3 tpt., drums, 2 ob., str., b.c.; in G for vn., str., b.c.; A minor for concerto vn., str., b.c.; C major, 2 vn., str., E minor, fl., str.; E minor, 2 fl., vn., str.; E minor, ob., str.; A major, ob. d'amore, str.; A minor, treble recorder, viola da gamba, str.; D major for D tpt., str.; D major, hn., str.; C major, 4 vn.; G major, 4 vn.; 12 12-part qts. Also many trio sonatas, suites, fl. qts., etc.


Tel jour, telle nuit (Such a day, such a night). Song-cycle by Poulenc to 9 poems by Paul Eluard. Comp. 1936--7, f.p. by Pierre Bernac acc. Poulenc. Titles are: Bonne Journée, Une Ruine coquille vide, Le Front comme un drapeau perdu, Une Roulotte couverte en tuile, À Toutes brides, Une Herbe pauvre, Je n'ai envie que de t'aimer, Figure de force brûlante et farouche, Nous avons fait la nuit.

Teller (Ger.). Plate (e.g. of cymbal).
Telmányi, Emil (b Arad, Hung. (now Romania), 1892). Hung. violinist and cond. Studied Budapest Acad. of Mus. with Hubay and Popper. Début, with Berlin P.O. 1911, when he gave f.p. on Continent of Elgar conc. Thereafter leading soloist and chamber-mus. player. London début 1923 on visit with Nielsen, whose works he played and conducted. Founded own str. quintet. Cond. concerts in Europe, opera in Budapest. Invented special Vega (arched) bow for perf. of Bach's vn. works. Transcr. and arr. works by Handel, Beethoven, Brahms, etc. Settled in Copenhagen 1919. On staff, Aarhus Cons. from 1940.

Tema (It.). Theme, as in *Tema con variazioni*, Theme and Variations.

Temperament. Adjustment in tuning (i.e. 'tempering') of mus. intervals away from 'natural' scale so that such pairs of notes as B# and C, or C# and Db, are combined instead of being treated individually. This leaves neither note accurate but sufficiently so for the ear to accept it. In kbd. instr. this avoids unmanageable number of finger-keys. The pf., organ, and other fixed-pitch modern instr., are tuned to equal temperament, in which each semitone is made an equal interval, making it easy to play in any key and to modulate. Before Equal Temperament (which was introduced for pf's in Eng. in 1846 and for organs a little later), the commonest system was mean-tone temperament, which left certain keys tolerable, others less so, and some unusable. The untempered scale is known as just intonation. Instr. such as the vn. family can have no system of temperament, the player determining the pitch and checking it by ear. Some 20th-cent. composers have restored 12-note scale to just intonation. Others have used microtonal scales in just relationship. Still more have used 'prepared' instr. producing unexpected pitches, or elec. systems, or computers.


Templeton, Alec Andrew (b Cardiff, 1909; d Greenwich, Conn., 1963). Welsh-born pianist and composer, born blind. Studied RCM and RAM. After career in London as radio entertainer, settled in USA 1936. Wrote orch. and pf. works, but best-known for his witty 'skit', *Bach Goes to Town*, a jazzed-up pastiche of Bach.

Templeton, John (b Riccarton, Kilmarnock, 1802; d New Hampton, 1886). Scot. ten. Sang in churches as youth. Studied in London, making opera début at Drury Lane 1831. Chosen by Malibran to sing opposite her in *La sonnambula*, 1833, subsequently doing so on several occasions and becoming known as 'Malibran's ten.'. Had repertory of 80 roles. Toured USA 1845--6. Retired 1852.
Tempo, Tempi (It.). Time(s). The speed at which a piece of mus. is perf. The anglicized 'tempos' is an acceptable plural, like 'concertos'. Among the many mus. terms containing the word are the following: a tempo, resume orig. speed; tempo a piacere, please yourself what speed; tempo comodo, at a convenient or moderate speed; tempo di ballo, in dance time, or a movement in dance style; tempo di gavotta, in gavotte tempo; tempo di minuetto, in minuet time; tempo giusto, in exact time, or at speed the style of the mus. demands; tempomaggiore, same as alla breve (take the half-note as your beat unit); tempo minore, tempo ordinario, ordinary time, moderate speed, same speed as before; tempo primo, resume orig. speed; tempo rubato, see rubato; tempo wie vorher (Ger.), same as tempo primo.

Temps (Fr.). Time, same as tempo but also used in the sense of 'beat'.

Ten. Short for (1) Tenor, (2) tenuto.


Tenducci, GiustoFerdinando (b Siena, c.1736; d Genoa, 1790). It. male sop. Went to London 1758, being hailed as Guadagni's successor. In Dublin 1765--8, where he married a pupil. Sang at Handel Fests. 1784 and 1791. Mozart wrote song for him (lost). Wrote hpd. sonatas and treatise on singing. Last appearance 1785 as Orfeo (Gluck).

Tenebroso (It.). Dark. Gloomy.

Tenendo (It.). Sustaining, e.g. tenendo il canto, sustaining the melody.

Tenero (It.). Tender. So teneroso, teneramente, tenderly; tenerezza, tenderness.


Tenor (from It. tenore, 'holding'). (1) Highest normal male v., its name deriving from medieval times when it was the v. which carried the plainsong or other cantus firmus while other vv. sang a counterpoint. There are various categories of ten., e.g. tenor di forza, heroic ten., as for Verdi's Otello; tenor di grazia, lyrical ten., as Nemorino in L'elisir d'amore; tenor robusto, powerful ten., as Manrico in Il trovatore; tenor spinto, forceful lyric ten., as Rodolfo in La Bohème; Heldentenor (Ger.), heroic, powerful ten., as in Wagner and some Strauss roles; Countertenor, male alto. (2) Name given to certain instr. deemed to be equivalent in range, etc., often. v., e.g. ten. sax., ten. tuba, etc. (3) The va. TenorClef. Type of clef, almost obsolete but still sometimes used for vc., ten. tb., bn., in which middle C is indicated on 2nd line down of staff.

Tenor Cor. The mellophone, instr. of hn.-like character but easier to play, used in some bands as substitute for hns.

Tenuto (It.). Held. Direction to hold note to its full value, sometimes even longer.

Ternary. In 3 parts or sections. Ternary Form is the form of a movement in 3 sections, the 3rd being an exact or near-exact repetition of first. Term still applies if first section is stated twice, making 4 sections but only 3 where subject-matter is concerned.


Terschak, Adolf (b Hermannstadt, 1832; d Breslau, 1901). Ger. flautist. Studied Vienna Cons. Many tours as solo flautist, playing his own works, of which there are over 150. Tertis, Lionel (b West Hartlepool, 1876; d Wimbledon, 1975). Eng. violist, son of Russ. father and Polish mother, both naturalized Britons. Studied TCL (pf. first study, vn. 2nd, later concentrating on vn. with Carrodus), Leipzig Cons., and RAM. Took up va. at 19 to play in str. qt. Prof. of va. RAM 1901. Prin. va. Queen's Hall Orch. 1900-04. Prin. va. Beecham Orch. 1909. Gave f.ps. of many works for va. written for him or as a result of his artistry. Devoted life to cause of va., then the 'Cinderella' of str. instr. Played in several str. qts. Dir. of ens. class, RAM 1924-9. Designed Tertis Model viola, 16;FF" long. Arr. and ed. many works for va., incl. Elgar vc. conc., Delius vn. sonatas, Brahms cl. sonatas. Many distinguished pupils. Last played in public at age of 87. C.B.E. 1950.

Terzetto (It.). Generally applied to a comp. for any combination of 3vv., but also used sometimes (instead of trio) for instr. comps., e.g. Dvo;akrák's Terzetto for 2 vn. and va., Op. 74 (1887) and Holst's Terzetto for fl., ob., and va. (1925).


Tessarini, Carlo (b Rimini, c. 1690; d ?Amsterdam, after 1766). It. violinist and composer, possibly pupil of Corelli. Violinist at St Mark's, Venice, 1720, later at Brno (Brünn). Wrote many vn. sonatas and concerti grossi.
Tessitura (It.). Texture. Term which indicates prevailing or average position of a comp.'s notes in relation to compass of v. or instr. for which it was written, high, low, or medium.


Tetrachord (Gr. 'Four string'). Succession of four notes contained within compass of a perfect fourth. In Ancient Gr. mus. a tetrachord consisted of 4 notes descending through a perfect fourth in the order tone-tone-semitone (A--G--F--E) and joined together to form a series of eight-note modes. The modern diatonic scale is divisible into two tetrachords (C--D--E--F, and G--A--B--C).


Tetrazzini, Luisa (b Florence, 1871; d Milan, 1940). It. sop. Studied Florence and with her sister Eva. Opera début Florence 1890 as Inez in Meyerbeer's L'Africaine. Sang for several years in Argentina. Major success at San Francisco 1904. CG 1907, sensational acclaim for her Violetta (La traviata), Lucia, and Gilda (Rigoletto); sang there 1908--12. NY début 1908, Met. 1911. Concert appearances only after 1918 until 1934. Brilliant coloratura technique.

Teutsch. Mozart's (and Old Ger.) way of spelling Deutsch (Ger.) as in Teutsche Tänze (Ger. Dances).


Thamos, König in Ägypten (Thamos, King of Egypt). Play by Tobias von Gebler for which Mozart comp. incidental mus. (K345) for prod. by Schikaneder's co. in Salzburg, 1780. Mozart had written 2 chs. for this play in Vienna in 1773 and these were rev.

Theater an der Wien. Vienna th. built by Schikaneder and opened 1801. Held 1,230 people. F.ps. of Beethoven's Fidelio (1805) and Strauss's Die Fledermaus (1874), given there, also Viennese premières of several Rossini operas. Home of Vienna State Opera 1945–54 while Staatsoper was being rebuilt. Bought by city of Vienna 1961, renovated, and reopened 1962.

Theatre Organ. Org., also called cinema org., installed in cinemas in 1920s and 1930s to provide mus. during breaks in the programme. Usually a unit org., with special effects. In 17th and 18th cents., the term applied to organs used in theatrical entertainments, operas, and concerts.


Theil (Ger.). See Teil.


Thematic Material. The themes, subjects, motifs, rhythmic figures, from which a comp. is constructed.

Theme. Succession of notes which play important part in construction of a comp. Same as subject, but also refers to part of a subject. In Theme and Variations, means the mus. statement on which variations are built. Theme-song is an unspecific term with several meanings, e.g. in a mus. play or film, a theme-song is a song which recurs several times, or has a special significance in a plot, or is the song from which the play takes its title. Also, a tune assoc. with a variety artist and played when he or she comes on to the stage to perform is called his or her 'theme song', like signature-tune.


Theorbo (Fr. théorbe, Ger. Theorb, It. tiorba; possibly from Arabic tarab). Renaissance instr., a larger type of lute (but not so large as chitarone). Used as accompanying instr., but solo repertory exists. Resonant lower register, caused by longer fingerboard and greater str. length. Probably developed in It.; first mentioned 1544. Had between 14 and 16 courses,

**Theremin.** 'Space-controlled' elec. instr. developed by the Russian, Lev Theremin (*b* St Petersburg, 1896), and first publicly demonstrated in the Soviet Union 1920. Introduced to USA 1927. 'Space-controlled' means that it is played by movements of the hands, which do not touch the instr. The theremin is built like a radio receiver, with an antenna protruding from the right and a metal loop on the left. The mus. is prod. by 2 high-frequency circuits, employing oscillating (thermonic) valves, one being at constant frequency while that of the other is altered when the player moves his hand through the air in front of the antenna. The resultant oscillation is called 'heterodyning' ('beating together'), and the heterodyne frequency can be made audible by amplification through aloudspeaker. Vol. is controlled by a switch and by the movement of the player's left hand over the metal loop. Sounds similar to the human v. or to those of about 7 instr. can be prod. Plays only one note at a time; range of 5 octaves. First comp. to use instr. was Pashchenko's *Symphonic Mystery*, for theremin and orch., Leningrad, 1924. Martin;anu wrote a *Fantasy* for theremin, str. qt., ob., and pf.

**Theresienmesse** (Theresa Mass). Nickname of Haydn's Mass No. 10 in Bb, comp. 1799, referring to consort of Emperor Francis II of Austria.

**These Things Shall Be** Cantata for bar. (or ten.) solo, ch., and orch. by Ireland, text taken from *A Vista* by J. A. Symonds. Comp. 1936--7, f.p. 1937.


**Things to Come.** Korda film (1935) based on H. G. Wells's futuristic novel *Shape of Things to Come* (1933) for which Bliss wrote the mus. and from which he later arr. an orch. suite, the March being especially well known.

**Third** (noun). Melodic and harmonic interval, reckoned as taking 3 steps in scale (major or minor) counting bottom and top notes, thus, *major third* (C up to E) or *minor third* (C up to Eb) or *diminished third* (C# up to Eb).

**Third Inversion.** In harmony, when determining lay-out of a chord, that inversion in a 4-note chord in which 4th note becomes the bass is the *Third Inversion*, e.g. in chord G--B--D--F, the form F--G--B--D or F--B--G--D, etc.

**Third Stream.** Term coined in 1950s by Gunther Schuller to describe mus. in which the styles of both jazz and concert works are combined.

**Thirty-Second Note.** Demisemiquaver, notated ;Yd, with rest notated as ;Yp.

**This Day** (Vaughan Williams). See *Hodie*.

**This Have I Done for my True Love.** Work for unacc. ch., Op. 34, by Holst, comp. 1916. Setting of traditional carol.


Thomé, Fran;alcois Luc Joseph (b Port Louis, Mauritius, 1850; d Paris, 1909). Fr. composer. Studied Paris Cons. Wrote ballets, operetta, and pf. piece, Simple Aveu (Simple avowal), known in many and various arrs.


Thompson, Randall (b NY, 1873--7 with Durand, RAM with Sullivan and Prout, later orchestration with Bruch. Opera Esmeralda commissioned by Carl Rosa, 1883, followed by Nadeshda (1885), both being perf. also in Ger. Wrote other operas, orch. works, and cantata The Swan and the Skylark (orch. by Stanford). Became insane 1891.


Thomson, George (b Limekilns, Dunfermline, 1757; d Leith, 1851). Scot. publisher and educationist. Secretary, board of trustees for encouragement of arts and manufactures in Scotland 1780--1830. Collected folk-songs. Commissioned Haydn, Pleyel, and Beethoven to compose accs. for Scottish and Welsh songs. Haydn made 187 Scots settings for Thomson (and a further 221 for another Edinburgh publisher) and Beethoven 126. Those by Haydn pubd. in Vols. 3 and 4 of Scottish Songs (1802, 1805), 4 in Vol. 5 (1818), 12 in Vol. 6 (1841) and some in 2nd edn. of Vol. 2 (1803). Of those by Beethoven, 26 were in Vol. 5 and 13 in Vol. 6. Of Haydn's Welsh songs, 20 were in Vol. 1 (1809), 17 in Vol. 2 (1811), and 4 in Vol. 3 (1814); of Beethoven's, 26 in Vol. 3. In 1818--20, Beethoven wrote variations on a dozen Scot. melodies, pubd. by Thomson, and in 1825 Weber arr. 10 Scots songs for him. In view of Haydn's age, some scholars believe many of his arrs. must have been done by pupils or associates.


operas: Four Saints in Three Acts (1928); The Mother of us all (1947); Lord Byron (1961--8).
orch: 3 syms. (1928, 1931, 1972, 3rd being transcr. of 2nd Str. Qt., 1932); Suite (Portraits) Nos. 1 and 2 (1944); vc. conc. (1949).
chamber music: 3 str. qts.; 5 Portraits for cl. (1929); 4 Portraits, vn. and pf. (1931); 7 Portraits, vn. (1928).
vocal: Capital, Capitals, 4 male vv. and pf. (1927). Also 4 pf. sonatas and other works, songs, etc.


Thoroughbass. See Basso continuo. Three Choirs Festival. Name for the annual meeting of the 3 (Cath.) Choirs of Gloucester, Hereford, and Worcester, held by rotation in these cities. First was held probably in 1715 with aim of alleviating poverty of widows and orphans of clergy in the 3 dioceses. Early meetings lasted 2 days, and in 18th cent. mus. of Handel was frequently perf. In 1737 William Boyce was engaged for Worcester as chief cond. of fest. Messiah was first oratorio to be perf. complete in the caths. (Hereford 1759, Worcester 1761, Gloucester 1769). In 19th cent., 'star' singers became chief attractions and the mus. of Mendelssohn the staple fare. In 1875 the church authorities at Worcester refused use of the cath. because the perfms. could not be equated with the idea of worship. In the 2nd half of the 19th cent. the fests. became a leading forum for Eng. oratorios etc., from Sullivan's The Prodigal Son (1869) to Parry's Job in 1892. In 1878 one of the orch. violinists was a local man, Edward Elgar (a Catholic), who was to become the prin. figure at the fests. from 1902 to 1933, although few of his works were specially written for the 3 Choirs. Exceptions were Froissart (1890), Lux Christi (1896), and the Te Deum and Benedictus (1897). The organists at this period, Ivor Atkins (Worcester), G. R. Sinclair (Hereford), and Herbert
Brewer (Gloucester) were Elgar's friends, Sinclair being immortalized as G.R.S. in the Enigma Variations. Elgar cond. Gerontius at Worcester, 1902; thereafter his conducting of his own major works was the foundation of the programmes each year. Other composers who came to be assoc. with the 20th-cent. fests. were Coleridge Taylor, Walford Davies, Vaughan Williams (several of whose works had f.ps. at the fests., e.g. Tallis Fantasia, 5 Mystical Songs and Hodie), Holst (Choral Fantasia), Bliss, Howells, Finzi, etc. Sibelius's Luonnotar had f.p. at Gloucester in 1913, and Kodály's Psalmus Hungaricus was cond. by the composer there in 1928. There were no fests. 1914--19 but they resumed at Worcester in 1920. A similar break occurred 1939--45. Since 1945 the programmes, both sacred and secular, have been much expanded and a more adventurous policy has been followed. For many years the LSO led by W. H. Reed provided the chief orch. support, but the RPO and CBSO have lately been engaged. Works by John McCabe, Geoffrey Burgon, Philip Cannon, Malcolm Williamson, Jonathan Harvey, Gordon Crosse, Maxwell Davies, Christopher Steel, and others have been commissioned or performed, and the programmes have been broadened to include Mahler's 8th Sym., David Fanshawe's African Sanctus, and Walton's Belshazzar's Feast (for many years regarded as too 'barbaric' for these surroundings).

Threepenny Opera, The (Weill). See Dreigroschenoper, Die.

Threnody. Dirge.


Through-composed (Ger. Durchkomponiert). See Durch and Strophic.

Thuille, Ludwig (Wilhelm Andreas Mario) (b Bozen, Tyrol, 1861; d Munich, 1907). Ger. composer. Studied at Innsbruck and Munich (1879--81), pupil of Rheinberger. Prof., Munich Sch. of Mus. from 1883. Friend of R. Strauss, who cond. several of his early works. Wrote 3 operas: Theuerdank (1893--5), Lobetanz (1896), and Gugeline (1898--1900), also works for orch., and ch. and orch., pf. quintet, sextet for wind and pf., vc. sonata, vn. sonata, org. sonata.

Thule, the Period of Cosmography. Madrigal for 6 vv. by Weelkes pubd. 1600; one of most remarkable examples of mus. settings of ostensibly unmus. words.

Thunder Machine. Theatrical contraption for imitating sound of thunder, required by some composers in their scores, e.g. Strauss for Eine Alpensinfonie.

Thunder Stick, Bull Roarer, Whizzer (Ger. Schwirrholz, 'whirling wood'; Fr. planchette ronflante, 'roaring board'). Instr. in use among Amer. Indians, Australian aborigines, natives of Central Africa, etc. A thin, flat piece of wood, swung to produce a whirring noise, rising or falling in pitch with changing speed of motion.

Thus Spake Zoroaster (Strauss). See Also sprach Zarathustra.


Tibia. Org. stop, not brilliant but full-toned. Varieties are: *Tibia Major* (8' or 16' length and pitch); *Tibia Minor* (4' or 8'); *Tibia Plena* (8', loud); *Tibia Profunda* (16'); *Tibia Dura* (4', hard in tone); *Tibia Clausa* (4').


Tie (or bind). Curved line placed over note and its repetition to indicate that the 2 shall be perf. as one unbroken note of their combined time-value. Thus tied note. Tief (Ger.). Deep, low, thus tiefgespannt, deep-stretched, i.e. of a drum, so as to give a low sound.


Donna Anna. Was first to sing Marguérite in Gounod's Faust in London (1863), also created several Verdi roles for London.

Till Eulenspiegel. Tone-poem for orch., Op. 28, by R. Strauss, full title being Till Eulenspiegels lustige Streiche, nach alter Schelmenweise---in Rondeauform---für groses Orchester gestezt (Till Eulenspiegel's merry pranks, in the manner of an old rogue---in rondo form---set for full orchestra). Comp. 1894--5, f.p. Cologne 1895 cond. Wüllner. Strauss abandoned idea of opera on the subject 1893--4. Till's adventures were first told in a 15th-cent. book and remain part of Ger. folklore. Other composers who have treated the subject incl. Alpaerts (symphonic poem), Blockx (opera, 1900), Jeremiás; (opera, 1949), Reznic;ek (opera, 1902), and M. Steinberg (ballet). Strauss's score has been basis of several ballets, incl. one by Nijinsky (1916).


Tilson Thomas, Michael. See Thomas, Michael Tilson.

Timbales. Pair of single-headed cylindrical drums, usually assoc. with Latin-Amer. dance orch. but also used by composers of modern orch. mus., e.g. Lipkin in Interplay (1975), who uses six instead of timpani.

Timbre (Fr.; Ger. Klangfarbe). Tone-colour; that which distinguishes the quality of tone or v. of one instr. or singer from another, e.g. fl. from cl., sop. from mez., etc.

Timbrel. Medieval tambourine. Also Hebrew instr. in biblical times, thought to be similar to tambourine.

Time. Fundamental rhythmical patterns of mus., e.g. 3 :8 time = 3 8th-notes to the measure. One speaks of waltz time (3 :4) and march time (usually 2 :4), and more generally of 'quick time'.

Time Signature. Sign placed after the clef and key signature at the beginning of a piece of music, or during the course of it, to indicate the time or metre of the music. Normally it comprises two numbers, one above the other, the lower defining the unit of measurement in relation to the whole-note, the upper indicating the number of those units in each measure (bar). Thus the time-signature ;d3;i4 indicates three quarter-notes (crotchets) to the measure, one of ;d6;i8 that there are six eighth-notes (quavers) in the measure. But see also Compound Time and Simple Time.

Timpani (It.). See Drum.

Tinctoris, Johannes (b Braine l'Allend, c. 1435; d ?1511). Franco-Flemish theorist and composer. Entered service of King of Naples c.1472 as tutor to King's daughter. His treatise Terminorum musicae diffinitorium (Treviso, 1495) was probably written in 1472. It contains 299 definitions of terms then in use. His Liber de arte contrapuncti (1477) contains principles of consonance and dissonance and discussions on counterpoint. Comp. several masses and secular songs. Was also painter, lawyer, and mathematician.

Tinel, Edgar (b Sinaai, Belg., 1854; d Brussels, 1912). Belg. composer and pianist. Studied Brussels Cons. Dir., Institute for Church Mus., Malines, 1881. Prof. of counterpoint, Brussels Cons., 1896, dir. 1909. Wrote mainly religious works, pf. sonata, etc.
Tinsley, Pauline (Cecilia) (b Salford, 1928). Eng. sop. Studied NSM, Manchester, and Opera Sch., London. Opera début as Desdemona in Rossini's Otello, London 1951. Thereafter guest singer with many opera cos., e.g. CG (début 1965), ENO, Scottish Opera, WNO, etc. Well known for Verdi roles such as Lady Macbeth, also for Janáček and Strauss (Elektra).


Tin-Whistle, 6-holed keyless wind instr. made of metal. Also called penny-whistle.


Tippett, (Sir) Michael (Kemp) (b London, 1905). Eng. composer. Studied RCM (comp. with Charles Wood, cond. with Boult and Sargent). Became schoolmaster and cond. choral soc.; in 1920 studied counterpoint and fugue with R. O. Morris. Mus. dir., Morley College, 1940–51, dir. of Bath Fest. 1969–74. Imprisoned during 1943 for failure to comply with conditions of his conscientious exemption from military service. C.B.E. 1959. Knighted 1966. C.H. 1979. O.M. 1983. Tippett's life is his mus. A late developer, he did not achieve any kind of recognition until 1935 with his first str. qt. The work which made his name more familiar was the Conc. for Double Str. Orch. (1938–9). His oratorio A Child of Our Time, comp. 1939–41, was among the first of his works which reconcile personal vision with expression of 'collective' feeling. After 6 years of work he completed his first opera, The Midsummer Marriage in 1952. Though not successful until its revival over 20 years later, this opera marks the culmination of Tippett's early lyrical style, a style that is complex in its madrigalian, contrapuntal, inter-weaving but which repays close study. He entered a tougher middle phase in 1962 with the opera King Priam and the 2nd pf. sonata, works of rhetoric and drama. This period culminated in the Concerto for Orchestra and the elaborate choral work The Vision of St Augustine. With the opera The Knot Garden (1969) Tippett entered a 3rd period in which he fused his earlier periods, the 'lyrical' and the 'disjunct', as they have been called, and also extended his bounds by reference to popular and serious mus., past and present, e.g. 'blues', quotations from Monteverdi, and a tighter control of form as shown in the 3rd pf. sonata and the 4th sym. Yet, like all great composers, Tippett has remained essentially himself, and the flowing lines of the Double Conc. are still discernible in King Priam, just as the exuberant, life-enhancing lyricism of The Midsummer Marriage spills over into the pf. conc., the Corelli Fantasia, and the 4th sym. Some of his determinedly popular passages in recent years may come to sound increasingly self-conscious, but this is part of the price one pays for Tippett's open-eyed, even naive outlook on the world expressed in mus. of exceptional technical sophistication. Prin. works:


choral: A Child of Our Time, SATB soloists, ch., and orch. (1939–41); The Source and The Wind-hover, unacc. ch. (1942); Plebs angelica, unacc. double ch. (1943); The Weeping Babe, sop. and mixed ch. (1944); Crown of the Year, women's ch. and chamber ens. (1958); Magnificat and Nunc Dimittis (1961); The Vision of St Augustine, bar., ch., and orch. (1963–
rapidity and delicacy. But note that Monteverdi's first opera
Toccata violin concerto, and over
Requiem for the Massacred
Moorhead State Coll.,
Tjeknavorian, Loris
membrane which vibrates to give characteristic reedy tone.

conc.,
Tishchenko, Boris
Schubert sonatas.
ViennaAcad. Début London
Tirimo, Martino
Sonata
orch.,
Humfrey:
If thou art near
Bowen,
brass
(1984)

If thou art near
Bowen,
piano
(1983)

chamber music: String Quartets: No. 1 (1934--5, rev. 1943), No. 2 (1941--2), No. 3 (1945--
6), No. 4 (1977--8); 4 Inventions for descant and treble recorders (1954); Sonata for 4 hn.
(1955); The Blue Guitar, guitar (1983).

piano: Sonatas: No. 1 (1936--7, rev. 1942,1954), No. 2 (1962), No. 3 (1972--3), No. 4

organ: Preludio al Vespro di Monteverdi (1946).

brass: Festal Brass with Blues (1983); Suite in D for the Birthday of Prince Charles (arr. B.
Bowen, 1983).

Tirasse (Fr.). Coupler of organ---generally a pedal coupler. So Tirasse du Positif, du Récit,
du Grand Orgue, mean respectively Choir to Pedal, Swell to Pedal, Great to Pedal. These
may be abbreviated to Tir. P., Tir.R., and Tir. G.O. Tirasse G.P.R. means that all 3 couplers
are to be used.

Tirana. Sp. song-dance popular in Andalusia, usually with rhythmic guitar acc. in 6:8 time.

Tirassas, Les mamelles de (Poulenc). See Mamelles de Tirésias, Les.

Tirimo, Martino (b Larnaca, Cyprus, 1942). Cyprus-born pianist. Studied RAM,
Schubert sonatas.

Tishchenko, Boris (Ivanovich) (b Leningrad, 1939). Russ. composer. Studied with
Salmanov and Shostakovich. Teacher at Leningrad Cons. Works incl. ballets, 5 sym., pf.
conc., 2 vc. concs. (No. 1 orch. by Shostakovich 1969, No. 2 for soloist with 48 vc. and 2
db.), conc. for fl. and pf., harpconc., vn. conc., chamber mus., songs, film mus.

Ti Tzu. Chinese fl., played transversely. 6 fingerholes and extra hole covered with
membrane which vibrates to give characteristic reedy tone.

Tjeknavorian, Loris (b Broundjer, Persia, 1937). Persian composer, violinist, and conductor
of Armenian descent. Studied Vienna Acad. of Mus. 1954--60. Dir., Tehran music archives
Requiem for the Massacred for over 60 percussion instrs. (1975), operas, piano concerto,
vioin concerto, and over 30 film scores. Settled in Eng.

Toccata (It.). Touched. One of oldest names for kbd. piece (org., hpd., etc.), orig. a short
movement, often merely a prelude, in which the player's 'touch' was displayed through
rapidity and delicacy. But note that Monteverdi's first opera Orfeo, 1607, begins with a
Toccata for baroque tpts. Later the toccata form was combined with a ricercare, and Bach
wrote several toccatas and fugues. Bach also comp. hpd. toccatas in several movements. Several 20th-cent. composers have used the term *toccata* for movements of orch. works, e.g. Vaughan Williams for first movement of pf. conc. and 4th movement of 8th Sym. First printed source for use of word is G. A. Casteliono's *Intabulatura de leuto de diversi autori* (1536). Earliest printed keyboard toccatas were by S. Bertoldo (1591).


_Tod und das Mädchen, Der* (Death and the Maiden). Song by Schubert (1817, D531), to poem by Claudius, which is also used as theme for variations in 2nd movement of Str. Qt. No. 14 in D minor (1824, D810).


_Togli* (It.). Take away, used in org. mus. for the shutting off of any stop, etc.


Tombeau (Fr.). Tomb, tombstone. Fr. 17th-cent. composers’ term for memorial works, revived by several 20th-cent. composers, notably by Ravel in Le Tombeau de Couperin (1914–17).


Tomkins, Thomas (b St David’s, Pembroke, 1572; d Martin Hussingtree, Worcs., 1656). Welsh composer, grandson of organist of Worcester Cath. and one of large family of musicians. Thought to have studied with Byrd. Organist, Worcester Cath. 1596–1646, Chapel Royal from 1621. Comp. mus. for Charles I’s coronation 1625. Wrote mus. for consorts, pavans and galliards (incl. Sad Pavan for these distracted times), 95 anthems, and services, but his finest work is to be found in his polyphonic madrigals Songs of 3, 4, 5, and 6 parts, pubd. 1622. These incl. Above the stars, Music divine, Oft did I marle, See, see, the shepherd’s queen, When David heard that Absalom was slain, and When I observe. His sacred works were pubd. posthumously in Musica Deo sacra (1668).


Tom-Tom. Type of drum, imitative of African small hand-played drums, used in Western dance-bands from 1920s and sometimes in orch. works. May or may not be tuned. Not the same as tam-tam.

Ton (Fr.). Pitch, key, mode, tone, crook, sound, note; e.g. donner le ton, to give the pitch; ton de cor, horn crook.

Ton (Ger.). Pitch, key, mode, note, sound, mus., e.g. Tonfarbe, tone-colour; Tonkunst, tonal art (i.e. mus.), Tondichtung, tone-poem.

Tonada (Sp.). Tune or air; used as title of works by some Sp. composers.

Tonadilla (Sp.). (1) Diminutive of Tonada. (2) Cantata with vocal solos, usually incl. choral and instr. movements. Such works were used as satirical intermezzi in the th.; their popularity was est. by Luis Misón, Sp. fl. virtuoso and cond. (who from c. 1757 wrote over 100), and others. Form revived by Granados. Originally a topical solo song, with guitar acc., added to Sp. theatrical interludes.

Tonal. (1) Opposite to real in such technicalities as Answer and Sequence. See Fugue. (2) Of keys, as in tonal basis. (3) Of tonality, i.e. the opposite of atonal as in tonal comp.
Tonality. Key, meaning particularly observance of a single tonic key as basis of comp., thus, bitonality, use of 2 keys at once; polytonality, use of several keys at once; atonality, loyalty to no key.

Tonart (Ger.). Mode, scale, or key.

Tondichter (Ger.). Sound-poet, i.e. composer.

Tondichtung (Ger.). Tone-poem; term preferred to symphonic poem by R. Strauss.

Tone. (1) Mus. sound, as in analysis to show that a vn. note has several different tones. (2) Interval of major 2nd, e.g. C-D, E-F#. (3) Quality of sound, as in 'sweet tone', 'harsh tone', 'dry tone'. (4) Plainsong melody, as in Gregorian tone. (5) Amer. usage for 'note', hence 12-tone mus. and tone-row instead of 12-note and note-row.

Tone-Cluster. Amer. term for cluster, i.e. group of notes on pf. played by placing the forearm flat on the keys.

Tone-Colour. See Timbre.

Tone-Poem. See Symphonic Poem.

Tone Roads. Name of 2 works by Ives. No. 1 for small orch., comp. 1911; No. 3 for chamber orch., comp. 1915.

Tonguing. Use of the tongue to articulate certain notes in playing of wind instr. Thus, single-, double-, and triple-tonguing refer to increasingly fast playing. Flutter-tonguing (Ger. Flatterzunge) is used chiefly by flautists, but occasionally by clarinettists and trumpeters, for a trilling effect required by composers from R. Strauss and Mahler to the present day.

Tonic. First degree of the major or minor scale. The 'key-note' from which the key takes its name, as Key of A etc.

Tonic Sol-Fa. Eng. system of sight-singing and notation first mooted by D. Sower in 1832, developed by Sarah Ann Glover (1785--1867) as Norwich Sol-fa, and pioneered by John Curwen (1816--1880) in the 1840s. Based on movable-doh system of Solmization. Notes of majorscale are named (in ascending order) doh, ray, me, fah, soh, lah, te, where doh is the tonic, other notes being thus related to tonic of the moment, not fixed in pitch. Minor is treated as mode of the major, first note being lah, 2nd te, 3rd doh, etc. In notation notes are written as d, r, m, f, s, l, t. Sharps and flats are indicated by change of vowel, sharps to 'e', flats to 'a' (pronounced 'aw'). E.g. doh sharpened is de; me flattened is ma. Double dots (:) separate beat from beat; single dots are used when a beat has to be divided into a half-beat, commas to divide half-beats into quarters. Horizontal lines show that notes are held; blanks indicate rests.

Tonkunst (Ger.). 'Sound art'. Music.

Tono (It., plural toni). Tone---in all the various senses of the English word (see Tone). Also mode, key.

Tono (Sp.). Type of part-song or madrigal, of 2 or 3 stanzas, sung before play in 17th cent.

Tonreihe (Ger.). Note-row.

Tonus Peregrinus (Lat.). Foreign tone. (1) Medieval term for minor scale. (2) Plainsong for Psalm 114 (When Israel went out of Egypt).

Tornada (Sp.). Type of refrain in many of the folk-songs of Catalonia.


Toselli, Enrico (b Florence, 1883; d Florence, 1926). It. pianist and composer. Studied with Martucci and Sgambati. Wrote operetta, symphonic poem, chamber mus., and songs, incl. the well-known Serenata (1900).


Tosto (It.). (1) Rapid; so piuttosto, more rapid. But più tosto, or più-t-tosto, as ordinary It. expressions mean rather, in either sense of this word. Superlative is tostissimo, very rapid, tostissamamente, very rapidly. (2) 'Immediately.'


Total Serialism. Comp. which treats all mus. parameters serially, not only pitch but time-values, vol., etc.


Tote Stadt, Die (The Dead City). Opera in 3 acts by Erich Korngold to lib. by 'Paul Schott' (himself and his father J. Korngold) based on Ger. trans. by S. Trebitsch of G. Rodenbach's play Le Mirage, itself adapted from his novella Bruges la Morte (1892). Prod. Hamburg and Cologne (joint premières) 1920; Vienna and NY 1921.


Touch (Ger. Anschlag). (1) Applied to kbd. instr., the weight required to bring keys into effect. Applied to performers it means the manner of pressing or striking the keys and is one of the most subtle and indefinable facets of the art of pf.-playing. (2) (Old Eng.). Sound. Also used in 16th and 17th cents. to mean toccata, e.g. a touch by Byrd.

Touche (Fr.). Fingerboard---of vn., etc., e.g. sur la touche, bow over the fingerboard.


Tournemire, Charles (Arnould) (b Bordeaux, 1870; d Arcachon, 1939). Fr. organist and composer. At age of 11, org. of St Pierre, Bordeaux, later of St Seurin. Went to Paris Cons., studying pf. with Bériot and winning premier prix for org. in Widor's class. Org. of Ste Clotilde, Paris, from 1898. Prof. at Paris Cons. from 1919. Deeply influenced by Franck and Widor. Comp. 4 operas (3 unpubd.), 8 symfs. (last 3 unpubd.), songs, choral works, chamber mus., and many works for org., incl. L'Orgue mystique (1927--32), which lasts as long as the entire org. mus. of J. S. Bach.


Tourte, François (b Paris, 1747; d Paris, 1835). Fr. maker of vn. bows, one of a family, and known as 'the Stradivari of the bow'. Developed between 1782 and 1790 the modern bow, known as 'Tourte bow'. Selected Pernambuco wood which he set in permanent curvature by subjection to moderate heat. Determined true length and curvature, tapered it towards point, and determined height of point and nut. Invented method of fixing hairs on face of nut by means of movable metal band.


Toward the Unknown Region. Song for mixed ch. and orch. by Vaughan Williams towords by Whitman from Whispers of Heavenly Death (1870). Comp. 1905--7. F.p. Leeds Fest. 1907. Set simultaneously in friendly competition by Holst, whose setting was judged (by the composers themselves) as inferior, and suppressed.

Tovey, Light 16th- and early 17th-cent. comp. for virginals or lute.


Toy Symphony (Ger. Kindersymphonie). Simple sym. in which toy instr. are used, in addition to str. and pf. Most popular example, formerly attrib. to Joseph Haydn, is by Leopold Mozart, with toy instr. probably added by M. Haydn. Several others exist, e.g. by A. Romberg, and by Malcolm Arnold (1957).

Tr. Abbreviation for (1) trill or tremolo, tremolando, (2) trumpet.

Tracker. Rod (thin flat strip of wood) in mechanism of org. which connects kbd. to pallets. Tracker action is the operating of this linking-system, later succeeded by pneumatic or electric action, or by tracker-pneumatic action, a combination of both.

Tradotto (It.), traduit (Fr.). (1) Translated. (2) Arranged (see Arrangement). (3) Transposed.

Traduzione (It.), traduction (Fr.). (1) Translation. (2) Arrangement. (3) Transposition.


Tragic Symphony, Schubert's own title for his Sym. No. 4 in C minor (D417), comp. 1816. Mahler orig. intended to call his 6th Sym. (1903--5) the 'Tragic', but changed his mind.

Trainé (Fr.). Dragged, slurred, lingering.


Tranquillo (It.). Tranquil. So tranquillamente, tranquilly; tranquillità, tranquilezza, tranquillity.

Transcendental Studies (Liszt). See Études d'exécution transcendante.

Transcription, (1) Arr. of mus. comp. for a performing medium other than orig. or for same medium but in more elaborate style. (2) Conversion of comp. from one system of notation to another.


Transfigured Night (Schoenberg). See Verklärte Nacht.

Transition, (1) Modulation from one key to another, particularly of a sudden and abrupt nature. (2) Transition passage is one which acts as link between 2 more substantial passages (in sym., conc., etc.).
Transposing Instruments. Instruments which are not notated at their true pitch but (mechanically and without any effort on the player's part) produce the effect of that pitch. For example, the cl. is made in several sizes, the Bb and A being the most often used because these keys reduce the difficulty of playing in the flat and sharp keys, respectively, by reducing the number of flats or sharps with which the player has to cope. In the Bb instr., that key is to its player the 'natural key' (as C is to the pianist): the player faced with music in (say) the key of Eb finds the music written in the key of F, i.e. there are 2 flats fewer to consider. Similarly with the A instrument a piece written in the key of B is notated in the key of D, i.e. there are 3 sharps fewer to consider. Thus music for the Bb cl. is notated a tone higher than it is to sound and music for the A cl. a minor 3rd higher. Many players, with improved mechanism and developed technique, use the Bb instrument for all keys, making the transposition mentally. On the rare C cl. the note sounded is the note written; the E flat cl. transposes 1; FD tones higher than written note; the bass clarinet in B flat an octave and a tone lower. The transposing instruments are as follows: (a) Bass Fl.; (b) Cor Anglais, Ob. d'Amore, Ob. in E flat, Heckelphone, Sarrusophone (c) Cl. in Bb and A, Bass Cl., High Cl. in E flat and D, Alto Cl. in E flat and F, Bassett Hn., Pedal Cl. (d) Saxophones (e) Cornets (f) French Hns. (g) Tpts. (h) Saxhorns (i) Kettledrums (up to Mozart's period, but excluding Handel).

Transposition. Changing of the pitch of a comp. without other change, e.g. the raising of the pitch of a piece in the key of C to that of key D, or its lowering to the key of B or A.

Transverse Flute. Side-blown fl., distinguished from recorder, which is end-blown and therefore held pointing downwards.

Trascinando (It.). Dragging. Holding back, same as rallentando.

Trattenuto (It.). (1) Held back. (2) Sustained.

Tratto (It.). Dragged (used in the negative, non tratto, not dragged).


Trauer (Ger.). Mourning, grief. Hence, Trauermarsch, funeral march; Trauermusik, funeral mus.; traurig, heavily, mournfully.


Trauermusik (Mourning Music). Work for va. (or vn. or vc.) and str. by Hindemith comp. (1936) in a few hours on death of King George V for perf. at concert the next day. Last of 4 short movements uses chorale Vor deinen Thron tret ich hiermit (The Old Hundredth).

Trautonium. Elec. instr. first exhibited in Berlin in 1930 by Friedrich Trautwein (b Würzburg, 1888; d Düsseldorf, 1956). Similar to theremin, but with extra devices enabling the player to obtain the correct notes of the tempered scale and a variety of tone-colour. Hindemith wrote conc. for it in 1931.


Travers, John (b c.1703; d London, 1758). Eng. composer and organist. Chorister, St George's Chapel, Windsor, studying with M. Greene and Pepusch. Organist St Paul's CG,
1726, Chapel Royal 1737. Wrote psalm-settings for v. with kbd. continuo, services, and org. voluntaries.

Travesti (Fr.; Eng. 'trousers-role', 'breeches-part', Ger. *Hosenrolle*). Term to describe operatic roles which, though male characters, are sung by women, e.g. Romeo in Bellini's *I Capuleti e i Montecchi*, Cherubino in Mozart's *Le Nozze di Figaro*, Prince Orlofsky in J. Strauss's *Die Fledermaus*, Oktavian and the Composer in R. Strauss's *Der Rosenkavalier* and *Ariadne auf Naxos*.

Traviata, La (The Wayward One, or The Woman Gone Astray). Opera in 3 acts by Verdi to lib. by Piave based on Dumas fils's play *La Dame aux camélias* (1852), based in turn on his partly autobiographical novel of the same name (1848). Comp. 1852--3. Prod. Venice 1853, London and NY 1856.


Treble. (1) Highest v. in choral singing, term today usually being applied to children, adult equivalent being soprano. (2) Upper part of comp., opposite in pitch of bass. (3) Applied as adjective to certain high-pitched instr. e.g. treble recorder, trebleviol.

Treble Clef. The sign \[cp12\]; Ys [\[cp8\]] (derived from old letter G) which indicates that the line on which it is placed is the G a 5th above middle C. Used for high-pitched instr., for high vv., and for right-hand pf. parts. For ten. v., treble clef is modified to indicate that notes are sounded octave lower than written.

Tremblay, George (Amedée) (b Ottawa, 1911; d Tijuana, Mexico, 1982). Canadian composer. Studied with Schonberg 1936. In 1965 founded Los Angeles Sch. for Discovery and Advancement of New Serial Techniques. Works incl. 3 syms. (3rd being based on all-interval row and its 288 permutations), 4 str. qts., ob. qt. etc.


Tremolando (It.). Trembling. With *tremolo* effect.

Tremolo (It.). Shaking, trembling. (1) In playing of str. instr., the rapid reiteration of a note or chord by back-and-forth strokes of the bow; also, on other instr. as well as str., the very
rapid alternation between 2 notes. Note that tremolo is the rapid iteration or alternation of notes, whereas vibrato is fluctuation of pitch.

Tremulant. Mechanical org. device, operated by a stop-knob, which varies the wind-pressure and thus imparts a ‘wobbling’ effect to the note being sounded.

Trepak. Lively Russ. popular dance in ;d2;i4 time, introduced by some Russ. composers, e.g. Mussorgsky, into their works. Famous example is in Tchaikovsky's Nutcracker.

Triad. Chord of 3 notes, basically a ‘root' and the notes a third anda fifth above it, forming two superimposed thirds, e.g. C--E--G ('common chord' of C major). If lower third is major and the upper minor, the triad is major. If lower third is minor and the upper major, the triad is minor. If both aremajor the triad is Augmented. If both are minor, the triad is Diminished.

Trial. Term applied at Paris Opéra-Comique to ten. of dramatic rather than vocal powers who specializes in comedy. Named after Antoine Trial (b Avignon, 1737; d Paris, 1795).

Trial by Jury. Operetta in 1 act (styled ‘dramatic cantata') by Sullivan, lib. by Gilbert, the only one of their works sung throughout (i.e. no spoken dialogue). Prod. London 1875. Triangle. Perc instr. of indefinite pitch, made of metal shaped into a triangle and struck with metal stick to give tinkling sound. Much used by composers to intensify excitement, e.g. in 3rd movement of Brahms's 4th Sym. Liszt's Pf. Conc. No. 1 in Eb has important part for triangle. Tribschen (Triebschen). Villa near Lucerne, Switz., on Vierwaldstätter lake, where Wagner lived from 1866 until 1872 when he moved to Bayreuth. On its staircase on Christmas Day 1870, Siegfried Idyll was f.p. (orig. title Tribschen Idyll). (The spelling Triebshen, although incorrect, was Wagner's own.)

Tricorne, Le (Falla). See Three-Cornered Hat, The.

Trill (shake). Ornament comprising rapid alternation of main note and note above, normally slurred, and assoc. with cadences. Occurs instrumentally and vocally. Is indicated by tr[ws and _. Wavy line often indicates length of trill.

Trillodel Diavolo (Tartini). See Devil's Trill.


Trinity College of Music, London. Mus. coll. incorporated as Trinity Coll., London, 1875, developed from mus. soc. founded 1872. In 1874 complete system of testing by examination, both of teachers and their pupils, was organized at centres throughout Brit. and Ireland and, from 1876, at centres in S. Africa and other places then under Brit. rule. Today TCL examiners visit nearly 40 countries. Now part of Univ. of London. Awards graduate diploma (GTCL).

Trinklied (Ger.). Drinking song.

Trio (It.). Three. (1) Any body of 3 performers together, or piece of mus. written for them to perform, e.g. string trio, usually vn., va., vc., piano trio, usually pf., vn., vc. The comp. called a trio is usually in sonata form and in 3 movements. (2) The central section of a minuet, scherzo, or march, usually in gentler contrast to the first section and its repeat. So called because formerly it was written in 3-part harmony, as for a trio. (3) A vocal trio may
be acc. or unacc. In the 16th cent. the minor-key sections of the mass were often written for 3 vv.; there were also 3-part canzonets. In opera, the simultaneous combination of 3 vv. is a trio, a famous example being that for 3 sop. in Act 3 of Strauss's Der Rosenkavalier, but there are of course many examples of trios for 3 different types of v. (4) For the org. a trio is intended for manuals and the pedals, each in a different registration for contrast (and, of course, played by one performer).

Trionfi (It.). Triumphs. Theatrical triptych by Orff comprising Carmina Burana, Catulli Carmina, Trionfo di Afridite.

Trionfo di Afridite (Triumph of Aphrodite). Scenic conc. by Orff, the 3rd part of his trilogy Trionfi. Comp. 1950–1, to Lat. and Gr. texts by Catullus, Sappho, and Euripides. For soloists, ch., and orch. Prod. Milan 1953. Trio Sonata. Comp. prevalent in late 17th and early 18th cents. (Baroque period), usually for 2 vn. and vc. or bass viol, with kbd. continuo. The most important genre of Baroque chamber mus. Towards the end of the 17th cent. the form diverged into the sonata da chiesa and the sonata da camera. Among the most celebrated examples of the trio sonata are the 48 by Corelli, 12 by Purcell, 28 by Handel, 14 by Francois Couperin, and 12 by Vivaldi.

Triple Concerto. Conc. for 3 solo instr. and orch. or ens. Beethoven's is for pf., vn., and vc., but there are other combinations, e.g. Tippett's for vn., va., and vc.

Triple Counterpoint. That concerning 3 vv. or parts which are capable of changing places with one another, so making 6 positions of the parts possible.

Triple-croche (Fr.). Triple-hook. 32nd note, or demisemiquaver.

Triplet. Group of 3 notes, or notes and rests, equal in time-value, written where a group of 2 notes is suggested by time-signature. Usually indicated by adding numeral 3 above each group.

Triple Time. Where the primary division is into 3 beats. Usually indicated by figure 3 (in simple time) or 9 (in compound time) as upper digit of a time-signature, e.g. ;d3;i4 or ;d9;i8.


Tritone. Interval of augmented 4th which comprises 3 whole tones, e.g. from F up or down to B. Difficult to sing, and in medieval times its use was prohibited. There was saying, involving the Hexachord names for the notes, Mi contra fa diabolus est in musica, 'Mi against fa is the devil in music', hence the frequent use of the tritone in comps. to suggest evil.


Triumphlied (Song of Triumph). Setting by Brahms, his Op. 55, for ch. and orch. of text from Revelation. Comp. 1871, f.p. 1872, to celebrate Prussia's defeat of Fr.
Triumph of Neptune. The, Eng. pantomime in 10 scenes, mus. by Berners, lib. by S. Sitwell, choreog. Balanchine. Prod. London 1926. Some of this was scored by Walton. Orch. suite (1926--7), arr. Berners, longer suite arr. R. Douglas. Triumphs of Oriana, The. Coll. of Eng. madrigals in 5 and 6 parts by various composers, ed. by Morley in honour of Elizabeth I and dated 1601 but issued only after her death in 1603. Modelled on It. Trionfo di Dori 1592. In first edn. 24 composers were incl., as follows; Michael Este (Hence Stars); Daniel Norcombe (With Angel's Face); John Mundy (Lightly she Tripped); Ellis Gibbons (Long live fair Oriana); John Benet (All Creatures now are Merry-minded); John Hilton (Fair Oriana, beauty's Queen); George Marson (The Nymphs and Shepherds danced); Richard Carlton (Calm was the Air); John Holmes (Thus Bonny-boots); Richard Nicholson (Sing shepherds all); Thomas Tomkins (The Fauns and Satyrs); Michael Cavendish (Come gentle Swains); William Cobbold (With Wreaths of Rose and Laurel); Thomas Morley (Arise, awake); John Farmer (Fair Nymphs); John Wilbye (The Lady Oriana); Thomas Hunt (Hark, did ye ever Hear so Sweet a Singing?); Thomas Weelkes (As Vesta was from Latmos Hill descending); John Milton (Fair Oriana); Ellis Gibbons (Round about her Chariot); G. Kirby (Bright Phoebus) (With Angel's Face); Robert Jones (Fair Oriana); John Lisley (Fair Cytherea); Thomas Morley (Hard by a Crystal Fountain); Edward Johnson (Come blessed Bird); Giovanni Croce (Hard by a Crystal Fountain). To these in later edns. were added: Thomas Bateson (When Oriana walked to Take the Air and Hark, hear you not?) and Francis Pilkington (When Oriana walked to Take the Air). There were 2 issues of first edn: in the first Kirbye's madrigal has the words With Angel's Face, already set by Norcombe, and in the 2nd the same mus. is set to Bright Phoebus. For 20th-cent. Eng. composers' similar tribute to Elizabeth II, 1953, see Garland for the Queen.


Tromba. (1) (It.). Trumpet. (2) 8' organ stop.

Tromba da Tirarsi (It.). Drawing-out trumpet. Slide tpt., probably invented in 14th cent., and required by Bach in 7 of his cantatas.

Tromba Marina (It.). Marine trumpet. Not a tpt., but a type of monochord, developed in 12th cent. Had 3-sided body about 4' long, tapering towards pegbox. Single str. (2 after 15th cent.) and played with bow. Produced only natural harmonics (hence assoc. with tpt. tone): player's left thumb lightly touched str(s), his right hand drawing bow across str(s). Reason for `marine' in title remains obscure (possibly corruption of Marian).

Tromba Spezzata (It.). Broken trumpet, i.e. Trombone.

Tromboncino, Bartolomeo (b Verona, c.1470; d ?Venice, after 1535). It. composer, prolific composer of frottola. Was at Mantua 1487--1501. In 1499 he murdered his wife and her lover. He was pardoned, but fled from Mantua in 1501 and for the next 6 years was in service of Lucrezia Borgia in Ferrara. In 1521 he settled in Venice.

Trombone (from It., larghetto). (1) Non-transposing brass instr., derived from sackbut, of semi-cylindrical bore and cup-mouthpiece, generally equipped with slide which serves to extend length of the tube. In any one of the 7 recognized slide positions, the 7 fundamental notes of harmonic series can be prod. a semitone apart. A few pedal notes can also be prod.: the first tones of the harmonic series in various positions. Tbs. make a noble sound and have been used by composers for dramatic effect, e.g. by Mozart in Don Giovanni and by Beethoven in his 5th sym., (their first use in sym.). Several tb. concs. have been written. In baroque times they were confined to church mus. but are now standard in military and brass bands, and have been effectively used in jazz (several brilliant solo players incl. Tommy
Members of the tb. family are: Treble: required in scores by Purcell and Bach; Alto: much used in baroque mus. but later replaced by ten. Britten uses one in The Burning Fiery Furnace; Tenor: the most generally used, notated in either ten. or bass clef, with chromatic range from E below bass stave upwards for about 2 1/2 octaves; Bass: compass is a 4th below that of ten.; Tenor-bass: ten. with a mechanism which allows for extra length of tubing for conversion to bass; Double-bass or Contrabass: octave in pitch below ten., sometimes required by Wagner; Valve: with valves in place of a slide. made in ten. and bass sizes. (2) Org. stop, type of tuba or tromba, 'C' pitch, generally on pedal. Trombonino (It.): Alto trombone.

Trommel (Ger.): Drum, thus kleine Trommel, side-drum; grosse Trommel, bass drum; Trommelschlägel, drumstick.

Trompete (Ger.): Trumpet.

Trompette (Fr.): Trumpet, hence trompette à coulisse, slide tpt.; trompette à pistons, normal tpt.; trompette basse, bass tpt.; trompette cromatique, valve tpt.

Tronco, Tronca (It.): Broken off short, truncated (used of a note, especially in singing).

Trope: (1) Interpolations in plainsong words, resulting either in mus. melisma on one note or a fragment of new melody. Practice flourished from 9th to 15th cent., was abused, and finally banned by Tridentine reform. Survived only as the sequence (trope set to final melisma of Alleluia). (2) Term used by Hauer to describe 44 pairs of unordered hexachords which are basis of his version of 12-note technique.

Troppa (It.): Too much. Found usually in such directions as allegro ma non troppo, fast but not too fast.

Troubadours. See Minstrels.


'Trout' Quintet. Nickname of pf. quintet in A major by Schubert (D 667), so called because 4th of 5 movements is set of variations on his song Die Forelle (The Trout, 1817, D 550). Comp. 1819.

Trout, The (Die Forelle). Song for v. and pf. by Schubert comp. 1817 (D 550) to words by Schubart. Exists in 4 versions, differing in only minor ways; last version (1821) has 5-measure pf. prelude. Used as theme for variations in andantino (4th) movement of his pf. quintet in A major (1819, D 667), which is therefore known as the 'Trout' Quintet.

Trouvères. See Minstrels.


Trumpet. (1) Metal wind instr. of cylindrical bore, which in last quarter of its length widens into a moderate-sized bell. Cup-shaped mouthpiece. Since mid-19th cent. fitted with 3 valves which admit air to additional lengths of tubing, making available harmonic series at 6 pitches. Either a transposing instr. in Bb (which may be switched to A) with compass from e upwards for nearly 3 octaves, or non-transposing in C (a tone higher). Used in orch. and jazz bands, also in military and brass bands (though sometimes replaced by cornet). Medieval tpts. without slides, valves, or finger-holes, were restricted to 'natural' notes of harmonic series. Straight tpt. of that time was over 6' long, made in jointed metal sections, often with flared bell. Known as buisine. Shorter tpts. were called claro or clarion. In Renaissance, new methods of metalworking greatly improved sound quality, and the brilliant, high-pitched effects required from the baroque tpt. by Monteverdi and others were obtained from the clarino. Mutes in that day were inserted so far into the bell that they raised pitch by whole tone. Members of tpt. family are: bass trumpet: rare, sounding in C an octave lower than normal valved tpt.; piccolo trumpet: pitched octave higher, and sometimes has 4 valves; Bach trumpet: 19th-cent instr., in D, specially made (with valves) to play high tpt. parts in works of Baroque period. Ravel, Stravinsky, and Britten have included it in certain scores, and Maxwell Davies wrote a sonata for it. See also under Crook. (2) Org. reed stop, 8' pitch.

Trumpet Marine (Marine Trumpet). See Tromba marina.

Trumpet Tune or Voluntary. Piece which, while not comp. for a tpt., imitates its sound, as on tpt.-like org. stop. Title Trumpet Voluntary was given by Henry Wood to his transcr. of a kbd. piece for organ, brass, and kettledrums. This piece was mistakenly attrib. to Purcell, but is now known to be by Jeremiah Clarke.


Tchaikowsky (Ger.). See Tchaikovsky, Pyotr.

Tschiukowsky. See Shudi, Burkat.

Tuba. (1) Type of bass brass instr. played in vertical position in contrast to horizontal position of tpt., tb., etc. Term covers several kinds of brass-band instr., e.g. euphonium, but term tuba usually means the standard orch. bass tuba in F (invented 1835) with compass from f an octave below bass clef upwards for about 3 octaves. Vaughan Williams comp. a conc. for bass tuba, 1954. There is a French 6-valve tuba which can cover four octaves and play Wagner contrabass parts. The contrabass tuba has become standard in orchestras since the 1940s, where it is known as the 'double C' (CC) tuba. This is a whole tone higher than the 'double Bb' (BBb), with either 3 or 4 valves, which is generally used in bands. Most of tuba family are of semi-conical bore, with from 3 to 5 valves, and cup mouthpiece. The tenor tuba is rare, but is required by Strauss in Don Quixote, and in Brit. is identical with euphonium. Brass and military band tubas, sometimes called 'basses' are in Eb (same as double-bass tuba). See also sousaphone and Wagner tuba. (2) Sonorous organ stop, like trumpet, 8', 16', or 4' pitch.

Tuba mirum (Hark, the trumpet). Part of the Requiem Mass, being a section of the Dies Irae. Verdi's setting is especially fine.

Tubb, Carrie (Caroline Elizabeth) (b London, 1876; d London, 1976). Eng. sop. Studied GSM. Principally known for work in oratorio, etc., but sang in opera (Elektra, Hänsel und Gretel etc.) at CG 1910 and later in Beecham co. Taught at GSM for over 30 years from 1930.


orch: Syms., No. 1 (1934), No. 2 (1937), No. 3 (1942), No. 4 (1943), No. 5 (1946), No. 6 (1954), No. 7 (1958), No. 8 (1966), No. 9 (1970), No. 10 (1973); Vn. Conc. No. 1 (1941), No. 2 (1945); Db. Conc. (1948); Conc. for chamber orch. (1963).

vocal: 5 Hasjasoidu Songs, bar. and orch. (1975); also 2 operas (1967, 1970).

chamber mus: Vn. sonata No.1 (1936), No. 2 (1949), No. 3 (1963); pf. sonata (1950).

Tubular Bells. Orch. instr. in form of suspended tubes, tuned to the diatonic scale, struck by hammer held by player. Set of tubular bells sometimes spans an octave. Vaughan Williams wrote for them in finale of his 8th Sym., 1953--5.


Tucker, Richard (orig. Reuben Ticker) (b Brooklyn, NY, 1913; d Kalamazoo, 1975). Amer. ten. Sang in synagogues as cantor, then studied NY with P. Althouse. Opera début NY Met. 1945, becoming prin. ten. there in It. and Fr. operas. CG début 1958 as Cavaradossi in


**Tudway, Thomas (b c.1650; d Cambridge, 1726).** Eng. composer and organist. Chorister, Chapel Royal, under Blow, 1660. Org., King's Coll., Cambridge, 1670--1726. Prof. of mus., Cambridge Univ., from 1705 (he was suspended from his university posts from July 1706 to March 1707 for making uncomplimentary puns about Queen Anne). Wrote church mus. and compiled (1714--20) 6 MS. vols. of Eng. church mus. from Reformation to Restoration.


**Tune.** (1) As noun. Melody. (2) Upper part of any simple comp. (3) As verb. To est. correct intonation of an instr., e.g. to *tune* a pf. so that it is `in tune'.
Tuning. Adjustment of pitch in any instr. so that it corresponds to accepted norm. Str. players tune their instrs. just before playing by simple adjustments to the str., but kbd. instr. need lengthy professional attention.

Tuning-Fork. 2-pronged metal instr., invented 1711 by the trumpeter John Shore (b c. 1662; d London, 1752; noted for his playing of Purcell and Handel). When set in vibration, it produces a sound wherewith to check the pitch of instr. and to give the pitch to singers. Gives a `pure' tone, without upper harmonics.


Turbae (Lat.). Crowds. Name given to the chs. in oratorios and Passions in which the crowd participate in the action, e.g. in Bach's St Matthew Passion.

Turca, Alla (It.). In the Turkish style.


operas: Margot (1914); Jardín de oriente (1923).
orch: La procesión del Rocío (1913); Danzas fantásticas (1920); Sinfonia Sevillana (1920); Ritmos (1928); pf. conc. (1931).
chamber music: Str. qt. (1911); La oración del torero for str. qt. (also str. orch.) (1925); 2 vn. sonatas (1929, 1934); Circulo, pf. trio (1942).
piano: Sonata romántica (1909); 3 Andalusian Dances (1912); Mujeres españoles (2 sets, 1917, 1932); Jardines de Andalucía (1924); 5 Tarjetas postales (1930); 5 Siluetas (1932).
voice and piano: Poema en forma de cancionces (1918); Saeta en forma de salve; Triptico (1929).
guitar: Sonata (1931); sonatina; Fandanguillo (1926); Hommage a Tárrega (1932); Sevillana (1923).


Turkish Music. Name given in 18th cent. to mus. for cymbals, triangles, and bass drum, the typical perc. instr. of Turkish military bands, several of which visited Austria. Thus Mozart introduced 'Turkish' effects into his opera Die Entführung aus dem Serail, K384 (1782) and called the finale of his pf. sonata No. 11 in A, K331 (1778) a rondo alla turca.

Turn. See Grupetto.


Tutti (plural of It. tutto, other forms tutti, tutte). All. (1) Tutti, meaning 'everybody', is loosely used. A tutti is a passage, e.g. in conc., where the orch. (but not necessarily or even usually the whole orch.) plays without the soloist. 'The opening tutti' is a phrase often used in this connection. (2) Tutte le corde, 'all the str.': In pf. mus., means 'cease to play Una Corda'. Tutto il cembalo means the same.


Twelfth. Org. stop of the Mutation kind. Length and pitch 2; FN' sounding an octave and a 5th (i.e. a 12th) above normal.

Twelve-Note Composition (Ger. Zwölftonmusik). System of comp. in which all 12 notes within octave (7 white and 5 black notes of pf.) are treated as 'equal', in an ordered relationship where no group of notes predominates as inmajor/minor key system. One of the first, if not the first, to devise such a system was J. M. Hauer, but it is generally assoc. with Schoenberg, whose 'method of composing with 12 notes which are related only to one another' was developed gradually 1920--25 and first used by him partially in his Op. 23 and Op. 24 (the 5Piano Pieces and Serenade) and throughout his Op. 25 (the Suite for pf.). In the Schoenberg method, all pitches are related to a fixed order of the 12 chromatic notes, this order providing the work's basic shape. The fixed order is called a note-row (or series or set). No note is repeated within a row, which therefore comprises 12 different notes and no other. The note-row is not a theme but a source from which the comp. is made. It can be transposed to begin on any of the 12 pitches, and it may appear in retrograde, inversion, and retrograde-inversion. Since each of these transformations may also be transposed, each note-row can have 48 related pitch successions. Schoenberg's foremost contemporary disciples were Berg and Webern, but it should be noted that their application of his theory differs considerably from his own, particularly in the case of Webern, who explored the possibility of 'cellular' comp., i.e. self-contained structures within the note-row. From his type of serialism, later composers progressed to total serialism. 'Certain composers, e.g. Dallapiccola, Frank Martin, and Stravinsky, have used 12-note technique but have retained not only their marked individuality of style but a relationship in their work to the major/minor system of tonality. Other composers who do not subscribe to Schoenbergian tenets have used all 12 notes without repeating any one note. Examples of this are to be found in Walton, Britten, Hindemith, and Shostakovich. Argument will no doubt continue about which composer was the first to use 12-note technique. Medieval candidates may be found, and Skryabin's 'mystic chord' is a pointer. Hauer's system pre-dated Schoenberg's; and the Ger. critic Herbert Eimert has written that Jef Golysscheff comp. 'the first unequivocal 12-note music' in 1914. Twilight of the Gods (Wagner). See Götterdämmerung.


Tympanon. Medieval name for dulcimer.

Tympanum, Tympana. The kettledrum(s) as spelt in medieval documents (sometimes tymbal), but the modern spelling timpani is now standard.


Tzigane (Gipsy). Concert rhapsody for vn. and pf. by Ravel, comp. 1924; also orch. version, 1924.

Überbrettl. Type of cabaret est. in Berlin 1901--2 by the writer Ernst von Wolzogen (librettist of Strauss's Feuersnot), in assoc. with the poets Bierbaum and Wedekind. Their aim was to raise standard of variety theatre by mimes, poems recited with mus., etc. Mus. contributions from such composers as Oscar Straus, Zemlinsky, and Schoenberg (whose Pierrot Lunaire of 1912 demonstrates the surviving influence of the cabaret).

Uccelli, Gli (Respighi). See Birds, The.


Uilleann Pipes (uilleann, 'elbow'). Irish bagpipes, played by wind supplied by bellows held under player's arm.

Ukelele (ukulele) (from Hawaiian 'leaping flea'). Small 4-str. instr. like a guitar, of Portuguese orig. and introduced by the Portuguese to Sandwich Island c.1877. Patented in Hawaii 1917, where it became very common, its popularity spreading to USA and Europe. Easy to learn, with special notation. Played by strumming with fingers. Eng. popularity much aided by its assoc. with the Lancashire comedian George Formby (1905--61).

Ukrainian Symphony. One of nicknames for Tchaikovsky's Sym. No. 2 in C minor, Op. 17, 1872 (the other being 'Little Russian') owing to use of Ukrainian folk-tunes in 1st and 4th movements.


Ulysses. (1) Cantata by Seiber, 1946--7, based on text from Joyce's novel of same name (1922). (2) Opera (Ulisse) by Dallapiccola, 1959--68, to his own lib. based on Homer.

Umstimmung (Ger.). To tune in some special way (see Scordatura). So the noun Umstimmung. Unanswered Question, The[fy75,1] (or A Contemplation of a Serious Matter). Orch. work by Ives, comp. 1906, for tpt., 4 fl. (or 2 fl., ob., cl.), str., and pf.

Unda Maris (Wave of the sea). Org. stop much like Voix céleste.


Unessential Note. A passing note, suspension, appoggiatura, etc., whereas an essential note is an actual note of a chord.

'Unfinished' Symphony. There are many unfinished syms. (e.g. by Tchaikovsky, Mahler, Elgar, Shostakovich) but this title is generally taken to refer only to Schubert's No. 8 in B minor (1822, D 759). His 7th in E was also left incomplete. No one knows why the 8th was left unfinished---2 movements were completed and sketches exist for the scherzo. Romantic solutions have been invented, but the truth seems to be that Schubert either forgot about it or abandoned it because he could not find comparable inspiration for the 3rd and 4th movements. F.p. Vienna, Dec. 1865, cond. Herbeck. Among 'completions' of the sym. are those by G. Abraham (1971) and B. Newbould.

Ungar, Ungarisch (Ger.). Hungarian.

Unger, Caroline (b Vienna, 1803; d Florence, 1877). Austrian cont. Studied in Milan and Vienna (with Vogl and Aloysia Weber). Opera début Vienna 1821 as Dorabella in Così fan tutte. In 1824 in Vienna sang in f.p. of Beethoven's 9th Sym. (it was she who turned the deaf Beethoven to face the audience after the 9th so that he could see applause). Sang for several years in It., creating roles in Donizetti operas and Bellini's La straniera. Paris début 1833, winning high praise from Rossini. Retired on marriage 1843.


Ungherese (It.). Hungarian. Unison. Sounding of the same note by all perf., e.g. Unison singing, everyone singing the same tune but not in harmony.
Uniti (It.). United. Term used to revoke a direction such as Divisi.

Unit Organ. Type of org., sometimes called extension org., which, to save space, has various stops which ‘borrow’ pipes from each other, e.g. pipes of 8' stop may also be used for 4' stop by a connexion which draws on them an octave higher throughout. Cinema orgs. are unit orgs.

Universal Edition. Publishing house formed in Vienna 1901 by amalgamation of several privately-owned businesses. In 1904 bought Munich firm of Aibl which brought in many R. Strauss works. Other firms were absorbed and after Alfred Kalmus joined the firm in 1909 the catalogue was extended to include a large number of contemporary composers (Delius, Bartók, Mahler, Schoenberg, Webern, Zemlinsky, Szymanowski, and Janác;ek among them). Since the Second World War the firm has published works by Berio, Birtwistle, Boulez, Dallapiccola, Einem, Kagel, Kurtag, Ligeti, Shostakovich, and Stockhausen. Universal Edn. (London) was founded by Kalmus in 1937 and is an independent house.


Un poco (It., sometimes shortened to un po'; Fr. un peu). A little (often in the sense of ‘rather’).

Unprepared Suspension. Effect similar to suspension but without preparation, i.e. the sounding in a chord of a concordant note which is to remain (in the same ‘part’) in next chord as a discordant note.

Unterwerk (Ger.). Under work. Choir Organ.

Up-Beat. Upward movement of cond.’s baton or hand, especially to indicate beat preceding bar-line.

Upper Mordent. See Mordent.


Upright Piano. Pf. in which str. are upright, (vertical), not, as in grand pf., horizontal. First built by Hawkins of Philadelphia, 1800.


Urtext (Ger.). Orig. text, meaning an edn. of a score giving, or purporting to give, composer's intentions without later editorial additions---much needed in case of Bruckner, for example.


Ut. Keynote of major scale, according to system of vocal syllables derived from d'Arezzo, now generally replaced by do (doh in Tonic Sol-fa). In many countries, incl. France, ut and doh have become attached to C in whatever key this may occur.

Utility Music. See Gebrauchsmusik.


V

Va. Short for viola.


Vallas, Léon (b Roanne, Loire, 1879; d Lyons, 1956). Fr. musicologist and historian. Abandoned medicine for mus. Lecturer, history of mus., Lyons Univ. from 1908. Author of books on Debussy and Franck (both trans. into Eng.), and on d'Indy.

Vallée d'Obermann (Obermann Valley). Pf. work by Liszt, No. 6 of Première Année (Suisse) of Années de pèlerinage (1848--54).

Valois, (Dame) Ninette de (orig. Edris Stannus) (b Baltiboys, Ireland, 1893). Irish dancer, choreog., and administrator. Studied with Cecchetti. Danced at CG in opera ballet 1919 and

**Valse.** See Waltz.


**Valse Triste (Sad Waltz).** Waltz by Sibelius, Op. 44, orig. comp. for str. 1903 as one of 6 items of incidental mus. to play *Kuolema* (Death) by Arvid Järnefelt, in Helsinki. Rev. for orch. 1904. Also arr. for pf.

**Valve (Fr. piston; Ger. Ventil; It. pistone).** Mechanism invented c.1813 by the horn-player Heinrich Stölzel and improved in 1818 in collaboration with Friedrich Blühmel, whereby all the notes of the chromatic scale were made available to brass instr. Pitch altered by increasing or decreasing length of tube through which wind must go to produce sound (except normal trombones, for which slide is sufficient). 2 types in use, piston, inwhich piston works up and down in casing, and rotary, a 4-way-stop-cock turning in cylindrical case and governed by a spring. Credit for the first type of valve must go to Charles Clagget, an Irishman, who patented an invention in 1788 which enabled pitch to be altered by means of a lever.

**Valve Instruments.** Brass instrs. which have valves, i.e. all except certain trombones.

**Valverde, Joaquin** (b Badajoz, 1846; d Madrid, 1910). Sp. composer, cond., and flautist. Played fl. in th. orchs. 1855-71, then cond. 1871-91. Wrote zarzuelas and songs incl. the popular *Clavelitos* (Carnations).

**Vamping.** Improvised acc. to a song or instr. solo, often by pianist who cannot read notation but 'plays by ear'.


**van Beinum.** See Beinum, Eduard van.
van Biene. See Biene, August van.


van der Stucken. See Stucken, Frank V. van der.

van Dieren. See Dieren, Bernard van.

Vanhal. See Wanhal, Johann Baptist.


Van Rooy, Anton (ius Maria Josephus) (b Rotterdam, 1870; d Munich, 1932). Dutch bass-bar. Studied with J. Stockhausen in Frankfurt. Sang Wotan at Bayreuth 1897 and thereafter at every fest. until 1902, also Sachs in 1899 and Dutchman 1901 and 1902. Sang Wagner roles at CG 1898--1913 (except one season) and NY Met. 1898--1908 (except one season). Sang Amfortas in unauthorized *Parsifal*, NY 1903, and was banned from Bayreuth. Finest male Wagnerian of his generation, and equally good in Lieder. Retired 1913.

van Wyk. See Wyk, Arnold van.


electronic: *Good Friday Procession in Verges* (1955--6); *Poème electronique* (1957--8).


Variant. (1) Name for differing versions of same piece of mus. (2) Sudden changes from major to minor. (3) Differing versions of folk-songs, the tune often slightly altering from region to region.

Variation. Piece of mus. which is a varied version of a well-known tune or of an orig. theme specially comp. as basis for variations. Some variations follow the orig. tune closely, others make the briefest reference to it, sometimes harmonically rather than thematically. Popular form with composers from 16th cent., 'divisions on a ground' being the same as 'variations on a theme'. In some comp.s, one movement takes the form of a theme with variations, e.g. the finale of Beethoven's *Eroica* sym., and movements of several Haydn sym.s. Among famous sets of variations are Beethoven's on a waltz by Diabelli, Brahms's on a theme by Haydn, Schumann's *Études symphoniques*, Strauss's *Don Quixote*, Elgar's *Enigma*, Rakhmaninov's *Rhapsody on a theme of Paganini*, and Britten's *Variations on a Theme of Frank Bridge*.

Variations. 6 works comp. between 1958 and 1966 in which Cage took indeterminacy to remarkable limits. Some of them consist of transparent plastic sheets inscribed with lines and circles, and instructions explaining how these can be 'performed' by any number of players using any means. In Var. V the performer is merely supplied with a description of previous perfs., involving actions as well as sounds.

**Variations and Fugue on a Theme by Purcell** (Britten). See *Young Person's Guide to the Orchestra*.

**Variations on 'America'** (*Variations on a National Hymn, 'America'). Orig. work for organ by Ives comp. 1891 or 1892. Arr. for orch. by William Schuman 1964 and for concert band by Schuman and W. Rhoads.

**Variations on a Theme by Haydn.** Orch. comp., 1873, by Brahms, Op. 56a, orin version for 2 pf., Op. 56b. Often called the 'St Anthony' Variations, because the theme is called the 'St Anthony Chorale'. Brahms took the theme from a suite in B♭ for military band (*Feld-partita*) by Haydn but research has shown that the theme was borrowed by Haydn. However, since Brahms named the work 'Variations on a Theme by Haydn' there seems no good reason to discard this title for a musicological nicety.


Variant. (1) Name for differing versions of same piece of mus. (2) Sudden changes from major to minor. (3) Differing versions of folk-songs, the tune often slightly altering from region to region.

Variation. Piece of mus. which is a varied version of a well-known tune or of an orig. theme specially comp. as basis for variations. Some variations follow the orig. tune closely, others make the briefest reference to it, sometimes harmonically rather than thematically. Popular form with composers from 16th cent., 'divisions on a ground' being the same as 'variations on a theme'. In some comp.s, one movement takes the form of a theme with variations, e.g. the finale of Beethoven's *Eroica* sym., and movements of several Haydn sym.s. Among famous sets of variations are Beethoven's on a waltz by Diabelli, Brahms's on a theme by Haydn, Schumann's *Études symphoniques*, Strauss's *Don Quixote*, Elgar's *Enigma*, Rakhmaninov's *Rhapsody on a theme of Paganini*, and Britten's *Variations on a Theme of Frank Bridge*.

Variations. 6 works comp. between 1958 and 1966 in which Cage took indeterminacy to remarkable limits. Some of them consist of transparent plastic sheets inscribed with lines and circles, and instructions explaining how these can be 'performed' by any number of players using any means. In Var. V the performer is merely supplied with a description of previous perfs., involving actions as well as sounds.

**Variations and Fugue on a Theme by Purcell** (Britten). See *Young Person's Guide to the Orchestra*.

**Variations on 'America'** (*Variations on a National Hymn, 'America'). Orig. work for organ by Ives comp. 1891 or 1892. Arr. for orch. by William Schuman 1964 and for concert band by Schuman and W. Rhoads.

**Variations on a Theme by Haydn.** Orch. comp., 1873, by Brahms, Op. 56a, orin version for 2 pf., Op. 56b. Often called the 'St Anthony' Variations, because the theme is called the 'St Anthony Chorale'. Brahms took the theme from a suite in B♭ for military band (*Feld-partita*) by Haydn but research has shown that the theme was borrowed by Haydn. However, since Brahms named the work 'Variations on a Theme by Haydn' there seems no good reason to discard this title for a musicological nicety.


Vasilenko, Sergey (b Moscow, 1872; d Moscow, 1956). Russ. composer. Studied Moscow Cons. Prof. of comp., Moscow Cons. 1906-41, 1943-56. Wrote 5 operas (incl. Christopher Columbus, 1933), 5 syms., symphonic poems, ballets, balalaika conc., 3 str. qts., songs, etc.

Vaudeville (Fr., either from vaux de vire or voix de ville). (1) In late 16th cent., song with amorous words as sung in the valleys (vaux) near Vire or catches sung in the streets of towns. (2) In 18th cent., the term came to mean a song with different verses sung in turn by different singers, and this meaning was incorporated into operatic terminology, e.g. a 'vaudeville finale', as in Mozart's Die Entführung aus dem Serail. *(3)* In 19th cent., meant short comedies interspersed with popular songs, as in Fr. revues. (4) In late 19th and 20th cents., a synonym for a variety show or mus.-hall, particularly in USA.


Vaughan Williams, Ralph (b Down Ampney, Glos., 1872; d London, 1958). Eng. composer, cond., and organist. Studied at Cambridge Univ. and RCM, teachers incl. Parry, Charles Wood, Alan Gray, andStanford; later in Ger. with Bruch and in Paris 1908 with Ravel. Organist, St Barnabas, S. Lambeth, 1897. Began collecting Eng. folk-songs 1902. Mus. ed., English Hymnal, 1906. Cond. Leith Hill (Dorking) Fest., 1905-53. Prof. of comp. RCM 1919-39. Cond., Bach Choir, London, 1920-7. O.M. 1935. One of leaders, with Holst and others, of 20th-cent. revival of Eng. mus.in wake of Elgar. Early works mainly songs, such as the famous Linden Lea and Silent Noon, and chamber mus. Deeply influenced by revivalof interest in Eng. 16th-cent. composers and by his own folk-song collecting. Studied for 3 months with Ravel when 36 and thereafter produced series of major works, incl. Fantasia on a Theme by Thomas Tallis for str., On Wenlock Edge, song-cycle on Housman's 'Shropshire Lad'poems, and A London Symphony (1913). Served in 1914-18 war although over military age and after war was active in every phase of Eng. mus. life as cond. of amateur choral fests., teacher, writer, and of course composer. Lived at Dorking, Surrey, 1929-53, then returned to London. Gave constant encouragement to young musicians; had strong prejudices, about which he wrote entertainingly in variousessays. Vaughan Williams's mus. is strongly individual, with the modal harmonies characteristic of folk-song composers, yet owing something to Fr. influence of Ravel and Debussy. He wrote works in almost every genre, from operas and syms. to choral works for amateurs as well as for highly professional choirs, concs. for neglected instrs. such as harmonica and tuba, a suite
for pipes, etc. He believed that a composer should 'make his art an expression of the whole life of the community', but he was paradoxically a very personal composer rather than a state laureate. His operas have not so far held the stage, except for Riders to the Sea, but all are spasmodically revived, for they contain fine mus. His 9 symms. range from the choral Sea Symphony (Whitman text) and the picturesque London to the programmatic Antartica and the sternly 'absolute' Nos. 4, 5, 6, and 9. A wide range of orch. colour is deployed in these works and in his large-scale choral works such as Sancta Civitas. The basis of his work is melody, rhythm sometimes being unsubtle, but its visionary quality, as in the masque Job and the 5th and 9th symms., its broad humanity, and its appeal at several levels make it a remarkable expression of the nat. spirit in mus. just as the man himself personified all that was best in the liberal 19th-cent. tradition of which he was a scion. Prin. works:

**operas:** Hugh the Drover (1910--14, rev. 1924 and 1956); The Shepherds of the Delectable Mountains (1921--22); Sir John in Love (1924--8); Riders to the Sea (1925--32); The Poisoned Kiss (1927--9, rev. 1934--7, 1956--7); The Pilgrim's Progress (1925--36, 1944--51).

**orch:** Symphonies: A Sea Symphony, sop., bar., ch., and orch. (1903--9), A London Symphony (1911--13), A Pastoral Symphony (1916--21), No. 4 in F minor (1931--4), No. 5 in D (1938--43), No. 6 in E minor (1944--7), Sinfonia Antartica (1949--52), No. 8 in D minor (1953--5), No. 9 in E minor (1956--7, rev. 1958); In the Fen Country (1904, rev. 1905, 1907, 1908, 1935); Norfolk Rhapsody (1906, rev. c.1921); Aristophanic Suite, The Wasps (1909, orig. incidental mus.); Fantasia on a Theme by Thomas Tallis, str. qt. and double str. orch. (1910, rev. 1913, 1919); Charterhouse Suite (1923, orch. of 6 pf. pieces); English Folk Songs, suite for military band (1923, arr. fullorch. Jacob 1942, brass band Jacob 1956); Sea Songs (1942, version of march for bands 1923); The Running Set (1933); Fantasia on Greensleeves (arr. from Sir John in Love by Greaves, 1934); 2 Hymn-Tune Preludes (1936); Serenade to Music (1940, orch. version of ch. work); Partita, double str. orch. (1946--8); 5 Variants of Dives and Lazarus, str. and harps (1939); Suite, Story of a Flemish Farm (1945; see Film Music); Concerto grosso, str. (1950); Prelude on an old carol tune (1953); Prelude on 3 Welsh Hymn Tunes, brass band (1954); Variations, brass band (1957); arr. for orch. Jacob 1959); Flourish for Glorious John (1957, 'Glorious John' being affectionate name for Barbirolli).

**concertos,** etc: The Lark Ascending, Romance, vn. and orch. (1914, rev. 1920); Flos Campi, suite for va., ch., and orch. (1925); vn. conc. in D minor, with str. (1924--5); pf. conc. in C (1926--31, rev. 1946 for 2 pf. with some new material); Suite for va. and small orch. (1934); ob. conc. in A minor, with str. (1943--4); Fantasia on Old 104th Psalm Tune, pf., ch., and orch. (1949); Romance in D, harmonica, str., pf. (1951); tuba conc. in F minor (1954).

**ballets,** etc: Old King Cole, with optional ch. (1923, also suite); On Christmas Night, masque (1925--6); Job, a Masque for Dancing (1927--30); The Bridal Day, masque (1938--9, rev. 1952--3); The First Nowell, nativity play for soloists, ch., orch. (1958).

**chorus and orch:** Toward the Unknown Region (1905--7); A Sea Symphony; 5 Mystical Songs, bar., optional ch. and orch. (1911); Fantasia on Christmas Carols, bar., ch., and orch. (1912); Lord, Thouhast been our refuge (1921); Sancta Civitas, ten., bar., ch., orch. (1923--5); In Windsor Forest (cantata from Sir John in Love) (1931); Benedictice, sop., ch., orch. (1929); The 100th Psalm (1929); Magnificat, cont., fl., women's ch., orch. (1932); Five Tudor Portraits, choral suite, mez., bar., ch., orch. (1935); Dona nobis pacem, sop., bar., ch., orch. (1936); Festival Te Deum (1937); Serenade to Music (1938); Epithalamion, bar., ch., orch. (1957, based on Bridal Day); Thanksgiving for Victory, sop., speaker, ch., orch. (1944); An Oxford Elegy, speaker, ch., orch. (1949); Folk Songs of the 4 Seasons, women's ch. and orch. (1949); The Sons of Light (1950); The Old 100th Psalm Tune (1953); Hodie (This Day), Christmas cantata, sop., ten., bar., ch., and orch. (1953--4).

**vocal:** 3 Elizabethan Songs (1890--1902); 5 English Folk Songs (1913); O clap your hands (1920); O vos omnes (1922); Mass in G minor, unacc. double ch. (1920--1); Services in D minor (1939); 6 Choral Songs in time of War (1940); Valiant for Truth (1940); The Souls of the Righteous (1947); Prayer to the Father of Heaven (1948); 3 Shakespeare Songs (1951);


Vautour, Thomas (b c.1580). Eng. composer, one of last of madrigal sch. Pubd. madrigal coll., 1619, for vv. and viols., incl. Sweet Suffolk Owl.

Vc. Short for violoncello.

Vecchi, Orazio (b Modena, 1550; d Modena, 1605). It. composer and priest. Choirmaster, Modena Cath., 1584--6 and 1593--1605, and court choirmaster there from 1598. Wrote madrigals, masses, motets. His L'Amfiparnaso, comp. 1594 and prod. Modena 1594, is the first known example of a madrigal-comedy.

Veloce, velocemente (It., superlatives velocissimo, velocissimamente). With speed, very fast.

Venetian Games (Gry weneckie; Jeux venétiens). Work for orch. by Lutos;Umawski, comp. 1960--1. First in which he used aleatory procedures.

Venice, Italian city, capital of region of Veneto. Its importance as a musical centre dates from 1527 when the Netherlands composer Willaert was appointed choirmaster of S. Marco Cath. Through his influence, Venice became centre of madrigal composition in private houses and academies. Under Zarlino, choirmaster from 1564, an instr. ens. was formed (1568) which, augmented, performed at large fests. Use of choral and instr. forces by dividing them into groups placed in different galleries of the cath. (cori spezzati) led to the dominating splendour of Venetian church mus. 1575--1610, notably under G. Gabrieli and A. Gabrieli. In 1612 Monte-verdi was appointed choirmaster and remained for 30 years. He revivified the city's musical life, introducing younger composers, e.g. Cavalli and Grandi. The plague of 1630 ended the dominance of S. Marco in Venetian music-making and the balance was tipped towards operas, of which Monteverdi provided several masterly examples and was followed by Cavalli. Refusal of the authorities after 1642 to raise the salary of the choirmaster led to a decline in standard, halted only by Legrenzi, who achieved an increase in the size of the choir and orch. (to 36 and 34 respectively). After 1700 Venetian musicians made their living in the ospedali, charitable institutions for the sick and orphaned where mus. was taught and perf. in the chapels. From this milieu arose the nextgreat sch. of Venetian composers, Vivaldi, Porpora, Sarti, Galuppi, Jommelli, and Albinoni. Visitors to Venice included Gasparini, A. Scarlatti, and Handel. Galuppi excelled in opera buffa and collab. with the playwright Goldoni. 1630--1700 the opera buffa reached a height never before or since achieved.

The fascination of Venice for composers is epitomized by Britten's Death in Venice (1975) and it was in Venice that the dying composer wrote some of his 3rd str. qt. (1975). And not the least of Venice's claims to musical fame is that Richard Wagner died there on 13 Feb., 1883.


Venite (Come). Ps. 95 (Ps. 94 in Vulgate) chanted as canticle at Anglican matins to words 'O come, let us sing unto the Lord'. Settings by several composers, incl. Mendelssohn.
**Vent** (Fr.). Wind. *Instruments à vent*, wind instruments.

**Ventil** (Ger.), **Ventile** (It.). Valve. *Ventilhorn* (Ger.), *corno ventile* (It.), valve horn.


**Vèpres Siciliennes, Les** (The Sicilian Vespers). Opera in 5 acts by Verdi to Fr. lib. by Scribe and Duveyrier, comp. 1854, prod. Paris 1855, London and NY 1859. Trans. into It. as *I vespri siciliani*. Lib. was orig. written by Scribe for Donizetti, 1839, as *Le duc d'Albe* (prod. 1882).


**Verbunkos.** Hung. soldiers' dance, used from c. 1775 to attract recruits for the army. Danced, to gipsy mus., by uniformed hussars. Survived after introduction of conscription in 1849 as ceremonial dance with two or more sections, similar to those of *csardás*. Used by Liszt in his *Hungarian Rhapsody No. 2*, and by Bartók and Kodály.

**Verdelot, Philippe** (*b* Verdelot, Orange, ?1470--80; *d* before 1552). Fr. composer. Spent most of his life in It. Choirmaster in Florence from 1522, part of time at cath. Visited Rome 1523. Wrote much church mus. but best known for madrigals, composed before first madrigal publications c. 1530.

**Verdi, Giuseppe** (Fortunino Francesco) (*b* Le Roncole, nr. Busseto, Parma, 1813; *d* Milan, 1901). It. composer. Son of innkeeper. Taught by local organist. Local grocer, who liked mus., recognized his mus. ability and offered to pay for him to go to Milan Cons., but authorities would not admit him, partly because of poor pf.-playing. Studied in Milan privately for 2 years. Returned to Busseto, where he continued studies, directed town's mus. activities, and married grocer's daughter. Completed opera *Rocester* (now lost) in 1836, but *Oberto* was prod. at LaScala, Milan, in 1839 with some success, followed by comic opera, *Un giorno di regno* (1840), a failure. Between 1838 and 1840, Verdi's wife and 2 children died. Prostrate with grief, vowed to abandon comp., but was persuaded to compose *Nabucco* (1841); its triumphant success made him most prominent of young It. composers. Thereafter wrote series of operas, some more successful than others at their premières, but each eagerly sought by impresarios. In 1847 he comp. I *masnadieri* for Her Majesty's, London, with Jenny Lind and Lablache heading the cast. In 1849 he bought a farming estate at Sant' Agata, near Busseto, to which he returned whenever possible. In the sensitive political climate of 19th-cent. It., Verdi's libs. (e.g. for *Rigoletto, Un ballo in maschera*, etc.) frequently caused trouble with the censors, especially when they dealt with historical events which could be interpreted as referring to contemporary political events, Verdi's sympathies for It. independence from Austria being well known. In 1860, after the It. war of
independence, he was elected a Deputy in first It. nat. parliament, resigning 5 years later. His next 3 operas were written for perf. outside It., La forza del destino for St Petersburg, 1862, Don Carlos for Paris, 1867, and Aida for Cairo, 1871. 16 years were to pass before the next opera, but in 1874 the great Requiem, comp. in memory of the poet Manzoni, was perf. in Milan. It was an immediate success. Verdi cond. 15 perfs. of it in Paris in 1874 and 1875, 4 in Vienna, and 3 in London. In 1879, his publisher Ricordi suggested Shakespeare's Othello as an operatic subject, and Boito, with whom Verdi's relationshadj hitherto been cool, submitted a draft lib. The work (Othello) was f.p. in Milan in 1887 and was acclaimed as the supreme achievement not only of its composer but of It. opera. In 1889 Boito suggested a further collaboration, on Falstaff. Its prod. at Milan in 1893, though a personal triumph, was not such a success as that of Othello and it has taken until recent times for this masterpiece of comic opera to become a popular favourite. In 1859 Verdi had married the sop. Giuseppina Strepponi, with whom he had lived for a decade before that. Her death in 1897 marked the end of Verdi's composing career. He died at Sant' Agata, leaving most of his money to a home for elderly musicians which he had founded in Milan. Verdi's stature as one of the 2 or 3 greatest opera composers is unchallengeable. Though his technical mastery continually developed and was refined, and his powers of characterization became more subtle and expressive, the essential Verdi—direct, noble, and intense—remained unchanging.

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operas: Oberto, Conte di San Bonifacio (1837--8); Un giorno di regno (1840); Nabucco (1841); I Lombardi alla prima crociata (1842), adapted to Fr. lib. as Jerusalem, with rev. and some new mus., 1847; Ernani (1843); I due Foscari (1843--4); Giovanna d’Arco (1844); Alzira (1845); Attila (1845--6); Macbeth (1846--7, rev. 1865); I masnadieri (1846--7); Il corsaro (1847--8); La battaglia di Legnano (1848); Luisa Miller (1849); Stiffelio (1850), adapted to new lib., with some new mus., as Aroldo (1856--7); Rigoletto (1850--1); Il trovatore (1851--2, rev. 1857); La traviata (1852--3); Les Vêpres siciliennes (1854); Simon Boccanegra (1856--7, lib. and mus. rev. 1880--1); Un ballo in maschera (1857--8); La forza del destino (1861--2); Don Carlos (1866, rev. as 4-act work, with some new music, 1882--3); Aida (1870); Otello (1884--6); Falstaff (1889--92).

choral: Innomdelli nazioni (Hymn of the Nations), ten., ch., orch. (1862); Libera me, sop., ch., orch. (1869--89, incorp. into Requiem, 1874); Pater Noster, unacc. ch.; Ave Maria, sop. and str. (1879--80); Requiem (1873--4); Quattro pezzi sacri: Ave Maria, unacc. ch. (1888--9); Stabat Mater, ch. and orch. (1895--7); Laudi alla Vergine Maria, women's ch. (1888--9); Te Deum, sop., ch., and orch. (1895--7).

chambermusic: Str. Qt. in E minor (1873).

songs: 6 Romances (1838); L'esule (The Exile); La seduzione; Notturno: Guarda che bianca luna (Nocturne: See the pale moon) (1839); Chi i bei di m'adduce ancora (Whowill bring back the beautiful days?) (1842); 6 Romances (1845); Il poveretto (The beggar) (1847); Suona la tromba (Sound the trumpet) (1848); L'Abandonée (The forsaken woman) (1849); Fiorellin che sorge appena (The little flower that rises) (1850); La preghiera del poeta (The poet's prayer) (1858); Il brigidin (The rosette)(1863); Tu dici che non m'ami (You say you do not love me) (1869).

Verdoppeln (Ger.). To double. Verdoppelt, doubled; Verdoppelung, doubling.

Verein (Ger.). Society, as in Musikverein, mus. soc.


Verhallend (Ger.). Dying away.

Verismo (It.). Realism. Term applied to 'realistic' sch. of It. opera in which (following Zola in literature) subjects treated were usually contemporary and often sordid or down-to-earth, e.g. Mascagni's *Cavalleria rusticana*, Giordano's *Fedora*, Puccini's *Il tabarro*, etc. But, like all such terms, it is imprecise and has acquired a slight pejorative tinge. Also, some verismo operas are not truly verismo, and where does one draw the line--is Verdi's *La traviata* not verismo? But the opera-lover understands the Mascagni type of work by this term.


Verlierend (Ger.). Losing itself, i.e. dying away.

Verloeschend (Ger.). Extinguished, i.e. dying away.


Harris and Copland. Teacher at Washington Univ. from 1948. Works incl. operas, 4 sym., pf. conc., va. conc., 7 str. qts., etc.


Verschiebung (Ger.). Shoving away. Soft pedal.

Verschwindend (Ger.). Disappearing, i.e. dying away.

Verse. (1) Term used in Anglican church mus. meaning a passage for solo v. (or several solo vv.) as contrasted with full ch., thus verse anthem, an anthem in which solo v. and full ch. are contrasted. (2) Biblical verse in Gregorian chant.

Verset (Fr.). Verse. Short org. piece, replacing sung verse of psalm in R. C. service.

Versetzung (Ger.). Transposition. Versetzungszeichen, accidental.

Versicle. In the Roman or Anglican service a short verse spoken or chanted by the priest and responded to by the congregation (or ch.).

Verstovsky, Alexey (Nikolayevich) (b Seliverstovo, 1799; d Moscow, 1862). Russ. composer. Studied in St Petersburg. Official of Imperial Opera, Moscow, from 1825, becoming dir. of all Moscow theatres 1842–60. Wrote operas which were eclectic forerunners of Russ. nationalist style, particularly the once-popular Askold’s Tomb (1835).

Verzierungen (Ger.). Embellishments.


Vespers. 7th of Canonical Hours of R. C. Church, also known as Evensong. Famous large-scale setting by Monteverdi (1610).

Vespers of 1610 (Monteverdi). See Vespro della Beata Vergine.

Vespro della Beata Vergine (Vespers of the Holy Virgin). A collection of Masses by Monteverdi comp. 1610 for perf. in small surroundings at Mantua and comprising Audi coelum, verba mea, solo v. and 6 vv.; Ave, Maris stella, 8 vv.; Dixit Dominus Domino meo, 6 vv.; Domine ad adjuvandum, 6 vv.; Duo Seraphim, 3 vv.; In illo tempore, 6 vv.; Laetatus sum, 6 vv.; Lauda Jerusalem, 7 vv.; Laudate pueri, 8 vv.; Magnificat, 6 vv.; Magnificat, 7 vv.; Nigra sum, solo v.; Nisi Dominus, 10 vv.; Pulchra es, 2 vv. (all with basso continuo); Sancta Maria, ora pro nobis (sonata) for solo v. with 8 instr. (2 cornets, 2 vn., 2 tb., one of which can be replaced with violada braccio, and double tb.). This last item can be perf. separately. There are several modern eds. of the Vespers, e.g. by Harnoncourt, W. Goehr, Redlich, Norrington, etc.


Vibrato (It.). Vibrated. Undulation of pitch of a note, prod. in str. instr. by controlled vibration of player's finger stopping the str. and in wind instr. by breath-control. In singing the greatest skill is needed in use of vibrato or it becomes wobble. Not the same as tremolo.


Victoria, Tomás Luis de (b Avila, c.1548; d Madrid, 1611). Sp. composer. Went to Rome 1565 as student for priesthood (ordained 1575) and was possibly a pupil of Palestrina. Organist and choirmaster S. Maria di Monserrato, Rome, 1569--71; choirmaster Collegium Romanum 1571--3, Collegium Germanicum 1573--8. Chaplain at Church of S. Girolamo della Carità 1578--85, working with Neri, founder of oratorio. Returned to Spain 1595. (Because of long residence in It., name is often spelt in It. form, Vittoria.) Organist and choirmaster, convent of Descalzas Reales, Madrid, 1596--1611. With Palestrina, regarded as one of supreme contrapuntists of his age, his mus. having a dramatic vigour and colour which reflect his nationality. Wrote only church mus., incl. settings of all hymns of R. C. liturgical year. Works pubd. in complete modern edn. by Pedrell (Leipzig 1902--13). The 8 vols. comprise: I, 44 motets; II, 10 Masses; III, 18 Magnificats and a Nunc Dimittis; IV, 5 Masses; V, 34 hymns and Officium Hebdomadae Sanctae; VI, 5 Masses; VII, 10 psalms, 10 settings of Marian antiphons, 3 other works; VIII, Biography, bibliography, and 5 other works. Among greatest works are motets Vexilla regis, O magnus mysterium, O quam gloriosam, O vos omnes; Requiem (1583).


Vide (Fr.). Empty. Thus corde à vide means open string.

Vielle (Fr.). Medieval name for various instr., e.g. hurdy-gurdy and fiddle.

Vielle à roue (Fr.). Wheel fiddle, i.e. the hurdy-gurdy.


Vienna Philharmonic Orchestra (Ger. Wiener Philharmoniker). Austrian orch. founded in Vienna 1842, first cond. being Otto Nicolai 1842--8. The concerts were interrupted by the 1848 revolution. A few were given under Karl Eckert between 1854 and 1857, but a regular season of 8 concerts did not occur until 1860. Orch. soon recognized as one of world's greatest, a reputation it has maintained. Among prin. conds. after Nicolaiwere Dessov (1860--75), Richter (1875--98), Mahler (1898--1901), Hellmesberger (1901--3), Weingartner (1907--27), Furtwängler (1927--8), Krauss (1929--33), Furtwängler and Walter (1933--8), Furtwängler (1938--54), Karajan (1956), Abbado (from 1971). Orch. is self-governing and plays for Vienna State Opera. Many other conds., notably Karl Böhm, have been assoc. with it and have made recordings with it. Richard Strauss wrote to the orchestra in 1942: "Only he who has conducted the Vienna Philharmonic players knows what they are! But that will remain our very own secret!"
Vienna State Opera (Ger. Wiener Staatsoper). Prin. Austrian opera house and co., one of leading opera organizations of world. Orig. Vienna Court Opera (Wiener Hofoper). The first opera was perf. in Vienna in 1633 (Bartolai's Il Sidonio). Opera then became est. as regular court entertainment and special th. built. Theater bei der Hofburg was opened 1748. Gluck was court Kapellmeister 1754--70, 10 of his operas being written for Vienna. Towards end of 18th cent., Burgtheater lost ground to Theater am Kärntnertor (built 1708), where Salieri became cond. Mozart's Die Entführung aus dem Serail (1782), Le Nozze di Figaro (1786), and Così fan tutte (1790) all had f.ps. at Burgtheater, while Don Giovanni had its first Vienna perf. there (with additions) in 1788. In 1842 Donizetti was both court composer and cond. Court opera's firstpermanent cond. was Karl Eckert (1854--60) who introduced Wagner'soperas to the city. New theatre, Die Oper am Ring, opened 1869. Richter became cond. in 1875 and shared directorship with Jahn from 1880 to 1896, the co. in this period having singers of the quality of Materna, Reichmann, Winkelmann and van Dyck. In 1897 Mahler became dir. and initiated the most glorious decade in the history of the th., with a great singing--acting co. incl. Gutheil-Schoder, Mildenburg, Selma Kurz, Schmedes, Mayr, and Sleza, and Roller as designer. Mahler was succeeded by Weingartner 1907--11 and Hans Gregor 1911--18. In 1918 Court Opera became State Opera, with Schalkand R. Strauss as joint dirs. 1919--24, Schalk continuing alone until 1929. The singers now included Lotte Lehmann, Elisabeth Schumann, Jerger, Piccaver, and Jeritza, who were joined in the 1930s by Tauber, Kern, Ursuleac, Kiepura, Schorr, Olszewska, Dermota, etc. Krauss was cond. 1929--34, Weingartner 1934--6, Walter 1936--8. After an interregnum, Karl Böhm became dir. in 1943 until the th. was bombed in March 1945. For 10 years, with Böhm, Josef Krips, and Krauss as conds. the State Opera played in the Theater an der Wien and the Volksoper, and visited London in 1948. Böhm again became dir. 1955 and the rebuilt th. (capacity 2,200) opened in 1955 with Fidelio. Böhm resigned 1956, being succeeded by Karajan 1956--64. The post-war vocal galaxy incl. Gueden, Schwarzkopf, Reining, Seefried, Welitsch, Hotter, Patzak, Schöffler, and Weber. In the 1970s Bernstein, Böhm, Karajan, and Mehta cond. famous perf. In 1982 Lorin Maazel, an American, was appointed dir., with a contract until 1986, but he left in 1984 after a controversial period of musical politics which his predecessors Mahler and Strauss would have recognized as characteristically Viennese. It may be fairly said that the history of the Vienna Opera is one of spectacular triumphs, petty politics, a fairly conservative policy towards new mus., and glorious singing.

Vienna Symphony Orchestra (Ger. Wiener Symphoniker). Orch. founded in 1900 as Wiener Konzertverein Orchester. In 1921 it merged with Verein Wiener Tonkünstler (formed 1907 under Oskar Nedbal) and became Wiener Sinfonie-Orchester. It assumed present name in 1933, with over 120 players. Administered by Gesellschaft der Musikfreunde, Wiener Konzerthausgesellschaft, Bregenz Fest., and Austrian Radio. First cond. was Ferdinand Löwe, 1900--24. In 1934 became Vienna's main broadcasting orch. and in 1938 was taken over by city as its municipal orch. Has had series of famous guest conds. and has made many recordings.


Vier letzte Lieder (FourLast Songs). Songs for high v. and orch. by R. Strauss, his last works, comp. 1948. 5th song left unfinished. In order of comp.1. Im Abendrot (In the Sunset) (Eichendorff), 2. Frühling (Spring), 3. Beim schlafengehen (Falling asleep), 4. September. (Poems of 2, 3, and 4 by Hesse). Title of cycle given by publisher after


Viertel (note) (Ger.). Quarter-note (the crotchet).

Vierundsechzigstel (note) (Ger.). 64th note (the hemidemisemiquaver).


Vihuela. Sp. Renaissance instr. of guitar type. Word was used generically for all str. instrs., so further identification was necessary, e.g. vihuela de arco, bowed vihuela, vihuela de penole, plectrum-plucked vihuela, vihuela de mano, finger-plucked vihuela. Main period of popularity 1530--80. Luis de Milán's book on the vihuela de mano (1536) is a teaching manual containing first solo songs printed in Sp. Larger than guitar, usually with 6 courses, and up to 10 frets. Superseded by guitar c.1700. Mus. notated in tablature.


Villa-Lobos, Heitor (b Rio de Janeiro, 1887; d Rio de Janeiro, 1959). Brazilian composer. First mus. lessons from father, who taught him vc. Had harmony lessons 1907, otherwise self-taught, earning living by playing in cafés etc. Played vc. in Rio opera and sym. orchs., absorbing influences from Russ. nationalists, Stravinsky, and Strauss, under whose baton he played in 1920. Befriended by Milhaud when latter was Claudel's secretary at Fr. embassy, and by Arthur Rubinstein, 1921, who played his pf. mus. Spent 1923--4 in Europe and 1927--30 in Paris where he was influenced by Satie and Milhaud and by fashionable neo-classicism. Result was series of works called Bachianas Brasileiras in which Baroque forms were re-created with Brazilian 'local colour'. Returning to Brazil 1930, held series of official teaching posts. Founded Conservatório Nacional de Canto Orfeónico 1942 and Brazilian Acad.of Mus., 1945. Visited USA 1944 as cond. of own mus. Extremely prolific composer, with expected sharp variations in quality. Though his mus. suggests the folk idiom, he rarely, if ever, quoted a folk-song, relying instead on colour and rhythm to give Brazilian
flavour. Melodist and romantic, he used the popular chôro form as a basis for series of works for various combinations of instr. and vv. with specific nationalist intent. Prin. works incl.:


**orch:** Symphonies: 1 (1916), 2 (1917), 3 and 4 (1919), 5 (1920)----the sym. 3, 4, and 5 are a World War I trilogy, subtitled respectively 'A guerra', 'A Vitória', and 'A Paz'---(1944), 7 (1945), 8 (1950), 9 (1951), 10 (1952), 11 (1955), 12 (1957); *Suite Suggestive* No. 1 (1929); 4 Suites, *Descobrimento di Brasil* (Discovery of Brazil) (1936--7, 1942); *New York Skyline* (1940); Vc. concs., 1 (1915), 2 (1953); 5 pf. concs. (1945--54); guitar conc. (1951); harp conc. (1953); harmonica conc. (1955).

**piano:** *Suite Infantil* Nos. 1 and 2 (1912, 1913); *A Prole do Bebê* Nos. 1 and 2 (The Baby's Family) (1919, 1921); *Rudepoema* (1921--6, also for pf. and orch.); *Saudades das Selvas Brasileiras* (1927).

**chamber music:** 17 str. qts. (1915--57); 3 pf. trios (1911--18); 4 vn. sonatas (1912--23); *Berceuse* (1915); *Nonet* (1923); *Sexteto místico* (1945).

**guitar:** 12 Études (1928); 15 Preludes (1940).

**Villancico** (from Sp. villano, rustic). (1) 16th-cent. choral comp., like cantata, generally on subject of Christmas, for soloists, ch., and str. and/or org. (2) Madrigalian setting for 3 to 5 vv. of Sp. verse-form called villancico.

**Villanella** (It.; Fr. villanelle). Street song popular in 16th cent., also a type of part-song less complicated than madrigal. The first song in Berlioz's cycle *Les Nuits d'été* is entitled *Villanella*.


Viñanes, Ricardo (b Lérida, 1875; d Barcelona, 1943). Sp. pianist. Studied in Barcelona and later in Paris with de Bériot and Godard. Champion of contemporary composers, being among first pianists to play works of Debussy, Ravel, and others. Introduced much Russ. pf. music to France (incl. Mussorgsky's Pictures at an Exhibition and Balakirev's Islamey) and was dedicatee of Falla's Nights in the Gardens of Spain, Ravel's Oiseaux tristes, and Debussy's Poissons d'Or. In 1936 gave f.ps. of works by Messiaen.

Viol. Type of bowed str. instr., made in various sizes. Developed in Renaissance period, then superseded by vn. family, now revived for perf. of early mus. Origins obscure, but probably developed from efforts to apply bow to plucked instr. during 2nd half of 15th cent. in Spain. Term 'viol' was used generically, like vihuela in Sp. Consort of viols mentioned in Eng. records of King's Musick for 1540. Shape of viol varied much during first century of existence. Documentation of 1556 says that Fr. viols had 5 str. tuned in 4ths, whereas It. viols had 6. All viols were played held downwards, larger sizes between the legs, smaller resting on knees. Eng. composers from Byrd to Purcell wrote superb series of works for viols, a consort (or chest) normally comprising 2 trebles, 2 tenors, and 2 basses. Viol had flat back, frets, and C-shaped sound-holes. Bow held in underhand grip with fingers controlling tension of horse-hair. Prin. types of viol. are: Division viol: smaller version of bass viol suitable for agile playing of divisions (variations); Lyra-viol: instr. specially built for virtuoso viol players who practised double- and triple-stopping, pizzicato, etc.; mus. written in tablature. Tobias Hume's First Part of Ayres, 1605, is lyra-viol mus. See also baryton, viola d'amore, viola da braccio, viola da gamba.

Viola (Fr. alto or taille; Ger. Bratsche). (1) Bowed 4-str. instr., sometimes known as alto or tenor because of its lower pitch compared with vn., to which it is closely related. Tuned to c, g, d', a'. Va. section standard in all orchs.; one va. is standard component of str. qt. Also used as solo instr., several concs. and conc.-type works having been written for it. Viola pomposa was rare 18th-cent. type with a higher 5th str. See also Tertis, Lionel. (2) Org. stop of 8' length and pitch. (3) Generic It. term for str. instrs. in Renaissance and baroque periods, incl. viole da gamba (leg viols), i.e. members of the viol family; and viole da braccio (arm viols), the forerunners of the vn. family.

Viola Alta (It.; Ger. Altgeige). High viola, i.e. large va. with 5 str. introduced by H. Ritter in 1876 and used by Wagner at Bayreuth. Cumbersome to play.

Viola Bastarda. Continental equivalent of Eng. division viol.

Viola da Braccio (It.). Arm-viol. First known use of term in 1543 as generic description of str. instr. played on the arm (e.g. rebec, Renaissance fiddle, and lira da braccio) but later meaning members of violin family.

Viola da Gamba (It.). Leg-viol. (1) Strictly, every viol was a viola da gamba because of the way it was held for perf., but term applies mainly to bass viol because it was held between the knees like the modern vc. (2) Org. stop. See Gamba. Viola d'Amore (It.). Love-viol. Bowed str. instr. of the viol family but without frets and played under the chin. Larger than modern viola, with 7 bowed gut str. and 7 sympathetic str. (which give the instr. its name) which vibrate to the sound of the stopped strs. Particularly beautiful sound. Used by Baroque composers, and in 19th cent. by Meyerbeer and Berlioz. Specially required by Janáček in his operas Káťa Kabanová and Večeře; c Makropoulos and his 2nd str. qt. Viola Pompous. Instr. of vn. family with 5 str. used in Baroque works for high vc. passages. Larger than va.
Viole (Fr.). (1) Viol. (2) Viola.

Violin (Fr. Violon; It. Violino; Ger. Geige or Violine). Bowed 4-str. instr., prin. and treble member of its family (va., vc., and db. being the others). Tuned g d' a' e'"; compass of over 3 3/2 octaves. Standard feature of every orch., where vns. are divided into '1sts' and '2nds', corresponding to higher- and lower-pitched parts. Str. qt. has 2 vn. (1st and 2nd). Emerged independently of the viol, to which it is not related. A 3-str. vn. is represented in paintings at Ferrara 1508--9. At sometime in It. before 1550 the 4-str. instr. was invented and was regarded as the instr. for dancing whereas the viol was the courtly instr. Earliest printed vn. mus. is 2 dances incl. in the Balet comique de la royne of 1581. Undoubtedly the vn. was perfected by one man, Andrea Amati of Cremona, from whom the king of Fr. ordered 38 str. instrs. in 1560. For account of later development of instr., see Stradivari. Vn. is made from wood, with 2 f-shaped sound holes. Str., made of gut or metal, are stretched along upper surface (belly). Sound from the str. when touched by bow is transmitted by upright bridge which supports the str. and which they cross at fractionally less than a right angle. Str. are held in place by tailpiece, cross bridge, and continue over ebony fingerboard attached to upper surface of neck. At extreme end they cross nut, or saddle, and enter a pegbox where they are attached to, and tuned by, 4 pegs. Among the most expressive of instr., the vn. has inspired a treasury of great mus. and great performers. The violino piccolo (It., little violin) was a small, higher-pitched instr. used in Baroque period in such works as Bach's Brandenburg Conc. No. 1. The vn. bow used to be convex, but since late 18th cent. has been concave, with increased tension.

Violinbogen (Ger.). Vn. bow. Violino. (1) (It.). Violin. (2) Org. stop of 4' (sometimes 8') length and pitch.


Violin-Steg (Ger.). Vn. bridge.

Violoncello (It., usually abbreviated to 'cello'; Ger. Violoncell; Fr. violoncelle). Bowed 4-str. instr., one of violin family, originating in early 16th cent. Played between performer's knees. Tuned to C G d a; compass of over 3 octaves. All sym. orchs. contain vc. section, and one vc. is part of every str. qt. Noble sound of instr. has been wellcatered for in concs., those by Dvo;ák and Elgar in particular exploiting its expressive capabilities to the full.

Violone. An imprecise term dating from 1520. In 16th and 17th cents. the double-bass viol was often called the violone, but some writers used the term to mean ordinary bass viol, and Corelli and Handel used it as synonym for vc. Also meant the db. Many violones had 6 str., were fretted and tuned like viol. Probably used for bass part of consort mus.

Musica getutscht is principally a tutor for kbd. instrs., lute, and recorder.

**Virelai (chanson balladée).** Medieval Fr. song, probably of Sp. origin, consisting of refrain alternating with (usually) 3 stanzas. Est. as common Fr. poetic and mus. form by Machaut; continued in use throughout 15th cent. (by Dufay, Ockeghem, and Busnois). The word derives from old Fr. *virer*, to turn or twist, thus suggesting a dance origin.

**Virginal(s).** This word (not of Eng. origin) was used in Eng. as generic term for all types of plucked kbd. instr., but also had specific meaning. First mentioned c.1460, name being used in Fr. and Ger. Typical virginals of oblong shape with one set of strs., parallel to kbd. (Differed from hpd. in shape of soundbox, placing of strs.---at right angles on hpd.---and existence of 2 bridges.) Kbd. on Flemish virginals was set to right or left, in others it was centrally placed. Double virginals had 2 kbd. Much fine mus. written for virginals by Byrd, Bull, Morley, Farnaby, etc. See *Fitzwilliam Virginal Book*. Origin of name obscure, but probably comes from instrument's association with female performers or possibly from its tone (like a young girl's voice). **Virtuoso (It.).** (1) As noun: a performer of exceptional skill with particular reference to technical ability. (2) As adjective: a performance of exceptional technical accomplishment. There is sometimes an implication that a virtuoso performance excludes emotional and expressive artistry, or subdues it to technical display, but a true virtuoso is both technician and artist.

**Visconti (di Modrone), (Count) [fy65,3]Luchino (b Milan, 1906; d Rome, 1976).** It. producer, designer, and writer. Came of family with long assoc. with Scala, Milan. Began career as stage and film dir. and went into opera because of admiration for Maria Callas, for whom he prod. *La Vestale* in 1954. Later he staged, for Callas, *La Sonnambula, La Traviata, Anna Bolena*, and *Iphigénie en Tauride*, all at La Scala. His first opera prod. outside It. was the memorable *Don Carlos* at CG, 1958, where he later prod. *Il Trovatore*, *La Traviata*, and *Der Rosenkavalier*. His last opera prod. was *Manon Lescaut* at Spoleto, 1972. Among his protégés were the designers Sanjust and Zeffirelli. Wrote lib. for Mannino's opera *Il Diavolo in giardino* (Palermo 1963) and scenario of Henze's ballet *Maratona* (1956). Directed film of Thomas Mann's *Death in Venice* (1971) in which he made use of Mahler's mus. His productions were notable for their authentic period style, attention to detail and characterization, and visual taste.


**Vision of Judgement, The.** Oratorio by Fricker, his Op. 29, to text compiled by him from 8th-cent. poem by Cynewulf. For sop. and ten. soloists, ch., and orch. Comp. for 1958 Leeds Fest., where its f.p. was cond. by John Pritchard.


Vitali, Giovanni Battista (b Bologna, 1632; d Modena, 1692). It. composer and violinist. Held court post at Modena from 1674. One of pioneers of sonata. Wrote sonate de chiesa, sonatas for 2 vn. with bass, etc.

Vitali, Tomaso Antonio (b Bologna, 1663; d Modena, 1745). It. violinist and composer, son of G.|B.|Vitali. Studied in Bologna. Chamber musician in Modena. Wrote sonatas (1693--5) and famous Chaconne for vn. with figured bass (though this is of doubtful attrib.).

Vivace, vivacemente (It.). Vivacious, from vivacità, vivacezza, vivacity. Fast and lively. Vivacissimo, very fast. Composers (e.g. Schubert) often use vivace as an indication of mood rather than tempo. In 18th cent. it often meant something between allegro and largo.

Vivaldi, Antonio (b Venice, 1678; d Vienna, 1741). It. composer and violinist. Son of violinist in orch. of St Mark's, Venice, under Legrenzi. Taught by father. Entered church, becoming priest 1703, though after 2 years never said Mass because of congenital chest complaint. Taught vn. at orphanage (Ospedale della Pietà) from 1703 and gave recitals. Pubd. trio sonatas, Op. 1, 1705 and vn. sonatas, Op. 2, 1709. First opera, Ottone in villa, prod. Vicenza 1713; first Venetian opera, Orlando finto pazzo, 1714. Was also operatic impresario in Venice and cond. and played vn. in opera perfés. Spent 3 years in service of Landgrave of Hesse-Darmstadt in Mantua, probably 1719--1721. Between 1722 and 1725, wrote operas for Mantua, Vicenza, Milan, and Rome. His famous Op. 8, incl. Le quattro stagioni (The Four Seasons), was pubd. 1725. By this time, Vivaldi was known and admired throughout Europe. In 1734 first collaborated with librettist Goldoni (1709--93). In 1737 prod. of a new Vivaldi opera at Ferrara was forbidden by papal authorities on ground that Vivaldi was a priest who did not say Mass and had a relationship with a woman singer. In 1738, visited Amsterdam, where his mus. had been pubd. since 1711, for royal th. centenary celebrations---his reputation stood higher in Fr., Holland, and Eng. in his lifetime than it did in Venice. Despite intermittent disputes over the years, Vivaldi was still maestro at the Pietà and was still writing cantatas for perf. there in 1740. In 1741 he decided to leave Venice for Vienna, presumably in search of some court appointment, but died there, being buried in a pauper's grave. Among contemporaries who appreciated Vivaldi was J. S. Bach, who transcr. 10 Vivaldi concs. as hpd. or org. concs. Like Bach himself, Vivaldi's mus. fell out of favour for many years, but the 20th cent., in particular since the revival of interest in authentic methods of performing baroque mus., has seen it re-est. Once regarded merely as the composer of works for str., his genius as an opera composer is now recognized (he said he wrote 94, but fewer than 50 are extant) as well as the Venetian splendour of his church mus. No composer did more to establish the vc. as a solo instr., and hedisplayed a keen interest in the use of unusual instr.: it is the infinite variety and invention of his work that has made it so beloved 300 years after his birth. There have been several catalogues of his work, the most recent (Leipzig 1974) by Peter Ryom (works are numbered with the prefix RV = Ryom-Verzeichnis). Prin. works:
stravaganza
Taught at Dartington summer sch.,
vc.,
first concert pieces was Ravel's Vltava
Profundis
from
Romana
Vlad, Roman
in the Cz. Chamber Orch. Concert début Prague
Vivo
Magnificat
for vn., orch., and basso continuo;
that it can only be summarized: [it0p4]
and basso continuo (Harmonic inspiration),
12 vn. concs. for various combinations (4 vn., 4 vn. and vc., etc.) (1711); Op. 4, La stravaganza (The extraordinary),
12 vn. concs. (c.1714); Op. 5 (2nd part of Op. 2),
4 sonatas for vn. and 2 sonatas for 2 vn. and basso continuo (1716); Op. 6, 6 vn.concs. (1716--21);
Op. 7, 2 ob. concs. and 10 vn. concs. (1716--21); Op. 8, Il cimento dell' armonia e dell' inventione (The Contest between Harmony and Invention),
12 vn. concs., the first 4, in E, G minor, F, and F minor being known as The Four Seasons (Le quattro stagioni) (1725); Op. 9, La cetra (The lyre),
11 vn. concs. and 1 for 2 vn. (1727); Op. 10, 6 fl. concs. (c.1728);
Op. 11, 5 vn. concs., 1 ob. conc. (1729); Op. 12, 5 vn. concs. and 1 without solo (1729); Op. 13, Il pastor fido (The Faithful Shepherd),
6 sonatas for musette, viella, recorder, ob. or vn., and basso continuo (1737, doubtful authenticity). The rest of Vivaldi's instr. output is so vast that it can only be summarized: [itOp4]10 sonatas for vc. and basso continuo; 28 sonatas for vn. and basso continuo; 4 sonatas for fl. and basso continuo; sonatas for 2 vn. and basso continuo; concs. for various instr. (fl., ob., recorders, vns., bn., etc.) and basso continuo; over 60 concs., sinfonias, and sonatas for str. and basso continuo; 170 concs. and sinfonias for vn., arch., and basso continuo; 7 concs. for viola d'amore; 28 vc. concs.; mandolin conc.;
9 fl. concs.; 2 recorder concs.; 14 ob. concs.; over 40 vn. concs.; many concs. for 2 vn., 2 vc., 2 mandolins, 2 ob., 2 hn., 2 tpt., etc.
sacred music: Mass; Kyrie for double ch.; 3 Glorias; 2 Dixit Dominus; 3 Laudate pueri; 2 Magnificat; 3 Salve Regina; Stabat Mater; Juditha triumphans (oratorio, Venice 1716); also many secular cantatas, etc.

Vivo (It.) Lively; vivissimo is the superlative.

Vlach Quartet, Cz. str. qt. formed by Josef Vlach (b Ratme^;;akrice, 1923) with 3 colleagues in the Cz. Chamber Orch. Concert début Prague 1951. Va. player has changed three times. Won Liège int. comp. 1955 which led to world tours.


Vltava (Smetana). See Má Vlast.

Vn. Abbreviation for violin.

Vocalise. A wordless vocal exercise or concert piece sung to one or more vowels. One of first concert pieces was Ravel's Vocalise en forme d'haba;atnera. There are also Vocalise, for v. and pf. by Rakhaminov, Op. 34, No. 14, comp. 1912, rev. 1915, and 3 Vocalises for sop. and cl. by Vaughan Williams (1958).
Vocal Score (abbreviated to V.S.). Score of a comp. which gives all the v.-parts of a work but with the orch. parts reduced to a pf. acc.

Voce, voci (It.). Voice, voices. Colla voce, with the voice, i.e. direction to the accompanist closely to follow the singer's fluctuations of tempo, etc.

Voce dipetto; Voce di testa (It.). Chest voice; head voice.


Vogelweide, Walther von der (b c.1170; d Würzburg, c.1230). Ger. singer and composer, one of greatest of Ger. Minnesinger. About 8 of his melodies have survived. Mentioned by Wagner in Die Meistersinger von Nürnberg, Act I, when the hero, Walther, tells the Masters that he is a pupil of Vogelweide. 'A good Master', says Sachs.

Vogl, Heinrich (b Au, nr. Munich, 1845; d Munich, 1900). Ger. ten., outstanding in Wagnerian parts. Studied Munich with Lachner. Opera début Munich 1865 as Max in Der Freischütz. Took over role of Tristan after death of Schnorr von Carolsfeld. Created Loge in Rheingold 1869 and Siegmund in Walküre 1870. Sang at Bayreuth 1876-97, incl. roles of Tristan and Parsifal. London début 1882 (1st London Loge and Siegfried). NY Met. 1890 (singing 6 Wagner tenor roles in the season). Wrote opera, 1899. Wife was sop. Therese Thoma (b Tutzting, 1845; d Munich, 1921), who studied at Munich Cons. and made début in Munich 1866, singing there until 1892. Created role of Sieglinde 1870. London 1882 (1st London Brünnhilde). For some years was only Ger. Isolde.


**Voice.** (1) Means of producing sounds in humans and animals using 2 vibrating agents called vocal cords. The various kinds of human v., e.g. soprano, tenor, bass, etc., are described under their individual entries. (2) Separate strand of mus. in counterpoint or harmony, also known as 'part'. A fugue is in several vv. or parts, whether these are sung or played. (3) As verb, meaning to adjust org.-pipe at construction stage so that it meets required standards of pitch, etc.


**Voix (Fr.).** Voice or voices.

**Voix Céleste (Fr.).** Heavenly voice. Org. stop, 8' pitch, with 2 pipes to each note, tuned slightly apart and producing effect not unlike str. of orch.


**Volante (It.).** Flying. Swift, light. In vn. playing, a certain bow-stroke in which the bow has to bounce from the str. in a slurred staccato.


**Volkslied (Ger.).** Folk-song, but often extended to incl. nat. and popular song which is properly covered by term Volksstümliches Lied.

**Volles Werk (Ger.).** Full Org.

**Volonté (Fr.).** Will. A volonté, at one's own pleasure, i.e. ad libitum.
Volta (It.). (1) 'Time', in sense of *prima volta*, 1st time. (2) Quick dance in triple time, also known as 'Lavolta', resembling galliard. A Lavolta is danced in Britten's *Gloriana* (1953).

Volti (It.). Turn, as in *volti subito* (abbreviated to V.S.), turn over page quickly (found in orch. parts).

Voluntary. (1) Org. solo at beginning and end of Anglican church service, sometimes but not necessarily extemporized. (2) In 16th cent., applied to extemporized instr. comp. See also *Trumpet Tune* or *Voluntary*.


Von Stade, Frederica. See *Stade, Frederica von*.

Vorbereiten (Ger.). To prepare (applied to the registration of org. mus., often in the form of *bereite vor*, mentioning a stop). *Vorbereitung*, preparation.

Vorhalt (Ger.). (1) Suspension. (2) Retardation. (3) Long appoggiatura. (4) Syncopation.

Vocák, Jan (*b* Vamberk, Bohemia, 1791; *d* Vienna, 1825). Bohem. composer. Played org., pf., and vn. at 8 and was sent to Prague to study with Tomášek. Went to Vienna 1813, becoming friend of Hummel, Meyerbeer, and Moscheles. Pianist and cond. of Gesellschaft der Musikfreunde from 1818. Organist, Imperial Chapel, 1822. Wrote sym., church mus., pf. conc., pf. sonata, *Impromptus* for pf., etc.

Vorschlag (Ger.). Forestroke. *Kurzer Vorschlag* (short forestroke), *Acciaccatura; Langer Vorschlag* (long forestroke), *Appoggiatura*.

Vorspiel (Ger.). Foreplay. Ov. or prelude, used by Wagner in relation to his operas.


Vox (Lat.). Voice. Thus *vox humana* (human voice), org. reed stop of 8' pitch, supposedly but not actually like human v.

Vranicky. See *Wranitzky, Anton*.


Vulpius, Melchior (b Wasungen, Henneberg, c. 1570; d Weimar, 1615). Ger. composer and cantor. Comp. chorales, cantiones sacrae, St Matthew Passion (1613), and ed. mus. compendium.

Vuoto, Vuota (It., 'empty'). Applied musically (1) to indicate a general pause, i.e. measure in which all parts have 'rest'; or (2) as indication to violinist to play on open str. (corda vuota).

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Wagenseil, Georg Christoph (b Vienna, 1715; d Vienna, 1777). Austrian composer and pianist. Studied comp. with Fux. Court composer, Vienna, from 1739, becoming mus.-master to Empress Maria Theresia. Wrote 16 operas (incl. La Clemenza di Tito, 1746), at least 30 symfs., lpd. concs., harp concs., chamber mus.

Wagenseil, Johann Christoph (b Nuremberg, 1633; d Altdorf, 1708). Ger. writer and librarian. In 1697 pubd. his Nuremberg Chronicles, containing treatise on the Meistersinger from which Wagner drew much of the background (and several of the characters) for his opera Die Meistersinger von Nürnberg.

Wagner, Cosima (née Liszt) (b Bellaggio, Lake Como, 1837; d Bayreuth, 1930). Of Franco-Hungarian birth, being daughter of Liszt and Countess Marie d'Agoult. Educated in Fr. Went to Ger. and in 1857 married Hans von Bülow, pianist and cond., by whom she had 2 children. First met Richard Wagner in Paris 1853; declared love for each other in Berlin 1863. Went to Munich 1864 to be near Wagner. Daughter, Isolda, born to them 1865. Lived with Wagner at Tribschen, Lucerne, from 1868. Another daughter, Eva, born 1867. Divorced from von Bülow 1869. Son, Siegfried, born to her and Wagner 1869. Married Wagner 1870. Moved with him to Bayreuth 1872 and was active in preparations for 1876 festival. After Wagner's death in 1883, became mus. dir. of Bayreuth Fest., handing over to her son Siegfried in 1908. Became blind 1920. HerDiaries, covering years 1869--83, are invaluable source of information on Wagner's life and thought.

Wagner, Peter Josef (b Kürenz, Trèves, 1865; d Fribourg, 1931). Ger. musicologist. Studied at Trèves and in Berlin with Spitta. On staff Fribourg Univ. from 1893, prof. of mus. history 1902, and rector 1920–1. Specialist in plainsong, Palestrina, madrigals, etc.

Wagner, (Wilhelm) Richard (b Leipzig, 1813; d Venice, 1883). Ger. composer, cond., poet, and author. One of the handful of composers who changed the course of mus. Went to sch. in Dresden and attended Thomasschule, Leipzig, 1830–1. Deeply interested in literature as youth. Mus. inclination intensified by hearing Schröder-Devrient in Bellini. Wrote sym. 1832 and later that year made first attempt at opera, Die Hochzeit, which he destroyed. Choral cond. at Würzburg 1833 and in 1834 completed opera Die Feen. Became cond. of orch. at th. in Lauchstädt and later in 1834 mus. dir. of th. at Magdeburg. His 2nd opera Das Liebesverbot, based on Shakespeare's Measure for Measure, prod. there 1836. Married actress Minna Planer. Ass. cond. at Riga 1837–9. Went to Paris 1839. Wrote Rienzi 1838–40 and Der fliegende Holländer 1841. Lived in poverty in Paris, doing mus. hack-work and writing articles. In 1842 returned to Dresden, where Rienzi was prod. with great success. Der fliegende Holländer equal success in 1843, leading to Wagner's appointment as court opera cond. Cond. legendary perfs. of Beethoven's 9th Sym. and works by Mozart, Weber, and Gluck. Tannhäuser prod. at Dresden 1845. Began project for series of operas based on Nibelungen sagas, completing lib. of Siegfrieds Tod, 1848. Sided with revolutionaries in 1849 uprising in Dresden. Fleed to Liszt at Weimar after police issued warrant for his arrest, eventually settling in Zürich where he wrote series of essays, incl. the important Oper und Drama in which he expounded his theory of music drama, the unification of mus. and drama superseding all other considerations (such as singers' special requirements in the way of display arias). Also continued to write text of his Nibelung operas and comp. mus. of Das Rheingold and Die Walküre. In permanent financial straits, was helped by Julie Ritter and by Ger. merchant Otto Wesendonck, with whose wife Mathilde Wesendonck he had affair. Under the influence of this emotional experience he wrote lib. and mus. of Tristan und Isolde (1857–9), interrupting Siegfried after completing Act 2. In 1855 visited London as cond. of Phil. Soc. concerts. Wife Minnaleft him (not for first time) in 1858 because of Wesendonck affair but rejoined him in 1859. Cond. in Paris 1860 and rev. Tannhäuser for perf. at Opéra in 1861; but tried to withdraw it after riots instigated by Jockey Club. Allowed to re-enter Ger., except Saxony. Heard Lohengrin (comp. 1846–8) in Vienna and hoped for prod. there of Tristan, but it was abandoned after 77 rehearsals as 'unperformable'. Amnesty granted from Saxony 1862. At work on Die Meistersinger von Nürnberg from 1862. Fled Vienna 1864 becauseof pressing debts, but while in Stuttgart was 'rescued' by young King Ludwig of Bavaria, a passionate admirer of Wagner's mus., who became his patron and invited him to Munich, where Tristan was prod. 1865, cond. by Hans von Bülow, with whose wife Cosima, Wagner had been in love since 1863. Work resumed on Nibelung operas under stimulus of Ludwig'senthusiasm. Opposition to Wagner in Munich political circles led to his departure from Munich and his settling at the villa of Tribschen, Lucerne, where Cosima, having borne him 2 daughters, joined him in 1868. Minna having died in 1866 and Cosima's marriage being annulled in 1869 (the year in which she gave birth to Wagner's son Siegfried), Wagnerrand Cosima were married in 1870. Das Rheingold and Die Walküre prod. in Munich 1869 and 1870, Die Meistersingerin 1868. In 1871 persuaded Bayreuth municipal authority to grant land for erection of th. specially designed for staging of Der Ring des Nibelungen; foundation-stone laid 1872. Toured Ger. to seek artists and raise funds for first Bayreuth Fest. Settled into new home, Wahnfried, at Bayreuth 1874, where he completed Götterdämmerung, 4th opera in Ring project begun in 1848. Bayreuth th. opened August 1876 and Ring perf. complete under Hans Richter, supervised in every detail by Wagner. In 1877 cond. series of concerts at Royal Albert Hall, London, to raise funds to cover Bayreuth deficit, and then began work on Parsifal, which he had first contemplated in 1857 (completed 1882, perf. in July at Bayreuth). From 1878, suffered series of heartattacks, fatal one occurring in Venice on 13 Feb. 1883. Buried at Wahnfried. Wagner's mus., richly expressive, intensely illustrative, and on the grandest scale, dominated the 19th cent. and split the mus. world into opposing factions. His
influence, good and bad, on countless other composers is still a prime factor a century after his death. He wrote the texts of all his operas, reading copiously in the sources of the legends he selected as subjects and writing a prose sketch, then the poem (lib.) before he comp. any of the mus., though it is clear that certain ideas came to him ready-clothed in mus. He was inspired by the Ger. Romantic spirit of Weber's operas, and to some extent by the grandiose operatic aims of Meyerbeer, whom he despised. In Liszt he found a fellow-spirit from whom he learned much, as he did from Berlioz. But he surpassed them all in the single-mindedness with which he pursued his dream of an art form in which mus. and drama should be one and indivisible, his Zukunfsmusik (mus. of the future). With the chromaticism of Tristan he took tonality to its limits and beyond, and opened the way for the Schoenberghian revolution. Philosophical and psychological undertones contribute immensely to the spell of the Tristan mus. Wagner brought to a fine art the use of Leitmotiv to depict not only characters but their emotions, and wovethem into an orch. texture of such richness that the orch. assumed an extra dimension in operatic terms. His operas also required a new technique of singing and a new breed of singers with the intelligence to convey the subtleties of his art. The idea that 'bawling' was all that Wagner needed has long been disproved by generations of singers by whom his music has been shown to be as singable as bel canto. In a sense Wagner was a dead-end, since he was a unique genius. The sheer mastery of The Ring, the sustaining of such an imposing achievement at a white-heat of inspiration for something like 15 hours of mus., is among the most amazing artistic achievements of the human spirit. But opera could never be the same after him: he made it a vehicle for the expression of the most complex emotional and psychological issues, but, being first and foremost a musician, these are still secondary to the hypnotic power of the mus., at least for those (and they number millions) who fall under its sway. Prin. works:

**operas and music dramas:** [fy75,1]Die Feen (The Fairies) (1833--4); Das Liebesverbot (Forbidden Love) (1835--6); Rienzi (1838--40); Der fliegende Holländer (The Flying Dutchman) (1841); Tannhäuser (1843-5, rev. 1861); Lohengrin (1846--8); Der Ring des Nibelungen (The Nibelung's Ring): Das Rheingold (The Rhine Gold) (1853--4), Die Walküre (The Valkyrie) (1854--6), Siegfried (1856--7 and 1864--71), Götterdämmerung (Twilight of the Gods) (1869--74, some ideas composed as Siegfrieds Tod many years earlier); Tristan und Isolde (1857--9); Die Meistersinger von Nürnberg (The Mastersingers of Nuremberg) (1862--7); Parsifal (1878--82).

**orch:** Sym. in C (1832); Siegfried Idyll (1870); Concert Ov. in D minor (1831), in C (1832); Christopher Columbus, ov. (1835); Rule, Britannia, ov. (1836--7); Polonia, ov. (1836); Faust, ov. (1840, rev. 1855); Huldigungsmarsch (1864); Kaisermarsch (1871); Centennial March (1876).

**choral:** Weihegruss (1843); An Webers Grabe (1844); Das Liebesmahl der Apostel (The Love Feast of the Apostles), orch. with male ch. (1843).

**piano:** Sonata in Bb (1831); Lied ohne Worte (1840); Album Sonata in Ab (1853); Albumblätter in Ab and C (1861).

**songs:** 7 Songs from Goethe's Faust (1832); Der Tannenbaum (1838); Les deux grenadiers (1839--40); Les adieux de Marie Stuart (1840); 5 Gedichte von Mathilde Wesendonck (5 Wesendonck Songs), v. and pf. (1857--8; orch. Mottl; arr. Henze for high v. and chamber orch., 1979); Kinder-Katechismus (1873).

**writings:** My Life (1865--80); German Opera (1851); Art and Revolution (1849); Judaism in Music (1850); Opera and Drama (1850--1); The Music of the Future (1860); Religion and Art (1880); On Conducting (1869).


Wagner, Wieland (b Bayreuth, 1917; d Munich, 1966). Ger. opera producer and designer. Son of Siegfried Wagner. Studied in Bayreuth and Munich. Worked among stage staff at pre-1939 Bayreuth Festivals and designed scenery for Parsifal, 1939. With his brother Wolfgang Wagner became art. dir. of Bayreuth Fest. 1951 and revolutionized Wagnerprods., causing intense controversy. Scrapped representational productions, substituting settings with little scenery, emphasis on lighting, and all-purpose circular platform. Many of Wagner's stage directions were ignored. Also prod. operas by other composers at Hamburg, Stuttgart, etc.

Wagner, Wolfgang (b Bayreuth, 1919). Ger. opera impresario and producer. Son of Siegfried Wagner. With his brother Wieland Wagner was co-dir. of Bayreuth Fest. 1951–66, mainly concerned with administration. Succeeded brother as art. dir., 1966. Though less controversial a producer than Wieland, caused controversy by choice of other producers, e.g. Patrice Chéreau for centenary Ring, 1976.


Wagner Tuba. Brass instr. invented by Wagner as compromise between hn. and tb. to give special tone-colour in orchestration of Der Ring des Nibelungen (for Hunding in Die Walküre, for example). Look more like hns. than tubas. The 4 used in the Ring are 2 tenors in Bb, with 3 valves plus extra for correcting intonation of lowest octave and 2 basses in F. Played by 5th–8th hns. Wagner had the idea for the tubas after seeing some instruments in Sax's workshops in 1853 which may have been saxhorns. Possibly the tubas used at Bayreuth in 1876 were made in Berlin. They did not survive after 1939. In any case they were replaced in 1890 by a set made in Mainz. CG used brass band instruments until 1935 when Beecham obtained a set from Mainz. Wagner tubas were used also by Bruckner, R. Strauss, and Stravinsky in The Rite of Spring. Wahnfried. Name of villa at Bayreuth into which Wagner and his wife moved in April 1874 and where they are buried. Now a museum housing valuable archives. Name chosen by Wagner (orig. Wahnfriedheim) from Hesse town of Wahnfried because he liked its mysticism, the word meaning 'Peace from Wahn' (Wahn = madness, illusion, etc.). Above portal he engraved: Hier, wo mein Wählen Frieden fand—Wahnfried Sei dieses Haus von mir benannt (Here where my illusion found peace, be this house named by me Peace from Illusion). Wait(s)[fy75,1] (Old Eng.). Watchman. (1) Musicians in medieval Eng. who acted as town watchmen, marking the hours of the night by sounding instr. By 16th cent. they formed town bands, each having its 'signature tune', thus London Waits, Chester Waits, etc. Some waits were renowned for singing, and this originated application of term to groups who sang hymns and carols in the streets at Christmas. (2) Old Eng. name for shawm, much used by waits. Other name for shawm was wayte-pipe.
Wakefield, (Augusta) Mary (b Sedgwick, nr. Kendal, 1853; d Grange-over-Sands, 1910). Eng. cont. Studied with Randegger and Henschel and later in Rome, where she also studied pf. with Sgambati. Sang at Gloucester Fest. 1880. Est. competitive fest. at Sedgwick 1885, moving it to Kendal 1886, where it still flourishes and has given rise to many similar events. Lecturer from 1890. Ed. Ruskin on Music (1894).


Waldhorne (Ger.). Forest horn. The hunting hn., i.e. 'natural' hn. without valves.


Waldstein Sonata. Beethoven's pf. sonata No. 21 in C major, Op. 53, comp. 1804 and so called because of ded. to his patron Count Ferdinand Waldstein (b Dux, Bohemia, 1762; d Vienna, 1823). Orig. slow movement, replaced by present adagio, was pubd. separately as Andante favori (WoO 57).

Waldteufel, Emil (b Strasbourg, 1837; d Paris, 1915). Fr. (Alsatian) composer and pianist. Studied Paris Cons. Court pianist and dir. of court balls from 1865. Cond. at CG promenade concerts 1885. Wrote over 250 dances, especially waltzes, incl. Esparatina (1886, after Chabrier), Estudiantina (1883), and Les Patineurs (Skaters) (1882).


Walker, Robert (b Northampton, 1946). Eng. composer. Chorister at St Matthew's, Northampton. Studied at Cambridge Univ. (organ scholar, Jesus Coll.). Org. and schoolmaster for 5 years in Grimsby, then freelance composer. Lives in Elgar's Sussex

Walk to the Paradise Garden, The. Intermezzo for orch. before last scene of Delius's opera A Village Romeo and Juliet and frequently played as concert item. The 'Paradise Garden' was the village inn. Orig. intermezzo, comp. 1900--1, was re-written and extended in 1906 to cover scene-change in projected Berlin f.p., and it is this version that is now so well-known.


Wallace, (William) Vincent (b Waterford, 1812; d Château de Haget, nr. Vieuzos, 1865). Irish composer. Played org. and vn. as boy. Led orch. in Dublin th. Emigrated to Australia 1835, opening music coll. in Sydney (which failed) and then touring as violinist and pianist in Chile, Argentina, Cuba, and USA, where he was lionized. Returned to London 1845 where he composed successful opera Maritana Operas Lurline (1847) and The Amber Witch (1861) were successful, as was his pf. mus.

Wallace, William (b Greenock, 1860; d Malmesbury, 1940). Scottish composer and writer. Studied in Glasgow and Vienna as ophthalmic surgeon, holding hospital posts in Glasgow and London. Abandoned career for mus. (resuming it only in 1914--18 war). Entered RAM 1889. Hon. Sec., Phil. Soc. 1911--13. Wrote 6 symphonic poems, The Passing of Beatrice (1892) being said to be first Brit. work in the genre. Others included Wallace (1905) and Villon (1909). Also comp. sym., suite The Lady from the Sea (after Ibsen, 1892), songs, etc. Prof. at RAM. Wrote Richard Wagner as he lived (1925).


Waller, 'Fats' (Thomas Wright) (b NY, 1904; d Kansas City, 1943). Amer. jazz pianist, organist, and composer. Studied pf. with Carl Bohm and later with Leopold Godowsky, while working from age of 14 as organist in Harlem film th. Encouraged by jazz pianist James P. Johnson. Made nearly 500 records, wrote about 400 copyright works, and many more without copyright. Comp. mus. comedy Hot Chocolates, 1929, and the songs Honeysuckle Rose, c.1928, and Ain't Misbehavin', 1929. His amusing vocal style masked the serious and influential qualities of his piano-playing.


Walmsley, Thomas Attwood (b London, 1814; d Hastings, 1856). Eng. composer. Studied comp. with Attwood, his godfather. Organist, Croydon church 1830, Trinity and St John's Colleges, Cambridge, 1833. Prof. of mus., Cambridge Univ., 1836. Also brilliant mathematician. Comp. anthems, installation odes, and famous Services in Bb (1834) and D minor (c.1855). One of first to give mus. lectures with practical examples. Pioneer in Eng. appreciation of J. S. Bach.


Mus. prod., BBC from 1957. Works incl. Sinfonia breve, Divertimento for str., hp'd. suites, etc.


Walton, (Sir) William (Turner) (b Oldham, 1902; d Ischia, 1983). Eng. composer. Son of choirmaster and singing-teacher. Chorister at Christ Church Cath. Sch., Oxford, 1912--18, during which time wrote anthems and songs. Wrote Pf. Qt. 1918. 'Adopted' asa brother by Osbert, Sacheverell, and Edith Sitwell, 1919, living with them in London and It. Comp. first version of Fa;alcade, instr. accs. to recited poems by Edith Sitwell, in 1921, f.p. London (privately) 1922. Str. qt. played at Salzburg 1923. Made jazz arrs. for Savoy Orpheans, 1923. Public perf. of Fa;alcade 1923 caused furore. Comedy ov. Portsmouth Point perf. at Zürich 1926. Came into wider prominence in 1929 with va. conc., f.p. at Promenade concert with Hindemith as soloist. This was followed at 1931 Leeds Fest. by dramatic cantata Belshazzar's Feast. In 1934 First Sym. was perf. without finale, which was added 1935. Next large-scale work was vn. conc. commissioned by Heifetz, 1939. Wrote mus. for film of Shaw's Major Barbara, 1940, followed by several other wartime film scores, best-known being that for The First of the Few (1942), story of building of Spitfire fighter aircraft, and Olivier's Henry V (1944). Next major work was str. qt., 1947. From 1948 to 1954 was engaged on large-scale opera, Troilusand Cressida, prod. CG 1954. Followed by vc. conc. for Piatigorsky, 2nd Sym., Variations on a Themeof Hindemith, a 1-act 'extravaganza' The Bear, based on Chekhov, and shorter works. From 1948 lived in Ischia. Knighted 1951. O.M. 1968. Walton's mus., although it was at first regarded in Eng.as that of an enfant terrible because of Fa;alcade and the 'jazz-age' influence on his early works, remained remarkably consistent. It is fundamentally lyrical and romantic, with two basic ingredients: a pungent, spiky rhythmic impetus, with wide intervals and tangy harmonies, and a brooding melancholy. It is as if two influences were perpetually at war in his nature: the 20th-cent. Stravinsky--Prokofiev strain and the 19th-cent. Elgar. His true qualities can be discerned in Fa;accade, a masterpiece which never 'dates', because it is musically so good and true. Almost alone among later Eng. composers, he successfully wore the Elgarian pomp-and-circumstance mantle, as in his 2 Coronation Marches, much of the film mus., and parts of Belshazzar's Feast, but the finest of his works---the 3 concs., the 1st Sym., the Hindemith Variations, Belshazzar, The Bear, and parts of Troilus and Cressida---have a powerful individuality in which the opposing strains are successfully reconciled. All his
mus. is fastidiously fashioned and it has a Mediterranean luxuriousness which is reconciled to the robust qualities of a composer whose place in the history of 20th-cent. Eng. mus. is high and important. Prin. works:

**operas:** *Troilus and Cressida* (1948--54, rev. 1972--6); *The Bear* (1967).

**ballets:** The *Wise Virgins* (transcr. of J. S. Bach) (1940); *The Quest* (1943); *Fa;alcade* (1929, 1931, 1935, 1940, 1972).

**entertainment:** *Fa;alcade*, reciter and instr. ens. (1921, rev. 1926, 1928, 1942, 1951, 1978); *Fa;alcade* 2 (1979, after rev.).

**orch** Symphonies: No. 1 in Bb (1931--5), No. 2 (1959--60); Concertos: Va. in A minor (1928--9, rev. 1961), Vn. in B minor (1938--9, rev. 1943), Vc. (1956), Sinfonia Concertante for orch. with pf. (1927, rev. 1943); *Portsmouth Point* (1925); *Siesta* (1926); *Fa;alcade*, Suite No. 1 (1926), No. 2 (1938); Coronation March, *Crown Imperial* (1937, rev. 1963); Suite, The *Wise Virgins* (1940); *Music for Children* (1940, orch. of Duets for Children); Comedy Ov., Scapino (1940, rev. 1950); *Spitfire Prelude and Fugue* (1942); 2 *Pieces for Strings from Henry V* (1944); *Sonata for Strings* (1972, arr. of str. qt. 1947); Coronation March, *Orb and Sceptre* (1953); Finale, presto giocoso, of *Variations on an Elizabethan Theme* (*Sellinger's Round*) (1953); *Johannesburg Festival Overture* (1956); Partita (1957); Variations on a Theme of Hindemith (1962--3); *Capriccio Burlesco* (1968); Improvisations on an Impromptu of Benjamin Britten (1969); Varii Capricci (1976, orch. of 5 Bagatelles for guitar); *Prologo e Fantasia* (1981).

**chorus and orch:** Belshazzar's Feast, bar., ch., and orch. (1929--31); *In Honour of the City of London*, ch. and orch (1937); Coronation *Te Deum*, 2 ch., 2 semi ch., boys' ch., org., orch., military brass (1952--3); *Gloria*, cont., ten., bass, ch., and orch. (1960).

**song-cycles:** *Anon in Love*, 6 songs for ten. and guitar (1959; for ten. and small orch. 1971); A *Song for the Lord Mayor's Table*, 6 songs for sop. and pf. (1962; sop. and orch. 1970).

**vocal** (unacc. except where stated): A *Litanie* (*Drop,drop, slow tears*) (1916); Make we Joy now in this Fest (1931); *Set me as a Seal upon thine Heart* (1938); Where does the Uttered Music Go? (1946); *What Cheer?* (1961); The *Twelve*, with org. (1965); *Missa brevis*, double ch. and organ (in *Gloria* only); All *This time* (1970); *Jubilate Deo*, with organ (1972); *Cantico del Sole* (Song of the Sun (1973--4); Magnificat and *Nunc Dimittis*, with org. (1975).

**chamber music:** Pf. Qt. (1918--19; rev. 1976); Str. Qt. (2 movements 1919, central scherzo added 1922); *Toccata* in A minor, vn. and pf. (1925); Str. Qt. (1946--7; version for str. orch. entitled *Sonata* 1972); Vn. sonata (1949); 2 *Pieces* for vn. and pf. (1951); 5 *Bagatelles*, guitar (1971--2; transcr. for orch. as *Varii Capricci* 1976); *Passacaglia*, vc. (1980).

**songs:** *The Winds* (1918?); *Tritons* (1918?); 3 *Songs* by E. Sitwell (1930, rev. of songs written in 1923).

**piano:** Duets for Children (duet 1940; orch. as *Music for Children*).

**organ:** 3 *Pieces* from *Richard III* (1955).

**brass band:** *The First Shoot* (1980--1, re-scoring of ballet written for revue, 1935).


**theatre incid. music:** *The Son of Heaven* (L. Strachey) (1925), *The Boy David* (Barrie) (1936), Macbeth (1941).

*Waltz* (Ger. *Walzer*; Fr. *Valse*). Dance in $\frac{3}{4}$ time probably deriving from Ger. *Ländler* which came into prominence in last quarter of 18th cent. both among composers and in the ballroom. Where the latter was concerned, the waltzes of the Viennese composers Johann Strauss I and Lanner were popular throughout Europe. Beethoven, Schubert, and Hummel wrote waltzes. Weber's *Invitation to the Dance* is in waltz rhythm and is the first *'sophisticated'* treatment of the waltz. Chopin's waltzes are fine examples. In symphonic mus. the 2nd movement of Berlioz's *Symphonie fantastique* and 3rd movement of
Tchaikovsky's 5th sym. are outstanding. Tchaikovsky also wrote great waltzes in his operas and ballets; and those by Johann Strauss II, Richard Strauss (*Der Rosenkavalier*), Ravel, and others are deservedly cherished.

**Waltz, Gustavus** (fl. 1732--59). Eng. bass of Ger. birth. Sang in Arne's Eng. opera season at Little Haymarket Th., 1732. Sang small part in f.p. of Handel's *Deborah*, 1733. Went with Handel to Oxford in July 1733, singing in 4 of his oratorios and in anthems. Member of Handel's opera co. 1733--6. Rejoined Handel for oratorio season 1738--9, singing title-role in f.p. of *Saul*, and in f.p. of *Israel in Egypt*. In later part of career sang mainly in lighter works by Lampe and Arne. Sang in chorus at Foundling Hospital perfs. of *Messiah* 1759. Story that he was once Handel's cook is unverified, as is Handel's alleged remark in 1745 that 'Gluck knew no more of counterpoint than my cook Waltz'.


'Wanderer' Fantasy. Nickname for Schubert's Fantasia in C for pf. (1822, D 760), so called because the adagio section, or movement, is variations on a passage from his song *Der Wanderer* (1816, D 493). Liszt arranged it for pf. and orch. some time before 1852 and for 2 pf. after 1851.


**Wand of Youth, The.** 2 orch. suites by Elgar, Opp. 1a and 1b, arr. and orch. in 1907 and 1908 respectively from material written by Elgar as a child of 12 for a family play. Some themes used again in mus. for The *Starlight Express*.


**Wanhal, Johann Baptist** (Vanhal, JanK;akrititel) (b Nové-Nechanise, Bohemia, 1739; d Vienna, 1813). Bohemian composer, violinist, and org. Pupil of Dittersdorf. Became teacher in Vienna in 1760, pupils incl. Pleyel. Was in Italy 1769--71. After spell in Hungary returned to Vienna 1781, playing vc. in quartet with Haydn, Dittersdorf, and Mozart. Many of his works were prod. by Haydn at Esterháza. Wrote over 70 syms., 100 str. qts., 60 masses, concs., and many chamber works.


Ward, John (b Canterbury, 1571; d London, 1638). Eng. composer. Wrote set of madrigals 1613, fantasias for viols, pieces for virginals, services, etc.


Warlock, Peter (really Heseltine, Philip) (b London, 1894; d London, 1930). Eng. composer, critic, and author. Pubd. his mus. under pseudonym Peter Warlock. Studied mus. at Eton, then helped byvan Dieren and Delius. Founded and co-ed. periodical The Sackbut 1920 and wrote book on Delius 1923. Friend of Cecil Gray, E. J. Moeran, and Constant Lambert. Edited much of 16th and 17th cent. music in collab. with Mangeot. His songs alternate between lyricism of Delius and roistering spirit reminiscent of first Elizabethan age. His personality veered between extrovert, heavy-drinking joviality and neurotic introspection. Eventually (it may be presumed, despite the open verdict at the inquest) took his own life. Sensitive critic and writer. His mus., especially his songs and part-songs, is of high merit. Prin. works:

orch: An Old Song (1917); Serenade for Delius on his 60th birthday, str. (1921--2); Capriol suite for str. (1926; for full orch. 1928).
chorus and orch: 3 Carols (1923).
chorus and keyboard: Sociable Songs, male vv., pf., (1924--5); What Cheer? Good cheer!; Where Riches is everlastingly, ch., org. (1927); The bailey beareth the bell away, 2 vv., pf. (1918--28); Lullaby, women's trio, pf. (1918--28); The First Mercy, 3 vv. and pf. (1927--8); The Five Lesser Joys of Mary, ch., org. (1929).
unacc. voices: Cornish Christmas Carol (1918); As dewe in Apryll (1918); Corpus Christi, cont., ten., ch. (1919); The Full Heart (1917--22); 3 Dirges of Webster (1923--5, No. 3 is The Shrouding of the Duchess of Malfi, male vv.); The Spring of the Year (1925); Bethlehem Down (1927).
solo songs: 3 Saudades (1916--17), The bailey beareth the bell away (1918), There is a lady (1919), Balulalow (1919), Captain Stratton's Fancy (1920), Mr Belloq's Fancy (1921--30), Piggesnie (1922), 6 Peterisms, sets 1 and 2 (1922), Sleep (1922), Tyrlow Tyrlow (1922), Milkmaids (1923), Candlelight (12 nursery rhymes) (1923), Peter Warlock's Fancy (1924), Twelve Oxen (1924), Yarmouth Fair (1924), 3 Belloc Songs (1926), Sigh no more, ladies (1927), Passing by (1928), The Passionate Shepherd (1928), The Cricketers of Hambledon (1928), The Frostbound Wood (1929), Bethlehem Down (1927--30), The Fox (1930), and others.
Warner, H. Waldo \((b\ Northampton, 1874; d\ London, 1945)\). Eng. violinist, violist, and composer. Studied GSM from 1888. Prof. of va., GSM, 1893--1920. Violist of London Str. Qt. from its foundation 1907 until 1928. Prin. va. leading London orchs. Wrote opera and over 100 songs, but best mus. is for chamber groups, e.g. pf. trio (won Cobbett Prize), str. qt., va. sonata, etc.

Warner, Sylvia Townsend \((b\ London, 1893; d\ Maiden Newton, Dorset, 1978)\). Eng. novelist, musicologist, and composer. Specialist in 16th-cent. notation and Tudor church mus. One of eds. of Carnegie Trust coll. of Tudor church mus. Wrote chamber mus., song-cycle, etc.


Warren (orig. Warenoff), Leonard \((b\ NY, 1911; d\ NY, 1960)\). Amer. bar. of Russ. parentage. Studied NY and Milan. Won NY Met. Auditions of Air 1938. Opera début NY Met. 1939 as Paolo in Verdi's \emph{Simone Boccanegra} (though he had sung excerpts from operas there in 1938). Became leading bar. at Met. and elsewhere in such roles as Iagoand Rigoletto. Died on stage of NY Met. during perf. of Verdi's \emph{La forza del destino}.


Water Carrier, The (Cherubini). See \emph{Deux Journées, Les}.


Water Music. Instr. suite by Handel, the origin of which is unknown. The legend that Handel wrote it for a royal water party in 1715 to restore himself to favour with King
George I is attractive but unsubstantiated. (The King had been Elector of Hanover when Handel had effectively deserted his post as Kapellmeister at Hanover in order to visit Eng., where he settled.) However, it is documented that Handel provided mus. for a royal journey up the Thames on 17 July 1717. No complete autograph score of the mus. exists and contemporary edns. differ in several respects. Some of the movements in autograph exist in earlier versions, so dating the mus. is impossible. About 20 numbers were written, scored for tpts.,hns., obs., bns., fls., recorders, and str. Best-known of modern orchestrations is that by Harty.

Water Music. Work by Cage (1952) in which pianist has to make the visual element a major feature of the perf., being provided with radio, whistles, water containers, a pack of cards, and a score mounted like a poster.

Water Organ. See Hydraulus.


orch: Proem (1972); Double Conc. (After Psallein), ob., guitar, orch. (1972); Concertante, 11 players (1973); Clouds and Eclipses, guitar, str. (1973); hn. conc., str.and opt. hp. (1974); Dreams (1975); vn. conc. (1977); étalage (1979); Sinfonietta (1982).


voice

(s) smand instr: Those Dancing Days Are Gone, ten., vn., cl., guitar (1969); Invocation, ten., lute (1972); Before the Beginning of Years, sop., ten., pf. (1972); Youth's Dream and Time's Truth, ten., tpt., harp, str. (1973); Solarium, school ch., orch. (1974); All That We Read in Their Smiles (5 Songs), ten., hn., pf. (1977); The Spirit of the Universe, sop. and ens. (1978); The Bird of Time, ten., ob. (1979); The Spirit of Night, ten., guitar (1980).


Works incl. conc., chamber mus., songs, etc. One of first Amer. composers to use \begin{itemize}
\item Went to London
\item Berlin, to tumultuous acclaim, in rehearsed operas exhaustively, making himself responsible for every aspect of prods., and, Freischütz
\item While there wrote incidental mus. to
\item Austrian soprano. Had singing lessons from Mozart, supervising rehearsals at CG and conducting several concerts. After Oberon première,
became increasingly ill and died 7 weeks later in Smart's house. Body taken to Moorfields Chapel. In 1844, on instigation of the Dresden Kapellmeister Richard Wagner, coffin was shipped back to Ger. and buried in Dresden Catholic cemetery on 15 Dec. after funeral oration by Wagner and the perf. of Wagner's Hebt an den Sang (An Webers Grabe) for unacc. male ch. Weber's place in history of Ger. mus. is that of a liberator, setting it free from It. influences and showing how the shape of folk tunes could be adapted for operatic and other purposes. Marschner and Lortzing were his immediate successors, Wagner his culmination. In his instr. and vocal works, his virtuosity, startling effects achieved without use of unusual instrs., and formal and technical innovations stimulated Chopin, Liszt, Berlioz, and in due course Mahler. According to Debussy, the sound of the Weber orch. was regarded as more important as an influence on others than for his own achievement. Today his rightful place as a master is acknowledged. Prin. works:

**operas:** Peter Schmoll und seine Nachbarn (1801--2); Silvana (1808--10); Abu Hassan (1810--11); Der Freischtitz (1817--21); Euryanthe (1822--3); Die drei Pintos (begun 1820); Oberon (1825--6).

**theatre music:** Os. and 6 nos. for Turandot (1809); Os. and 11 nos. for Preciosa (1820); and many other items for plays.

**church music:** Mass in Eb (Grosse Jugendmesse) (1802); Mass in Eb (1818); Mass in G (1819).

**choral:** Der erste Ton, reciter, ch., orch. (1808); Kampf und Sieg, SATB soloists, ch., orch. (1815); Jubel-Kantate, SATB soloists, ch., orch. (1818).

**orch:** Syms: No. 1 in C (1807), No. 2 in C (1807); Os., The Ruler of the Spirits (Der Beherrsch der Geister) (1811); Jubel-Ouvertüre (Jubilee Overture) (1818); Andante und Rondo Ungarese, va. and orch. (1809, rev. for bn. 1813); Pf. Concs: No. 1 in C (1810), No. 2 in Eb (1812), Konzertstück in F minor, pf. (1821); cl. concerto (1811); Cl. concs.: No. 1 in F minor (1811), No. 2 in Eb (1811); Bn. conc. in F (1811, rev. 1822); horn concerto (1815); Romanza Siciliana, fl. and orch. (1805); Grand Potpourri, vc. and orch. (1808).

**chamber music:** Pf. Qt. (1809); cl. quintet (1815); Trio, fl., vc., pf. (1819); 6 Progressive Sonatas, vn. and pf. (1810); Grand Duo Concertant in Eb, pf. and cl. (1816); Divertimento, guitar and pf. (1816).

**piano:** 6 Variations on Original Theme (1800); 12 Allemandes (1801); Écossaises (1802); 7 Variations on Original Theme (1808); Momento capriccioso (1808); Grande Polonaise (1808); Sonatas: No. 1 in C (1812), No. 2 in Ab (1816), No. 3 in D minor (1816), No. 4 in E minor (1822); 7 Variations on a Theme from Méhul's Joseph (1812); 7 Variations on a Gipsy Song (1817); Rondo brillante (1819); Invitation to the Dance (Aufforderung zum Tanz) (1819); Polacca brillante (1819).

**piano duets:** 6 Petites pièces faciles (1801); 6 Pieces (1809); 8 Pieces (1818--19).

**songs:** A selection of Weber's many songs: Wiedersehnn (1804); Serenade (1809); Trinklied (1809); Wiegenlied (1810); Leyer und Schwerdt (Lyre and Sword) Vol. I, 4 songs (1814), Vol. II, 6 songs for 4 male vv. (1814), Vol. III (1816); Die Temperamente beim Verluste der Geliebten (1816); Elfenlied (1819); Das Licht im Thale (1822); also many canons and part-songs.

**arrs:** God Save the King, 3 versions, for male vv., (1818), male vv. (?1818), and SATB and wind (1819); 10 Scottish National Songs, v. with fl., vn., vc., pf.


and chamber works. Wrote several textbooks, incl. a study of the authenticity of Mozart's Requiem (1826). His most important theoretical work was the Versuche einer geordneten Theorie der Tonsetzkunst (Mainz, 1817--21, 1832, Eng. trans. 1851) in which he proposed a new and easier system of terminology and figuration. In 1832 he became general state prosecutor in Darmstadt.

**Webern, Anton** (Friedrich Wilhelm von) (b Vienna, 1883; d Mittersill, 1945). Austrian composer and cond. Early tuition from his mother, a pianist. (Most of his works were written in her memory.) Studied at Klagenfurt with Edwin Komauer, composing first works in 1899. Entered Vienna Univ. 1902, studying musicology with Guido Adler. Studied comp. with Pfitzner but became pupil of Schoenberg 1904--08. Ed. works of 15th-cent. Dutch composer Heinrich Isaac. Became close friend of Berg. Was operetta cond. at Bad Ischl (1908), Teplitz (1910), Danzig (1910--11), Stettin (1911--12), and Prague 1917. In Vienna 1918--22 was active in Schoenberg's Soc. for Private Perfs., and cond. Vienna workers' sym. concerts 1922--34. Cond. and mus. adviser, Austrian Radio 1927--38. Visited London 5 times to conduct for BBC (1929, 1932, 1933, 1935, 1936). Music proscribed by Nazis as 'cultural Bolshevism' although Webern was sympathetic to their cause (as is reflected in texts of his cantatas). Worked as publisher's proof-reader during war. Accidentally shot by Amer. sentry, 1945. (See *The Death of Anton Webern: a drama in documents* by Hans Moldenhauer, NY 1961.) Largely ignored except by the BBC in his life-time, Webern's mus. became a rallying-point for the post-1945 generation of European composers, such as Stockhausen, Boulez, and Maderna (and for some of the older generation, e.g. Stravinsky and Eimert). They were attracted by the way in which his mus., through its sheer concentration, opened up a new and more complete serialism based on the est. of the relationship between a particular note and a particular quality of sound. Even in the earliest works to which he gave an opus no. there is preoccupation with the inter-relationship of symmetrical structures. From 1908 until the late 1920s Webern wrote in a free atonal style. A characteristic of many of the works of this period is their epigrammatic brevity. The 4th of his 6 Pieces for orch. has only 6 bars. Timbre plays an important role, also str. effects such as *col legno* and *sul ponticello*. In his vocal mus., the extremes of range are contrasted, with fragmented instr. accs. In this period he wrote his last atonal work, the 5 Canons, Op. 16, and adopted 12-note technique from his Op. 18, 3 Songs. His last group of works, 1928--45, is marked on the one hand by a simplification of the contrapuntal texture and on the other by an increasingly complex use of the note-row. The row is often broken down to 3 or 6 notes, and the resulting structures are related by imitation, inversion, retrograde-inversion, palindromic devices, etc. The Sym. of 1928 has a theme and variations as its 2nd of 2 movements, the theme and each variation being symmetrical. He comp. an important set of Pf. Variations, and 3 cantatas in which the beauty of the vocal writing is a reminder of how much Webern derived from the medieval masters whose work he had studied. Although the post-war avant-garde admired his mus. for its technical innovations, such as serialization of durations and dynamic levels, it should not be forgotten that Webern's place is in the romantic tradition, as his choice of texts implies, and that his homage to classical forms, such as the passacaglia and the canon, is an unwavering feature of his work. He remained, too, a lifelong admirer of Wagner's operas and he was apparently a superb cond. of Schubert, Mahler, and Brahms. Prin. works:

**orch:** *Im Sommerwind,* idyll (1904); 3 *Studies on a Ground* (1908; f.p. 1978); *Passacaglia,* Op. 1 (1908); 5 *Movements,* Op. 5 (orig. for str. qt., arr. for str. 1929); 6 *Stücke* (6 Pieces), Op. 6 (1909--10, rev. for smaller orch. 1928); 5 *Stücke,* Op. 10 (1911--13); 5 *Stücke* (1911--

dichorale: Entflieht auf Leichten Kähnen (Flight to Light boats), Op. 2, double canon for
unacc. ch. (1908); 2 Goethe Lieder, Op. 19, ch., guitar, celesta, vn., cl., bass cl. (1926); Das
Augenlicht (Eyesight), Op. 26, ch. and orch. (1935); Erste Kantate (1st Cantata), Op. 29,
sop., cl., orch. (1938–9); Zweite Kantate (2nd Cantata), Op. 31, sop., bass, ch., orch. (1941–
3).

voice and instr.: Siegfrieds Schwert (Siegfried's Sword), ballad for ten. and orch. (1903, f.p.
1978); 2 Lieder (Rilke), Op. 8, v. and cl., hn., tpt., vb., vn., va., vc. (1910); 3
Lieder, sop. and small orch. (1913–14); 4 Lieder, Op. 13, sop. and orch. (1914–18); 6
Lieder (Trakl), Op. 14, high v., cl., bass cl., vn., vc. (1917–21); 5 Geistliche Lieder (5
Spiritual Songs), Op. 15, high sop., fl., cl., bass cl., tpt., harp, vn., va. (1917–22); 5
Canons (Latin texts), Op. 16, high sop., cl., basscl. (1923–4); 3 Folk-Songs, Op. 17, v., cl., bass cl.,
vn. or va. (1924); 3 Lieder, Op. 18, v., Eb cl., guitar (1925).

voice and piano: 2 Songs (Avenarius) (1900–1); 3 Gedichte (1899–1903); 8 frühe Lieder
(1901–4); 3 Lieder (Avenarius) (1903–4); 5 Dehmel Lieder (1906–8); 5 Lieder aus der
siebente Ring (George), Op. 3 (1907–8); 5 Stefan George Lieder, Op. 4 (1908–9); 4 Lieder,
Op. 12 (1915–17); 3 Gesänge (Jone), Op. 23 (1934); 3 Lieder (Jone), Op. 25 (1934–5).

chamber music: Str. qt. in 1 movement (1905); Langsamer Satz, str. qt. (1905); pf. quintet
in 1 movement (1906); 5 Movements for str. qt., Op. 5 (1909, scored for str. orch. 1929); 4
Pieces, Op. 7, vn. and pf. (1910); 6 Bagatelles, Op. 9, 4, str. qt. (1913); 3 Little Pieces, Op. 11,
v. and pf. (1914); vc. sonata (1914); Movement for str. trio (1925); Str. Trio, Op. 20 (1926–
27); Qt., Op. 22, vn., cl., ten. sax., pf. (1930); Str. Qt., Op. 28 (1936–8).

piano: Kinderstück (1924); Variations, Op. 27 (1935–6).

arrs. of other composers: Bach: Ricercare from The Musical Offering for chamber orch.

Schoenberg: Nos. 2 and 6 of 6 Orchester-Lieder, Op. 8, arr. for v. and pf.;
Kammersymphonie, Op. 9, arr. for fl. (or 2 vn), cl. (or va.), vn., vc., pf. (1922); 5 Orchestral
Pieces, Op. 16, arr. for 2 pf.; Prelude and Interludes from Gurrelieder, arr. 2 pf., 8 hands
(1910). Schubert: Deutsche Tänze vom Oktober 1824, arr. for orch.; Rosamunde Romance,
Ihr Bild, Der Wegweiser, Du bist die Ruh', and Tränenregen, arr. for v. and small orch.
Wolf: Lebe wohl, Der Knabe und das Immelein, and Denk es, O Seele, arr. for v. and full
orch.

Webster, (Sir) David (Lumsden) (b Dundee, 1903; d London, 1971). Scots-bornimpresario
and opera administrator. Studied Liverpool Univ. 1921–4. Began career as department store
gen. manager in Liverpool, taking major part in city's cultural activities, and becoming
chairman, Liverpool Phil. Soc.1940–5. Gen. administrator, Royal Opera House, CG 1944–
70, presiding over post-war development of opera at CG, finding and encouraging many

Wechseln (Ger.). To change. [fy65]Wechselnote, Changing Note.

Weckerlin, Jean-Baptiste (Théodore) (b Gebweiler, Alsace, 1821; d Trottberg, 1910). Fr.
composer and scholar. Studied Paris Cons. (comp. with Halévy). Librarian, ParisCons.,
1876–1905. Wrote operas, oratorios, cantatas, and over 300 songs. Ed. several colls. of old
Fr. songs and mus.

Weckmann, Matthias (b Niederdorla, Thuringia, 1619; d Hamburg, 1674). Ger. composer
and organist. Chorister at Dresden court chapel; pupil of Schütz. Went to Denmark and on
return became organist, St James's,Hamburg, 1655. Founded concert soc. to promote new
works. Wrote org. toccatas, songs, etc.

Wedding Day at Troldhaugen. Pf. piece by Grieg, No. 6 of his Lyric Pieces (Book 8), Op. 65 (1897), later orch. Grieg's villa, built in 1885 outside Bergen, was called Troldhaugen.

Wedding March. Many court composers have written marches for the weddings of royal and aristocratic brides, but Brit. brides have for long favoured entry into the church to the strains of Wagner's Lohengrin and exit to the wedding march which is the 6th no. of Mendelssohn's incidental mus. to Shakespeare's A Midsummer Night's Dream. The vogue for the Mendelssohn began in 1847 and received a boost in 1858 when Queen Victoria's daughter, the Princess Royal, used it at Windsor. Its supremacy was dented in 1960 by the Duchess of Kent, who left York Minster to the Toccata from Widor's 5th Sym. for org., her example being widely followed. Various more bizarre mus. selections are occasionally reported.

Wedding, The (Stravinsky). See Noces, Les.

Wedekind, Frank (b Hanover, 1864; d Munich, 1918). Ger. playwright and musician. 2 of his plays, Erdgeist (Earth Spirit) 1895 and Die Büchse der Pandora (Pandora's Box) 1901 were adapted by Berg as lib. for his Lulu. Wrote songs with lute acc. His sister Erika (1868--1944) was leading sop. at Dresden Opera 1894--1909, singing Eva, Mimi, Butterfly, Violetta, etc.

'Wedge' Fugue. Nickname of Bach's org. fugue in E minor (BWV 548), comp. between 1727 and 1736. So called because of shape of subject, which proceeds in gradually widening intervals.

Weelkes, Thomas (b c.1576; d London, 1623). Eng. composer and organist. Book of madrigals in 3, 4, 5, and 6 vv. pubd. 1597, followed in 1600 by 2 further books, one of 5-part madrigals, the other of 6-part. Organist, Winchester College, 1598. Wrote 6-part madrigal As Vesta was from Latmos hill descending for The Triumphs of Oriana, 1601. Took Mus.B., Oxford Univ., 1602. Organist, Chichester Cath. from c.1601--2. His Ayres or Phantastick Spirites for 3 vv. was pubd. 1608, and shows a lighter, satirical side to his art. One of greatest of Eng. madrigalists, with daring harmonies and imaginative expression. O Care, wilt though despatch me, Thule, the period of cosmography, and Like two proud armies are among the finest examples of their kind. Wrote much church mus., incl. many anthems (notably Hosanna to the Son of David), and instr. pieces for viols, In Nomines, pavans, etc. Wrote 3-part song, Death hath Deprived me of my Dearest Friend, in memory of Morley. Buried in St Bride's, Fleet Street.

Weerbeke, Gaspar van (b Oudenaarde, c.1440; d after 1517). Flemish composer. Spent his time in service of ducal chapel in Milan, papal chapel in Rome, and at Burgundian court. Wrote cycles of motets to replace normal movts. of the Mass (e.g. Kyrie and Gloria). Was connected with Dufay and his circle.


Weidt, Lucie (b Troppau, 1880; d Vienna, 1940). Austrian soprano, whose father was a conductor and composer. Studied with Rosa Papier. Member of Vienna Opera 1902--27, taking over Mildenburg's roles under Mahler régime. Celebrated Leonore in Fidelio. First


Weihnachtslied (Ger.). Christmas carol.

Weihnachts Oratorium (Bach). See Christmas Oratorio.


Weill, Kurt (b Dessau, 1900; d NY, 1950). Ger.-born composer (Amer. citizen from 1943). Studied Berlin Hochschule für Musik 1918--19 (comp. with Humperdinck) and privately 1921--4 with Busoni. Opera coach at Dessau 1918--21 and th. cond. at Lüdenscheid. Founded new sch. of popular opera which attracted wide attention in Ger. and also attracted implacable hostility of Nazi régime when it achieved power. First opera Der Protagonist, Dresden 1926. In 1927 collab. with Bertolt Brecht in radio cantata about Lindbergh's flight across the Atlantic and in 'Songspiel' Mahagonny which in 1929 they re-worked into 3-act opera Rise and Fall of the City of Mahagonny, a satire on Amer. life. His outstanding success came in Berlin in 1928 with updated version of The Beggar's Opera called Die Dreigroschenoper (The Threepenny Opera) containing satirical topical references to Ger. life at the time and evoking by its jazzy and harsh but brilliant scoring the atmosphere of that particular period even for those who did not experience it. Brecht's lyrics and the singing of Lotte Lenya, who became Weill's wife, were significant factors in its success. Driven from Ger. in 1933, Weill went to Paris, then to London, and finally to NY in 1935. In America he wrote several successful Broadway musicals, lacking the pungency of his Ger. operas but of high merit nonetheless. The evocative melody 'September Song' was written for Knickerbocker Holiday. After his death, The Threepenny Opera was given an Eng. lib. by Marc Blitzstein and ran successfully in NY. Weill's music, like Coward's on another level, captures the flavour of an era and also successfully fuses jazz with classical elements. Prin. works:

operas, musicals, etc. (librettist in parentheses): Der Protagonist (Kaiser) (1925); Die Dreigroschenoper (Hauptmann, Brecht) (1928); Rise and Fall of the City of Mahagonny (Aufsteig und Fall der Stadt Mahagonny) (Brecht) (1927--9); Der Zar lässt sich photographieren (The Tsar has his photograph taken) (Kaiser) (1927); Happy End (Hauptmann, Brecht) (1929); Der Jasager (Brecht) (1930); Die Bürgschaft (Neher) (1930--1); Der Silbersee (Kaiser) (1932--3); Marie galante (Deval) Paris (1933); A Kingdom for a Cow, London (1935); Johnny Johnson (Green) NY (1936); Knickerbocker Holiday (Maxwell Anderson) NY (1938); Lady in the Dark (M. Hart, I. Gershwin) NY (1940); One Touch of Venus (Perelman-Nash) NY (1943); Down in the Valley (Sundgaard) NY (1945--8); Street Scene (Rice) NY (1946); Lost in the Stars (Anderson) NY (1949).

ballet: Seven Deadly Sins (Die sieben Todsünden), sop., male ch., orch. (1933).
orch: Syms. No. 1 (1921), No. 2 (1933--4); Quodlibet, Op. 9 (1923); Vn. conc., wind ens., Op. 12 (1924); Der neue Orpheus, Op. 16, sop., vn., orch. (1925); 3 Walt Whitman Songs, bar. and orch. (1940); Kleine Dreigroschenmusik (Suite from Threepenny Opera).

choral: Recordare, unacc. ch.; Der Lindberghflug, radio cantata, ten., bar., bass, ch., orch. (1927); The Ballad of the Magna Carta, soloists, ch., orch. (1939).


songs: Das Berliner Requiem; September Song; Ballade vom ertrunken Mädchen; Happy end; Bilbao Song; Surabaya Johnny; Matrosen Tango; Havanalied; Alabama Song; Der Silbersee; Lied der Fennimore; etc. All date from before 1921 and are available for study at the Weill/Lenya Research Center, NY. They include an orch. suite in E, an Intermezzo for pf., a song-cycle to 12th-cent Jewish texts, and 3 Lieder to Ger. Romantic texts.

Weinberger, Jaromír (b Prague, 1896; d St Petersburg, Florida, 1967). Cz. composer. Studied in Prague and with Reger in Leipzig. Taught at Ithaca Cons., NY, in 1922, then worked in Prague, Vienna, etc. Settled in USA 1939. Prolific composer of operas, orch. works, religious mus., songs, etc., but achieved success with 2 works, the opera ;akSvanda Dudák (Schwanda the Bagpiper) (1927) and the Variations and Fugue on Under the Spreading Chestnut Tree for orch. (1939, rev. 1941).


Weinzweig, John (Jacob) (b Toronto, 1913). Canadian composer. Studied Toronto Univ. 1934--7, Eastman Sch. 1938. Prof. of comp., Toronto Royal Cons. from 1939 and at Toronto Univ. from 1952. Co-founder, Canadian League of Composers. First Canadian to use 12-note procedures. Has written mus. for films and radio in addition to sym. (1940), vn. conc., 4 Divertimenti, harp conc., pf. conc., vn. sonata, vc. sonata, pf. suites, 3 str. qts., and Around the stage in 25 minutes during which a number of instruments are struck, for 1 percussionist (1970).


ens,jm (also with [smvoice]): 25 Variations[nm, sop. and 6 players (1976); Black Birdsong, bar., fl., ob., vn., vc. (1977); Between Ourselves, 7 players (1978); Hans the Hedgehog, speaker, 2 ob., bn., hpd. (1978); King Harald sails to Byzantium, 6 players (1979); Thread!, narrator, 8 players (1981).


piano: The Art of Touching the Keyboard (1983).


Weldon, John (b Chichester, 1676; d London, 1736). Eng. composer and organist. Pupil of Purcell. Organist, New College, Oxford 1694, Chapel Royal 1708, StMartin-in-the Fields 1714. Wrote 4 operas, masque, anthems, songs, and mus. for The Tempest. (Scholars believe that the music for The Tempest usually attrib. Purcell may be by Weldon).

Amelia in *Un Ballo in Maschera* with Glyndebourne co. at Edinburgh Fest. 1948. NY Met. 1948--52. Exciting singer-actress, memorable as Salome, which she sang in Vienna 1944 for Strauss's 80th birthday, and in Eng. at CG 1949. Also a fine Tosca, Aida, and capricious Musetta.


Welles Raises Kane, Mus. 'portrait of Orson Welles' (actor and film producer) by Herrmann, based on mus. he wrote for Welles's films 'Citizen Kane' and 'The Magnificent Ambersons'. Comp. 1942, f.p. NY cond. composer, 1942.


Wellington's Victory (Beethoven). See *Battle Symphony*.

Well-Tempered Klavier (Bach). See *Wohltemperierte Klavier, Das*. 
Welsh, Moray (Meston) (b Haddington, 1947). Scottish cellist. Studied York Univ. and Moscow Cons. (with Rostropovich). London début 1972. Taught at RNCM. Soloist with leading orchs. and member of pf trio with Anthony Goldstone (pf.) and Ralph Holmes (vn.).


Welte-Mignon Reproducing Piano. Type of pianola using photo-electric cell, developed by Edwin Welte, 1904. His uncle, Emil Welte (1841--1923), est. branch of Freiburg family business of making pneumatic mus. instrs. in NY in 1865 and developed paper roll used with pneumatic action. On these rolls are preserved historic perfs. of pf.-playing by Mahler and others.


Werner, Gregor Joseph (b Ybbs, 1693; d Eisenstadt, 1766). Austrian composer. Kapellmeister to Prince Paul, then to Prince Nikolaus Esterházy 1728--66, Haydn becoming his assistant in 1761. Wrote oratorios, over 40 masses, sonatas, fugues, etc.

Werner, Sven Erik (b Copenhagen, 1937). Danish composer. Studied Copenhagen Univ. Worked for Danish radio 1964--70. Dir., Odense Acad. of Mus. from 1974. Works incl. opera The Holy Communion, mass for TV, etc.


Wesendonck, Mathilde (b Elberfeld, 1828; d Villa Traunblick, Altmünster, 1902). Ger. amateur poet and wife of Otto Wesendonck (b Elberfeld, 1815; d Berlin, 1896), a wealthy merchant. They befriended Wagner and put house at his disposal in Zürich 1857 where he wrote part of Tristan und Isolde and set 5 of Mathilde's poems to mus. as the Wesendonck Songs. She was Wagner's mistress at this time, the inspiration of Isolde and Sieglinde. Spelling Wesendonk was adopted by her son some years later.
Wesendonck Songs. 5 (Fünf Gedichte von Mathilde Wesendonck). Set of 5 songs for v. and pf. by Wagner to poems written by his mistress Mathilde Wesendonck. Comp. Zürich 1857-8. Orch. by Mottl under Wagner's supervision. Arr. for vn. and pf. 1872 by H. Léonard (1819--90). Arr. Henze for high v. and chamber orch. (1979). Träume arr. by Wagner for vn. and orch. Titles of songs are 1. Der Engel (The Angel) 1857, 2. Stehe still! (Stand still!!) 1855, 3. Im Treibhaus (In the greenhouse) 1858, 4. Schmerzen (Agonies) 1857, 5. Träume (Dreams) 1857. Themes from Tristan occur in Nos. 3 and 5, which are designated 'studies for Tristan'. Often called Wesendonck-Lieder. Spelling Wesendonck is accurate; form Wesendonk was not adopted by family until some years after the songs were written.

Wesley, Charles (b Bristol, 1757; d London, 1834). Eng. org., harpsichordist, and composer. Son of the Methodist Charles Wesley who wrote hymns Jesu, Lover of my Soul and Hark, the herald angels sing. Child prodigy, pupil of Boyce; held church organist posts in London and wrote keyboard concs., etc. in his teens. Did not fulfil youthful promise.


Wesley, Samuel Sebastian (b London, 1810; d Gloucester, 1876). Eng. composer, organist, and cond., illegitimate son of Samuel Wesley. Chorister, Chapel Royal, 1820. Organist of several London and suburban churches 1826--32, also th. cond. Organist, Hereford Cath. 1832--5, Exeter Cath. 1835--41, where est. as country's leading org. and church musician. Organist, Leeds Parish Church 1842--9, Winchester Cath. 1849--65, Gloucester Cath. from 1865. Prof. of org., RAM from 1850. Advocate of and tireless fighter for improvements in standards of Anglican church mus., publishing tract on need for reform, 1849. Comp. splendid anthems (notably Thou wilt keep him in perfect peace), 5 Services (that in E major, 1845, being the finest), hymns (incl. the famous Aurelia), glees, songs, and pf. mus. Cond. f.p. of Bach's St. Matthew Passion at a Three Choirs Fest. (Gloucester 1871). His genius as an organist was such that church authorities overlooked his often questionable conduct in personal and professional affairs.


Western Wynde. Eng. 16th-cent. secular tune used as cantus firmus in Masses by Taverner, Tye, and John Shepherd which are therefore known as 'Western Wynde' Masses. The use of secular tunes in sacred mus. was eventually banned by the R.C. church, not surprisingly when one considers that the anonymous and beautiful words to which congregations were accustomed to hearing this tune sung were: [cl0][xfChrist, if my love were in my arms][sv1,2s][vd0,2,1][cl8][rfi1v]Western wynde, when wilt thou blow, The small raine down can raine. Christ, if my love were in my armes And I in my bedde again! [el4]Westrup, (Sir) Jack Allan (b London, 1904; d Headley, Hants., 1975). Eng. teacher, scholar, writer, and cond. Studied Oxford Univ. Founder-member, Oxford Univ. Opera Club. Ed. Monteverdi's Orfeo for perf. while undergraduate (1925) and L'incoronazione di Poppaea (1927). Also ed. Locke's Cupid and Death. Taught classics, Dulwich College, 1928--34. Ass. mus. critic, Daily Telegraph, 1934--40, lecturer in history of mus., RAM 1938--40. Ed., Monthly Musical Record, 1933--45. Lecturer in mus. King's College, Newcastle


Wetz, Richard (*b* Gleiwitz, 1875; *d* Erfurt, 1935). Ger. composer and cond. Studied Leipzig Cons., then with Thuille in Munich. Th. cond., then cond. of various choirs in Erfurt 1906--25. Taught comp. in Weimar. Wrote books on Bruckner, Liszt, and Beethoven. Wrote 2 operas, 3 sym.s, many choral works, 2 str. qts.

Wexford, Town in Eire where autumn opera fest. has been held in highly convivial atmosphere since 1951. Has made speciality of reviving lt. operas of bel canto sch. or once-popular operas such as *Tiefland*. Goodrecord of discovering rising star singers. Founded by Dr T. J. Walsh (art. dir. 1951--66). Other dirs. B. Dickie 1966--74, T. Smillie 1974--8, A. Slack 1979--81, E. Padmore from 1982.


**opera:** *The Chef who wanted to rule the world* (1969).


Whip (slapstick) (Fr. *fouet*; Ger. *Holzklapper*; It. *frusta*). Instr. in form of wooden clapper, comprising two pieces of wood hinged at base to form handle. The pieces are struck together rapidly. Used by Mahler (7th Sym.), Ravel (Pf. Conc. in G), and Britten (several works).

Whistle. (1) As verb. Sound produced by emitting breath through small aperture in pursed lips, pitch being controlled by shaping of the mouth as resonating chamber. Some people can whistle through their teeth. Some professional whistlers have appeared on concert platform. Bing Crosby was a mellifluous whistler. Harty, at rehearsal, did not sing or hum phrases to the orch. to indicate how he wished them to be played but whistled in perfect pitch and tune. (2) As noun. Term for various primitive wind instr., e.g. tin-whistle.


Whiteman, Paul (b Denver, 1890; d Doylestown, Penn., 1967). Amer. jazz band director. Violist in Denver S.O. from 1912 and San Francisco S.O. from 1915. Formed Paul Whiteman Orch. 1920, larger than usual jazz band, which bridged gap between jazz and other forms of mus. by what he called 'symphonic jazz'. Orch. contained several great jazz musicians, e.g. Bix Beiderbecke (trumpet), Joe Venuti (vn.), Tommy Dorsey (tb.), Eddie Lang (guitar). Commissioned Gershwin's Rhapsody in Blue, giving f.p. Feb. 1924. Most Whiteman orchestrations were by Grofé, Whittaker, William (Gillies) (b Newcastle upon Tyne, 1876; d Orkney Isles, 1944). Eng. composer, cond., organist, and scholar. Abandoned science for mus. Studied Armstrong College, Newcastle upon Tyne, joining its staff as, successively, instructor, lecturer, and reader in mus. Devoted most of his life to promoting mus. activities, particularly choralsinging, in N.E. of Eng. Specialist in cantatas of J. S. Bach (his 2-vol. book on them was pubd. posthumously, 1959). Championed mus. of his friends Holst and Vaughan Williams, also of Debussy, Satie, and Poulenc. Founder and cond., Newcastle Bach Ch. 1915. Cond. Newcastle and Gateshead Choral Union 1919--29. With Newcastle Bach Ch., gave first complete perf. for 3 centuries of Byrd's Great Service, 1924 (Newcastle Cath. and St Margaret's, Westminster). First Gardiner Prof. of Mus., Glasgow Univ., 1929--41, Prin., Scottish Nat. Acad. of Mus. (now RSAM) 1929--38, 1939--41. E.N.S.A. mus. adviser to Scottish Command, 1942--4. In 1930 rediscovered at Uppsala Univ., Sweden, sonatas of Eng. composer, William Young (d 1671) and gave their f.p. in Brit. Whittaker's work as cond. and scholar overshadowed his creative work, but perf. of several of his works in his centenary year revealed an orig. and compelling composer, ahead of his time, whose mus. deserves further and widespread exploration. In addition, his many arrs. of North Country folk-songs, pipe-tunes, and ballads, and of works by Bach, Purcell, Gluck, etc., have their own high value. Prin. works:

**ballet:** The Boy who didn't like fairies, fl., str., pf., perc.
**orch:** Prelude, The Coephori of Aeschylus (1921); 3 Mood Pictures (orig. for pf.) (1923); pf. conc., with str.
**chorus and orch:** A Lyke-Wake Dirge (1924); The Coelestial Sphere (1923); A Festal Psalm (1932); Choruses (women's) from The Coephori; Southward Bound; Ode, male ch.
**voice andorch:** To theBeloved, sop. (sop.: Psalm 139 (1925); Candle Gate (1929); The Concertina (1929); I said in the noontide of my days (1930); Chorus of Spirits from Prometheus (1931); Where neither moth nor rust (1931); 4 Poems by Bridges; The wind and the rain; Jocelyn; The Ship of Rio; and other works still in MS.
**chamber music:** Among the Northumbrian Hills, pf. and str. qt. (1921); Phantasie qt. (1929); Phantasie qt., pf., and str. (1929); Phantasie str. trio (1930); wind quintet(1930); va. suite (1932); vn. sonatina (1928); fl. suite (1925); Suite of North Country Folk-Tunes, pf. and str. qt.; Swedish Impressions, sextet for pf. and wind.
**piano:** A Day in the Country (1916); 3 Mood Pictures (1918, orch. 1923); 4 Short Pieces (1924); 5 Short Sketches (1926); A Short Suite (1930); By Running Water.
**songs:** The Ship of Rio (1919); Dream Song (1919); 4 Songs of the Northern Roads (1919); 2 Song Carols (1921); Bog Love (1924); Stay in Town (1924); 2 Lyrics from the Chinese (1925); Michael's Song (1926); Gay Robin is seen no more (1936).

**Whole Consort.** See *Consort.*

**Whole-Note.** The semibreve ;Yf.

**Whole-Tone.** Interval of 2 semitones, e.g. from C up to adjacent D. *Whole-tone scale* progresses entirely in whole-tones instead of partly in whole-tones and partly in semitones as in major and minor scales and modes. The scale is obtained by taking every other note of the 12-semitone chromatic (or equal-tempered) scale, thus only 2 whole-tone scales are possible, one beginning on C, the other on C# (but since there is no keynote each scale can begin on any note). Used by Debussy, Vaughan Williams, Glinka, and others for chords and short passages.


Widerspenstigen Zähmung, Der (Goetz). See *Taming of the Shrew, The.*


Wiegenlied (Ger.). Cradle song. Lullaby or Berceuse. Title given to songs by Wolf, Strauss, and many others.


Wieniawski, Henryk (b Lublin, 1835; d Moscow, 1880). Polish violinist and composer. Entered Paris Cons. at age 8. Gave first concert 1848, toured Poland and Russia, returned to Cons. Appointed solo violinist to Tsar, 1860; taught at St Petersburg Cons. 1862--9. Toured USA with A. Rubinstein 1872. Prof. of vn., Brussels Cons. 1875--7. Wrote 2 vn. concs., mazurkas, études, caprices, and other pieces. Regarded by many good judges as one of the greatest violinists after Paganini.


Wigmore Hall. London concert hall in Wigmore Street, opened 1901 as Bechstein Hall (architect, Collcutt). Capacity 543. Used often for recitals by artists making their débuts or London débuts.

Wihan, Hanus^; (b Politz, 1855; dPrague, 1920). Bohem. cellist. Studied Prague Cons., then played in Berlin concerts. Prin. cellist Munich court orch. from 1880 and cellist in King Ludwig's qt., which played at Wagner's Bayreuth home. Prof. of vc., PragueCons. from 1887. Est. Bohemian Str. Qt. 1892, eventually becoming its cellist for 20 years. Gave f.p. of R. Strauss's vc. sonata 1883and was dedicatee of Dvo;ák's vc. conc. 1895, although he did not give the first performance, when the soloist was Leo Stern.


Wilbye, John (b Diss, 1574; d Colchester, 1638). Eng. composer. Took post at Hengrave Hall, near Bury St Edmunds, 1593, remaining there for rest of his life and becoming wealthy landowner after 1613. Wrote some sacred motets but chiefly known as among greatest of Eng. madrigal sch. Absorbed It. influence of Marenzio, and incorporated solo-song features into his madrigals similar to lute air. Pubd. 2 books of madrigals, 1598 and 1609. Seems to have written nothing after 1614. Among best-known of his madrigals are: Adieu, sweet Amaryllis; All Pleasure is of this Condition; Down in a Valley; Draw on, Sweet Night; Flora gave me Fairest Flowers; Lady, your Words do Spite Me; Softly, softly; Stay, Corydon; Sweet Honey-Sucking Bees; Unkind, O Stay thy Flying; Weep, Weep mine Eyes.


Wilhelm (Bocquillon), Guillaume Louis (b Paris, 1781; d Paris, 1842). Fr. teacher. Studied Paris Cons. Organized teaching of sight-singing in Paris schs. from 1835 and instituted male-v. choirs throughout Fr. Wrote textbooks on fixed-doh. System was later adapted by Hullah for Eng. usage.


Wilkinson (Wylkynson), Robert (b c. 1450; d? Eton, 1515 or later). Eng. composer. Some church mus. survives in MS. at Eton College Library, 2 Salve Regina settings, a 13-part creed, and O Virgo prudentissima.


Willaert, Adriaan (b Bruges or Roulaers, c. 1490; d Venice, 1562). Flemish composer. Went to Paris to study law but took up mus. Went to Rome 1515 and was then in service of cardinal at Ferrara until 1520, having visited Hungary 1517--19 with his employer. Appointed choirmaster, St Mark's, Venice, 1527. Founded singing sch. there and established the foundations of the Venetian School' of which he was a major figure. One of first madrigal composers. Wrote much church mus., some of it for double ch. (because of 2 orgs. and 2 choirs at St Mark's), his motets being his finest works.
Gloucester Cath. [93x435]Worcester Cath. [93x675]
orch. suites, supervised by T. Dart. [93x139]Williams, John [93x322]conc., opera [93x562]Williams, Alberto [93x590]carols, etc. [93x604]Britten, Howells, etc., of which he has made many recordings. Comp. church mus., arr. carols, etc.

Australian composer, pianist, organist, and cond. Entered Sydney Cons. at 11 to study pf.,

Williamson, Malcolm (Benjamin Graham Christopher) (b Sydney, N.S.W., 1931). Australian composer, pianist, organist, and cond. Entered Sydney Cons. at 11 to study pf.,


**ballets**: *The Display* (1963--4); *Sun into Darkness* (1965--6); *Bigfella Toots Squoodge and Nora* (1967).


unacc. chorus: 2 Motets (1954); Dawn Carol (1960); Symphony for Voices, cont., ch. (1960--2); Planctus, male vv. (1962); English Eccentrics, choral suite (1964); A Young Girl (1964); A Canon for Stravinsky (1967); Sonnet (1969); Love, the Sentinel (1972); The Musicians of Bremen, 2 counterten., ten., 2 bar., bass (1971--2); 3 Choric Hymns (No. 2, 1980, Nos. 1 and 3, 1947).


chamber music: Incidental mus. to The Merry Wives of Windsor, chamber ens. (1964); Variations, vc., pf. (1964); Conc. for wind quintet and 2 pf. (8 hands) (1964--5); Serenade, fl., pf., vn., va., vc. (1967); Pas de Quatre, fl., ob., cl., bn., pf. (1967); Pf. Quintet (1968); Partita on Themes of Walton, va. (1972); Pf. Trio (1975--6).


piano|nm(sms): Sonatas, No. 1 (1955--6), No. 2 (1957, rev. 1970--1); Travel Diaries (1960--1); 5 Preludes (1966); Sonata for 2 pf. (1967); Haifa Watercolours (1974); The Bridge That Van Gogh Painted and the French Camargue (1975).

organ: Fons Amoris (1955--6); Résurrection du Feu (Pâques 1959) (1959); Sym. (1960); Vision of Christ Phoenix (1961, rev. 1978); Elegy---J.F.K. (1964); Epitaphs for Edith Sitwell (1966, or str.); Peace Pieces (1970--1); Little Carols of the Saints (1971--2); Mass of a Medieval Saint (1973); Fantasy on 'This is My Father's World' (1975); Fantasy on 'O Paradise!' (1975); The Lion of Suffolk (for Benjamin Britten) (1977).

William Tell (Rossini). See Guillaume Tell.


Wilson, Catherine (b Glasgow, 1930). Scottish sop. Studied RAM and RMCM. Operadébut SW. Leading roles with EOG, ENO, WNO, and Scottish Opera (Governess in Turn of the Screw, Marschallin in Rosenkavalier, etc.). Has sung at Glyndebourne, Cologne, Santa Fe, and Geneva.

Wilson, John (b Faversham, Kent, 1595; d Westminster, 1674). Eng. composer, singer, lutenist, and viol-player. Set some of Shakespeare's songs, and is thought to be the 'Jack Wilson' who acted and sang in Shakespeare's co. Court musician to Charles I 1635; prof. of mus., Oxford Univ., 1656--61; court musician to Charles II 1660; Gentleman of Chapel Royal 1662. Wrote catches, church mus., and fantasies for lute.
Wilson, Marie (b London, 1903). Eng. violinist. Studied RCM, later prof. of vn. there. Formed and led own str. qt. One of orig. members of BBC S.O., frequently leading it. Returned to solo work 1944.


orch: Sym.: No. 1 (1956), No. 2 (1965), No. 3 (1982); Toccata (1960); Variations (1961); Touchstone, a Portrait (1967); Concerto for Orchestra (1967); Threnody (1970); Pas de Quoi, str. (1964); Ritornelli, str. (1972); Refrains and Cadenzas, brass band (1973); pf. conc. (1984).


chamber music: 4 str. qts.; vn. sonata (1961); Fantasia, vc. (1964); pf. trio (1966); Sinfonia for 7 instr. (1968); Concerto da camera (1965); Canti notturni (1972); vc. sonata (1973); Complementi, cl., vn., vc., pf. (1973); Cancion, guitar (1977).


church: Mass in D minor, unacc. (1955); Missa brevis, unacc. (1955); Ave Maria and PaterNoster, unacc. (1966); A Babe is born, ch. and org. (1968); Ubi caritas et amor, male ch. and perc. (1976).

piano: Sonata (1964); Sonatina (1954).


Wind-Band. In medieval times, bands of roving pipers who later received official recognition as 'town pipers', providing mus. for civic occasions. In modern usage, the term denotes a band of mixed wind instr., often with perc., and is more often called a 'military band' to distinguish it from the 'brass band' in which no woodwind is used. In USA 'wind band' denotes a military band. Haydn's Wind-band Mass (Harmoniemesse), 1802, is named because the wind instr. are prominent in the scoring, not because they are the only instr. used.

Wind Chest. Box-like construction which receives the wind from an org.'s bellows and supplies it to the pipes when the pallets are opened. See Organ.
Windgassen, Wolfgang (b Andemasse, 1914; d Stuttgart, 1974). Ger. ten. Studied with his father, Fritz Windgassen, prin. ten., Stuttgart Opera 1923--44. Opera début Pforzheim 1941 as Alvaro in Verdi's *La forza del destino*. Stuttgart Opera 1945--53, Vienna from 1953. Bayreuth Fest. 1951--71 (début as Parsifal). CG début 1955, NY Met.1957. Outstanding singer of Parsifal, Tristan, Siegfried, and other Wagner roles, though not a Heldentenor of traditional kind. Art. dir. Stuttgart Opera 1972--4. Wind Instruments. Those mus. instrs. in which sound is produced by vibrations of a column of air set in motion by the perf.'s blowing. Two main categories are woodwind (not all made of wood) and brass (not all made of brass), e.g. fl., picc., ob., cl., bn., among former; hn., tpt., tb., tuba, among latter. An org. is not a wind instr. in the sense defined here, since the air is mechanically impelled.

Wind Machine. Device to simulate sound of wind, a barrel-shaped framework being covered with silk or other fabric and rotated by a handle. Friction with wood or cardboard produces sound which can be varied in pitch by pace at which handle is turned. Used by several composers, e.g. by Strauss in *Don Quixote* and *Eine Alpensinfonie* and by Vaughan Williams in *Sinfonia Antartica*.

Wind Quintet. Composition for five wind instr., or the performers who play it. Usual combination is fl., ob., cl., bn., and hn., but there are several exceptions (Elgar's were written for 2 fl. and no hn.). Among composers of wind quintets are Reicha, Danzi, Schmitt, Francaix, Carter, Milhaud, Nielsen, Fricker, Henze, Gerhard, Stockhausen, and Schoenberg.


Winter Journey (Schubert). See Winterreise.


Wirbel (Ger.). Whirl. Drum roll.

Wirbeltrommel (Ger.). Ten. drum.
WireBrush. Variety of drumstick with head consisting of several stiff wires. Produces 'brushing' or 'swishing' sound from side-drum or cymbals. Used mainly in jazz, but also by many 20th-cent. composers.


Wise Virgins. The. Ballet in 1 act by Walton, music being his arr. of 9 items from the church cantatas of J. S. Bach selected by Constant Lambert. Scenario based on parable of Wise and Foolish Virgins in St Matthew XXV. Choreog. by Frederick Ashton, designs by Rex Whistler. Prod. London (SW) 1940 with Fonteyn as the Bride. Orch. suite 1940, of 6 movts.: 1. What God hath done is rightly done (Was Gott thut, das ist wohlg taken, BWV 99); 2. Lord, hear my longing (Herzlich thut mich verlangen, BWV 727); 3. See what His love can do (Seht was die Liebe tat, from BWV 85); 4. Ah! how ephemeral (Ach wie flüchtig, ach wie nichts, BWV 26); 5. Sheep may safely graze (Schafe können sicher weiden, from BWV 208); 6. Praise be to God (Gelobet sei der Herr, mein Gott, from BWV 129).


Wittgenstein, Paul (b Vienna, 1887; d Manhasset, NY, 1961). Austrian pianist, pupil of Leschetizky. Lost right arm in World War I, so developed remarkable left-hand technique. Commissioned concs. or similar works for left-hand pianist from several composers, incl. Ravel (conc.), R. Strauss (Parergon zur Symphonia Domestica and Panathenäenzug), Prokofiev (4th conc.), Schmidt (Conc. Vars.), and Britten (Diversions). Settled in NY 1939 (Amer. citizen from 1946).


In Warsaw 1791--4, Paris 1801--06, then London. Wrote sym.s, 7 pf. concs., 12 str. qts., 20 pf. trios, 22 vn. sonatas, 36 pf. sonatas, 4 operas, and 2 ballets.

Wolf, Hugo (b Windischgraz, 1860; d Vienna, 1903). Austrian composer. Taught rudiments of mus. by his father, a leather-dealer. Entered Vienna Cons. 1875 (fellow-pupil of Mahler). Expelled 1877 (unjustly) and made bare living by teaching pf. 2nd cond. at Salzburg 1881, but gave up after 3 months. Mus. critic in Vienna 1884--7, making enemies by his fanatical praise of Wagner and dislike of Brahms. From 1888, when he discovered the poetry of Mörike, poured out dozens of songs, incl. the Spanish Songbook, in which the art of the Lied reached one of its most sophisticated and intricately-wrought stages, with the pf. part no longer simple acc. but an integral part of the song. The concentrated characterization of each song is unequalled in Lieder, demanding the utmost artistry from the performers, psychological as well as vocal and instr. For 3 years from 1892 to 1894, Wolf wrote nothing except the orch. arr. of the Italian Serenade, but his fame gradually spread and in Berlin a 'Hugo Wolf Society' was founded. Even Vienna began to capitulate late in 1894. In 1895 he wrote an opera based on The Three-Cornered Hat which he called Der Corregidor. In the spring of 1896, he wrote the 24 songs of the Italian Songbook (Vol. II). In 1897 he began his Michelangelo settings and a 2nd opera, Manuel Venegas. But in the autumn his mind gave way, the outcome of venereal disease, and he was taken to an asylum. Though he seemed to be 'cured' in 1898 he tried to drown himself in Oct. of that year and spent his last years insane in a mental hospital. Prin. works:

songs (mostly with pf. acc., but some with orch.): 12 Lieder aus der Jugendzeit (1877--8); 6 Songs for Woman's Voice; 6 Poems of Scheffel, Mörike, Goethe, and Kerner; 4 Poems of Heine, Shakespeare, and Byron; 6 Poems by Gottfried Keller; 3 Ibsen Songs; 3 Poems by Reinick (1877--87); 53 Mörike-Lieder (1888); 20 Eichendorff-Lieder (1880--88); 51 Goethe-Lieder (1888--9); Spanisches Liederbuch (44 songs) (1889--90); Italienisches Liederbuch, Vol. I (22 songs) (1890--1); Italienisches Liederbuch, Vol. II (24 songs) (1896); 3 Poems by Michelangelo (1897). Among the best-loved Wolf songs (selectively chosen) are: An die Geliebte; Abschied; Anakreons Grab; Begegnung; Denk es, O Seele; Einsame; Elfenlied; Der Feuerreiter; Gebet; Gesang Weylas; Heimweh; Im Frühling; In dem Schatten meiner Locken; Jägerlied; Kennst du das Land?; Lebewohl; Schlafendes Jesuskind; Der Tambour; Verborgenheit; Das verlassene Mägdlein.

orch: Penthesilea, symphonic poem (1883); Italienische Serenade (1892, orch. of work for str. qt. 1887).

chamber music: Str. Qt. in D minor (1879--80); Serenade in G for str. qt. (1887; arr. for str. orch. 1892 as Italienische Serenade (Italian Serenade)).

choral: 6 Eichendorff chs., unacc. (1881) Christ-Nacht, soloists, ch., orch. (1886--9); Elfenlied ('You spotted snakes', from Midsummer Night's Dream), sop., ch., orch. (c.1890, arr. from song for v. and pf., 1888, but not same as Elfenlied in Mörike-Lieder); Der Feuerreiter (The Fire-rider) (Mörike song 1888 arr. ch and orch. 1892); Dem Vaterland (song for v. and pf. 1888, arr. for male ch. and orch. 1888--91).

operas: Der Corregidor (1895); Manuel Venegas (1897, incomplete).

Wolff, Christian (b Nice, 1934). Fr.-born Amer. composer. Studied classics Harvard Univ., 1951--63, and taught classics there later. Self-taught in comp., being influenced by Cage, Tudor, Feldman, Varèse, and Cardew. Works, some written in special notation, incl. pieces for prepared piano, magnetic tape, and for 'various combinations of players using, in many cases, any instruments or objects'. He aimed to eliminate the 'monarchical authority' of the conductor.

Wolf-Ferrari, Ermanno (b Venice, 1876; d Venice, 1948). It. composer, son of Ger. father and It. mother. Studied in Munich with Rheinberger 1893--5.Returned to Venice 1895. Dir., Liceo Benedetto Marcello 1903--9. Taught at Salzburg Mozarteum from 1939. Wrote mainly operas, being adept at light works based on Goldoni comedies, elegantly scored and immediately appealing. Some were produced in Ger. before It. Prin. works:

operas: Cenerentola (1900); Le donne curiose (1903); I quattro Rusteghi (1906); Il segreto di Susanna (1909); I gioielli della Madonna (1911); L'amore medico (1913); Gli amanti sposi(c.1916); La veste di cielo (c.1917--25); Sfy (1927); La vedova scaltra (1931); Il Campiello (1936); La dama boba (1939); modern rev. of Idomeneo (Mozart), Munich 1931. Also wrote oratorios, chamber sym., vn. conc., vc. conc., chamber mus., Suite for bn., 2 hn., and str., etc.


Wolpe, Stefan (b Berlin, 1902; d NY, 1972). Ger.-born composer (Amer. citizen from 1944). Studied Berlin Hochschule für Musik 1919--24. Private tuition from Busoni, Scherchen, and Webern (1933--4). Wrote th. mus. for Brecht in 1920s and was ardent radical socialist, writing works on political themes. Went to Austria 1933, then to Palestine 1934--8 (prof. of comp. at Cons.), finally to USA. Taught at various colls. in NY 1938--52. Head of mus. dept., Long Island Univ., 1957--68, prof. of comp. Mannes College, 1968. Most of his later works employ serial technique based on small pitch cells rather than on 12-note rows. Also influenced by Jewish mus. traditions and harmonies. Works incl. 2 operas, ballet The Man from Midian (1942), incid. music for plays by G. von Wangenheim and Brecht, sym., several cantatas, tpt. conc., chamber mus. for various combinations, and songs.


Woman without a Shadow, The (Strauss). See Frau ohne Schatten, Die.

Women's Love and Life (Schumann). See Frauenliebe und-Leben.
WoO. Werk ohne Opuszahl (Work without opus number). Applied, for example, to Beethoven's works in Kinsky's catalogue and to those of Richard Strauss in Asow's catalogue.

Wood Block. See Chinese Wood Block.


Wood, Haydn (b Slaithwaite, Yorks., 1882; d London, 1959). Eng. composer and violinist. Pupil of Arbós, Stanford, and César Thomson. Won Cobbett Prize with Phantasy Qt., also wrote pf. conc., vn. conc., 9 orch. rhapsodies, 7 song-cycles, and about 200 songs. It is on these last that his fame chiefly depends, for they incl. Love's Garden of Roses (1914), A Brown Bird Singing (1922), and Roses of Picardy (1916) which gained poignancy from its associations with World War I. (He pronounced Haydn with the 'Hay' as inhay-making, not as in the composer after whom he was named).

Wood, (Sir) Henry (Joseph) (b London, 1869; d Hitchin, 1944). Eng. cond. and organist. Taught by his mother, and was deputy church organist at age of 10. Organist, St John's Fulham, 1887. Studied RAM under Prout and Garcia, intending to be composer. Obtained post as cond. with Rousbey touring opera co., 1889. Helped Sullivan to rehearse Ivanhoe 1890. Cond. for Carl Rosa, 1891, then for Lago's It. Opera at Olympic Th. Cond. f.p. in England of Eugene Onegin, 1892. Taught singing until 1894, when he was mus. adviser to Mott's Wagner concerts at new Queen's Hall. In 1895 engaged by Robert Newman as cond. of his new series of Promenade concerts in London. These he built from rudimentary beginnings to be a premier feature of Eng. mus. life, retaining conductorship until year of his death. After 1896 cond. no more opera but devoted himself to concert work not only in London but in many provincial cities and at all the leading fests. (Birmingham, Leeds, Sheffield, Norwich, etc.). Waged war on 'deputy' system, whereby orch. players could send deputy to a concert while they took a more remunerative engagement, and did as much as any Eng. cond. to raise standards of playing. Tireless champion of contemporary mus. List
of works of which he gave f.ps. and f.ps. in England is long and honourable. Tchaikovsky, Sibelius, Strauss, Skryabin, and Debussy were championed by him before their present popularity. Cond. first complete perf. of Schoenberg's 5 Orchestral Pieces in 1912, the f.ps. in England of Mahler's 1st, 4th, 7th, and 8th syms. and Das Lied von der Erde, and introduced the mus. of Janáček; he to Eng. Every major Eng. composer of his lifetime was perf. at the Proms, and he helped the careers of many Brit. singers and instrumentalists. At his golden jubilee concert, 1938, 16 leading Brit. singers took part in Vaughan Williams's Serenade to Music, ded. to Wood. Made several orch. transcriptions, incl. Mussorgsky's Pictures from an Exhibition and Bach's Toccata and Fugue in D minor (under the name P. Klenovsky) and arr. Fantasia on British Sea Songs perf. on last night of every Prom Season, with audience participation (orig. written for Trafalgar centenary concert 1905). Knighted 1911. C.H. 1944.


**voice and orch:** Scenes from Comus, Op. 6, sop., ten., orch. (1962--5).


**organ:** Capriccio, Op. 8 (1968).


Woodwind. Name for wind instrs. orig. and usually made of wood, either blown directly by mouth (fl. and recorder) or by means of a reed (cl. and ob.). Saxs. are classified as woodwind. Double woodwind, in descriptions of a composer's scoring for orch., means 2 players of each standard type of woodwind instr., e.g. fl., ob., cl., bn. (this being usual Beethoven or Schubert orch.). Triple woodwind means 3 of each, one player normally taking an extra member of the family of his instrument, e.g. picc. with fl., cor anglais with ob., bass cl. with cl., double bn. with bn. Quadruple woodwind means 4 of each, as in Strauss, Mahler, and other composers for very large orch.


idiom unfashionable in 1960s and 1970s but of expressive emotional range, melodic attraction, fine craftsmanship, and consistent integrity. Lived many years in Surrey, then moved in 1960sto Scottish Highlands (in which he anticipated Maxwell Davies) and helped to form Scottish branch of Composers' Guild. Prin. works:

**orch:** Sym.: No. 1 in F minor (1944), No. 2 in D (1947--8), No. 3 in C (1951), No. 4 in Eb (1953), No. 5 in A minor (1959--60), No. 6 (1976--7); Divertimento in D (1954); *Highland Overture* (1964); Concs.: pf. in D minor (1946), vn. in A (1955); vc. (1963).

**choral:** In *No Strange Land* (1951); *A Song of Praise* (1956); 2 *Seasonal Songs* (1971).

**chamber music:** Str. Qts.: No. 1 (1941), No. 2 (1944), No. 3 (1947), No. 4 (1950), No. 5 (1957), No. 6 (1964); 4 *Lyrics, ten. and str. qts.* (1941); str. trio (1945); pf. qts. (1948); pf. trio (1949); ob. qts. (1949); cl. quintet (1952); pf. quintet (1959); *The Solitary Reaper*, sop., cl., pf. (1973); vc. sonata (1937); vn. sonata (1944); *Theme and Variations*, ob. and pf. (1954); va. sonatina (1961); Prelude and Scherzo, ob. and pf. (1974).

**piano:** Sonata in D minor (1939); *Cheesecombe Suite* (1945--6); *Ballade* (1949); *Valediction* (1967).

**voice and piano:** 4 *Songs*, high v. (1936); 3 *Songs*, medium v. (1938); 4 Sacred Sonnets (Donne), low v. (1944); 4 *Blake Songs*, high v. (1948); *Ariel's Songs*, medium v. (1968).

**Working-out.** The Development section in *Sonata Form*.

**Worshipful Company of Musicians, Ancient London guild.** Royal charter 1604, revoked 1632, renewed 1950. Offers prizes for chamber mus. comps. and awards Collard Fellowship and other scholarships.


**Wozzeck.** (1) Opera in 3 acts of 5 scenes each by Berg, Op. 7, to lib. by Berg based on play *Wozzeck* by Georg Büchner (1836). Comp. 1917--22. Prod. Berlin 1925 (cond. Kleiber), Philadelphia and NY 1931, London 1952 (also cond. Kleiber). Play is often named as 'Woyzeck' since contemporary (1830s) newspaper account of the original incident came to light giving this spelling (Büchner's MS. was presumed to read 'Wozzeck'). Important featureof the opera is that each scene is in a strict mus. form e.g. Act I Sc. 1--5, suite, rhapsody and hunting song, march and lullaby, passacaglia (21 variations on a note-row), rondo; Act II Sc. 6--10, sym. in 5 movements: sonata-allegro, fantasia and fugue on 3 themes, largo, scherzo, rondo; Act III Sc. 11--15, theme and variations, pedalpoint, a rhythm, 6-note chord, key (D minor), equal movement in 8ths *quasi toccata* (this act being 6 ...inventions*). (2) Opera by Gurlitt (1926).

**Wq.** Abbreviated prefix to numbers in the *Wotquenne* catalogue of C. P. E. Bach's works.

**Wranitzky (Vranický), Anton** (Antonín) (*b* Neureisch, now Nová ;akRis^;e, 1761; *d* Vienna, 1820). Moravian composer and violinist, brother of P. *Wranitzky*, Pupil of Albrechtsberger, Mozart, and Haydn. Court cond. for Prince Lobkowitz in Vienna from 1797, becoming orch. dir. of court theatre 1807--20. Wrote 15 sym., 15 vn. concs., and much church and chamber mus. His daughter Karoline (1790--1872) was a sop. who created role of Agathe in Weber's Der *Freischütz*.

**Wranitzky (Vranický), Paul** (Pavel) (*b* Neureisch, now Nová ;akRis^;e, 1756; *d* Vienna, 1808). Moravian composer and violinist. Studied Vienna. Violinist in Esterháza orch. under Haydn. Leader of Vienna court opera orch., 1790--1808. Comp. operas (incl. *Oberon*, 1789),


Wunderhorn, Des Knaben. See Knaben Wunderhorn, Des.

in Daphne. Recorded ten. songs of Mahler's Das Lied von der Erde with Klemperer. Superb singer of operetta. Died in fall, at height of recognition as one of greatest of Ger. lyric tens. for many years.

Wunsch (Ger.). Wish. So Nach Wunsch, according to one's wish, same as ad libitum.


Wurlitzer. Amer. firm of org.-builders founded 1856, particularly assoc. with th. and cinema orgs. of period 1920--40. Now specializes in elec. orgs. and electric pf.s.


Wynne, David (b Hirwaun, Glam., 1900; d Pencoed, Mid-Glamorgan, 1983). Welsh composer. Studied Univ. Coll., Cardiff, and Bristol Univ. Taught comp. at Cardiff Coll. of Mus. and Drama from 1961. Works incl. 5 syms., 2 pf. concs., vn. conc., va. conc., str. qts., sonatas, song-cycles, etc.


Xenakis, Iannis (b Braila, Romania, 1922). Romanian-born Gr. composer (Fr. nat. since 1965). Parents moved back to Gr. in 1932. Began mus. study 1934 with Kundurov. Graduated from Athens Polytechnic 1947 with engineering degree. Went to Paris 1947, studying with Honegger and Milhaud, later with Messiaen 1950--1. Also studied in Switz. with Scherchen. Worked as architect with Le Corbusier 1948--59; designed Philips pavilion for 1958 Brussels Exhibition. Est. School of Mathematical and Automated Music, Paris 1966 and at Indiana Univ. where he also taught after 1967. Although he has used elecs., most of Xenakis's works employ traditional human forces, but embody his concept of *stochastic* music. This mathematical term, as applied to mus., is a theory of probability: that the results of chance will reach a determinate end. In contrast to the *aleatory* processes of Cage and others, Xenakis works to retain the composer's domination of his material, and calculates the events in his mus. himself or by means of a computer, e.g. speeds of glissandi, density of sonorities, etc. Xenakis converts the printout from the computer either into a score for conventional instr. or into an elec. comp. In 2 works, *Duel* and *Stratégie*, he used his 'theory of games' to introduce an aleatory element into perf., but the rules of the games are strictly pre-determined. Prin. works:

*ballets*: 

*Kraanerg*, orch. and tape (1968--9); *Antikhthon* (1971).

*theatre music*: 

*Oresteia*, ch. and chamber ens. (1965--6).

*orch*: 


*tape*: 

*Diamorphoses*, 2-track (1957--8); *Conret PH*, 2-track (1958); *Analogique B*, 2-track (1958--9); *Orient--Occident*, 2-track (1960); *The Thessaloniki World Fair*, 1-track (1961); *Bohor*, 4-track (1962); *Hibiki-hana-ma*, 12-track (1969--70); *Persepolis*, 8-track (1971); *Polytope de Chluny*, 8-track, lighting (1972); *Polytope II*, tape, lighting (1974); *Bohor II*, 4-track (1975); *Diatope*, 4 or 8-track (1977).

*chamber and ens.*: 


*choral*: 

**Xylophone** (Gr.). Wood sound. (1) Perc. instr. consisting of graduated tuned wooden bars, arr. as on pf. kbd., and played by being struck with small hard or soft hammers held in the hands. Compass from middle C upwards for 4 octaves. Orig. found in Africa and in Javanese orch. in 14th cent. First mentioned in Europe in 1511 as 'wooden clatter', later being known as straw-fiddle (Strohfiedel) because the bars lay on straw. First used in orch. 1874, by Saint-Saëns in *Danse macabre*, its sound being particularly apt for representation of rattling skeletons. Since then regular feature of perc. section, most 20th-cent. composers making use of it, e.g. Mahler in 6th Sym., Puccini in *Madama Butterfly*, Strauss in *Salome*, Walton in *Belshazzar's Feast*, Stravinsky, Vaughan Williams, etc. (2) Perc. organ stop of 8′ pitch, played electrically to duplicate sound of xylophone.

**Xylorimba.** Perc. instr.---combination of xylophone and marimba---with compass of about 5 octaves. [npY


**Yaniewicz.** See Janiewicz, Feliks.

**Yankee Doodle.** Popular Amer. tune with confused history of both words and mus., the 2 words of the title being still unexplained as to orig. Earliest printed version of tune, under this title, in Vol. I of Aird's *Selection of Scotch, English, Irish, and Foreign Airs for the Fife, Violin, or German Flute* (Glasgow, *c*.1775). Many sets of humorous or nonsense words fitted to it since. Anton Rubinstein wrote pf. variations on tune, and Vieuxtemps's *Caprice burlesque*, vn. and pf., is based on it. It is used, altered, in theme in finale of Dvořák's *New World* Sym.


**Yevgeny Onyegin** (Tchaikovsky). See Eugene Onegin.

**Yodel.** Eng. spelling of Jodel. See Jodelling.


Youll, Henry (b ?Newark; fl. 1608). Eng. musician of whom little is known except that he pubd. a vol. of 3-part canzonets and balletts, 1608.


**orch:** Sinfonietta (1968--70); Departure (1970); Aubade (1972--3); pf.concertino (1972--4); 3 Regions from Terrain (1974); La lugubre gondola (after Liszt), vc., small orch. (1974); Sea Change (1976); Circus Band Et Al (after Ives) (1977); Virages---Region I, vc. conc. (1978); William Booth Enters Heaven (after Ives) (1980); 2nd Night Journey Under the Sea, va., 11 str. (1980); 3rd Night Journey Under the Sea (1980--2); Rain, Steam, and Speed (1981).

**ballets:** Pasiphae (1969); Charlotte Brontë (1973--4).

**choral:** The Listeners (cantata, text by De La Mare), narrator, sop., women's vv., chamber orch. (1967); Of Birds and Beasts, ch. and orch. (1970); Sir Patrick Spens, ch. and orch. (or 2 pf.) (1970); Canticle (Auden), unacc. (1970--1); Vers d'un voyage vers l'hiver, 12 solo vv. (1975--7); Mrs Blow and Her Animals, narrator, sop., women's vv., small orch. (1975--6); Care Charmer Sleep, unacc. (1972--6); 2 Carols, women's vv. (1977); Journey Between Two Worlds, ch., rock group, steel band, orch. (1979); The Hunting of the Snark, narrator, ch., pf., small orch. (1981--2).

**vocal:** 4 Nature Songs, v., pf. (1964--77); To Blossoms, mez. or bar., pf. (1964); Caterpillar Scene from 'Alice', narrator, sop., pf. (1968); Not Waving But Drowning (S. Smith song-cycle), sop., pf. (1970); Landscapes and Absences, sop., fl. (1972--3); Realities (Yeats), sop., ens. (1973--4); Poem 66, sop., pf., perc. (1975); 3 Scottish Nursery Rhymes, sop., cl. (1982); Chamber Music (Joyce), sop., guitar (1976--82).

**chamber music:** Sonata for str. trio (1968); Essay, str. qt. (1971); Compasses, cl., str. trio (1972--7); Studies for Virages, vc. (1974); Enfantines (after Satie), vn. or fl., vc. (1976); Croquis et Agaceries (after Satie), fl., vc., pf. (1976); 10 Préludes de la Porte Héroïque du Ciel, vc., pf. (1977); Trajet/inter/lignes, fl. (picc.) (1978--80); Storm in Miniature, 5 recorders (1979); Slieve League, vn., vc. (1979); Jeu d'éclair II, vc., perc. (1980--2); Fantômes, str. trio (1980--1); Sports et Diversissements (after Satie), narrator, cl., str. trio,

**piano:** Le Tombeau de Barraqué (1974); Columba (1977); Dream-landscapes (1982).

**Young, La Monte** (b Bern, Idaho, 1935). Amer. composer. Studied U.C.L.A. and Berkeley, later under Stockhausen at Darmstadt, 1959. Founded Theatre of Eternal Music, 1962. Method of composition may be deduced from his directions for perf. of certain of his works: Composition 1960 #2 is building a fire in front of the audience; #5 is releasing butterflies; Composition 1961 is 'draw a straight line and follow it'. Has also 'written' The Tortoise, his dreams and journeys, a continuing perf. (since 1964) for vv., mixers, amplifiers, drones, and loudspeakers (but no tortoise).

**Young Lord, The** (Henze). See JungeLord, Der.


**Young Person's Guide to the Orchestra, The.** Orch. work (or for speaker and orch.), Op. 34, by Britten which is sometimes known (against the composer's wishes) only by its sub-title Variations and Fugue on a Theme of Purcell. Written for documentary film (1946), The Instruments of the Orchestra (commentary written by Eric Crozier), in which narrator described the uses and characteristics of various sections of the orch., these being illustrated by Britten's variations. Theme is from Purcell's incidental mus. to the play Abdelazer (1695). F.p. of orch. version, Liverpool 1946.


**Young, William** (d Innsbruck, 1662). Eng. composer, viol player, and flautist. Worked on Continent, in Italy and Austria. At Innsbruck his playing enchanted Queen Christina of Sweden in 1655. There in 1653 he pubd. earliest set of (21) sonatas for 3, 4, and 5 parts (for 3 vns., va., bass viol, and continuo, the Purcell type of trio-sonata). Returned to Eng. 1661 and became member of King's band.

**Youth's Magic Horn, The.** See Knaben Wunderhorn, Des.

**Yradier, Sebastián** (b Sauciego, Alava, 1809; d Vitoria, 1865). Sp. composer and singing teacher at Madrid Cons. Wrote many popular songs, e.g. La paloma (The Dove). His El Arreglito: chanson havanaise was adapted by Bizet as the Habanera in Act 1 of Carmen.

sonatas, *Variations on a Theme of Paganini*, and other pieces. Also wrote opera in Walloon dialect.

**Ysaÿe, Théophile** (*b* Verviers, 1865; *d* Nice, 1918). Belg. pianist and composer, brother of Eugène **Ysaÿe**. Studied Liège Cons. and in Paris with Franck. Prof. of pf., Geneva Acad. of Music 1889--1900. Wrote sym., *Fantasy on Walloon Songs* for orch., 2 pf. conc., *Requiem*, etc.


**Z**

Z, Abbreviated prefix to numbers in the Zimmerman catalogue of Henry Purcell's works.


**Zadok the Priest**. No. 1 of 4 anthems comp. Handel for coronation of George II, 1727, and perf. at every Eng. coronation since then. Henry **Lawes** had set the same text for the coronation of Charles II, 1660.

Zaide. Unfinished opera in 2 acts (K344, 1780) by Mozart to lib. in Ger. by Schachtner. Prod. in version with extra mus. by A. André, Frankfurt 1866, London 1953. Mozart left finale incomplete and did not give the work a title. Plot is similar to Die Entführung aus dem Serail and lib. was probably based on Friebert's operetta Das Serail.

Zamba (Sp.). Argentinian scarf dance in 6 :8 time, with guitar introduction to vocal section. Originated in Peru. Zambra (Sp.). Moorish dance, perf. with clasped hands to woodwind mus.


Zandonai, Riccardo (b Sacco, Trentino, 1883; d Pesaro, 1944). It. composer. Studied at Rovereto 1893--8 and with Mascagni in Pesaro. Dir., Pesaro Cons. 1940--3. Wrote operas in verismo style successful at time. Works incl.:

operas: Il grillo del Focolare (1908); Conchita (1911); Melenis (1912); Francesca da Rimini (1914); La via della finestra (1919, rev. in 2 acts 1923); Giulietta e Romeo (1922); I Cavalieri di Ekebu (1925); Giuliano (1928); La farsa amorosa (1933).

orch: Il ritorno di Ulisse, symphonic poem; vn. conc.; Serenata medievale.

choral: Ave Maria; Alla patria.

Zanelli (Morales), [fy65,3]Renato (b Valparaiso, 1892; d Santiago, 1935). Chilean baritone, later tenor. Started business career and was advised to study singing after he had sung at a party. Début Santiago 1916 as Valentine in Gounod's Faust. NY Met. début 1919--20 seasons as Amonasro. In It., 1923, was advised to change to tenor and made début at Naples 1924 in Les Huguenots. Sang his first Otello, Turin 1926, following it with Lohengrin. CG début 1928 (Otello). Later sang Tristan and Siegmund in It. Regarded as best Otello since Tamagno.

Zanetti, Camillo (b Cesena, c. 1545; d Prague, 1591). It. composer. Vice-Kapellmeister at court of Rudolf II in Prague from 1587. Wrote masses, motets, and madrigals in 5, 6, and 12 parts (pubd. 1587--90).

Zapateado (Sp.). Sp. solo dance, in tripletime, in which rhythm is marked by stamping of the heels, frequently in syncopation.


Zarzuela (Sp. from zarza, 'bramble bush'). Idiomatic Sp. form of opera in which mus. is intermingled with spoken dialogue. Name comes from entertainments perf. in 17th cent. at royal palace of La Zarzuela, near Madrid, for Philip IV and court. First known composer of zarzuelas was Juan Hidalgo, c.1644. In 18th cent., popularity of the form was challenged by tonadillas, which were racier and more satirical. Despite brief revival, the zarzuela languished until nat. movement of 19th cent. when desire to create a Sp. nat. operated to comp. of numerous zarzuelas by such composers as Barbieri, Arieta, Bretón, and Vives. Some were in 3 acts, with serious subjects. In the 20th cent., Alonso and Tórroba have written large-scale zarzuelas, and the form, always flexible, has been expanded to embrace features from operetta and jazz.


Zelenka, Jan Dismas (b Lounovice, 1679; d Dresden, 1745). Bohemian composer and db. player. Studied in Prague and Vienna (comp. with Fux 1716). Db. player in Dresden from 1710. Studied in It. with Lotti, 1716. Returned to Dresden 1719 and became court church composer 1735. Wrote 20 masses, 3 oratorios, and quantities of smaller works.

Zell, F. See Wälzel, Camillo.

Zeller, Karl (b St Peter-in-der-Au, Austria, 1842; d Baden, Vienna, 1898). Austrian composer. Wrote chiefly operettas incl. Joconde (1876), Capitân Nicoll (1880), Der Vagabund (1886), Der Vogelhändler (1891), Der Obersteiger (1894), and Der Kellermeister (prod. 1901 completed by J. Brandl).


Zemlinsky, Alexander (von) (b Vienna, 1871; d Larchmont, NY, 1942). Austrian composer and conductor. Studied at Vienna Cons. with A. Door for pf. 1887–90, and J. Fuchs for comp. 1890–2. Joined Vienna Society of Musicians 1893, having several chamber works played, some of which pleased Brahms. Met Schoenberg 1893, and gave him lessons in counterpoint and introduced him to Wagner's mus. Cond. amateur orch. Polyhymnia in which Schoenberg played vc. Schoenberg said that Zemlinsky was the man he had to thank 'for practically allmy knowledge of technique and the problems of composition'. Zemlinsky's sister Mathilde became Schoenberg's first wife in 1901. Cond. at Carltheater, Vienna, 1900–3, Theater an der Wien 1903–4, Volksoper 1904–11 (at Court Opera 1907–8). Encouraged by Mahler, who helped to revise and conducted the opera Es war einmal. Gave comp. lessons to Alma Schindler, who became Mahler's wife. Arr. Mahler's 6th sym. for pf. (4 hands), pubd. 1906. Cond. of opera at Deutsches Landestheater, Prague, 1911–27, where he cond. f.ps. of 3 of Schoenberg's 6 Songs with Orchestra[nm, Op. 8, in 1914, and the monodrama Erwartung in 1924, also many other important new works. Pres. of Prague branch of Society for Private Performance, 1921–4. Taught comp. at Ger. Acad. of Mus., Prague, from 1920. Ass. cond. to Klemerper at Kroll Opera 1927–31. Taught at Berlin Hochschule für Musik 1927–33. Fled to Vienna 1933, to USA via Prague 1938. Zemlinsky's mus. was greatly admired by Schoenberg and it had a high reputation generally in the early years of the cent. In later years it was almost forgotten, but since c. 1975 has enjoyed a gradual and accelerating climb back to favour. It has a flavour of Wagner–Strauss and remains determinedly tonal. Zemlinsky did not follow Schoenberg into atonality and his mus. offers much to those who enjoy Mahler. The Lyrische Symphonie is avowedly inspired by Das Lied von der Erde and is none the worse for it, while the 2nd str. qt. owes much to early Schoenberg and repays the debt with interest. His Maeterlinck settings are very attractive and the Wilde-based opera Der Zwerg is a masterpiece of concentrated lyric drama. Prin. works:
operas: Sarema (c.1895); Es war einmal (1897--9); Der Traumgörgé (1903--6); Kleider machen Leute (c. [cf])

[1908, rev. 1921]: Eine florentinische Tragödie (Wilde, trans. Meyerfeld) (1915--16); Der Zwerg (Klaren, after Wilde's The Birthday of the Infanta) (1920--1); Der Kreidekreis (1932); König Kandaules (1935--6, complete in short score).

ballet: Das gläserne Herz (after Hofmannsthal's Der Triumph der Zeit) (1900--1).

incidental music: Cymbeline (1914).

orch: Sym., No. 1 in D minor (1892), No. 2 in Bb (1897); Suite (c.1894); Die Seejungfrau (1902--3); Sinfonietta (1934).

church: Psalm 83, ch., orch. (1900); Psalm 23, vv., orch. (1910); Psalm 13, vv., orch. (1935).

voice: S [smand instr: Waldgespräch (Eichendorff), sop., 2 hn., hp., str. (1895--6); Der alte Garten (Eichendorff), v., orch. (1895); Die Riesen (Eichendorff), v., orch. (1895); Orientalisches Sonett, v., pf. (1895); Nun schwillt der See so bang, v., pf. (1896); Süss Sommernacht, v., pf. (1896); Früh- lingsglaube (Uhlrand), vv., str. (1896); Frühlingsbegräbnis (Heyse), sop., alto, ten., bass. ch., orch. (1896); Lieder (Heyse, Liliencron), 2 books, v., pf. (1894--6); Gesänge (Heyse, Liliencron), 2 books, v., pf. (c. 1896); Walzer-Gesänge nach tschokanischen Volksliedern (Gregorovius), v., pf. (1898); Irmelin Rose und andere Gesänge (Dehmel, Jacobsen), v., pf. (1898); Turmwächterlied und andere Gesänge (Jacobsen, Liliencron), v., pf. (1898--9); Ehetanzlied und andere Gesänge (Bierbaum, Morgenstern), v., pf. (c. 1900); Es war ein alter König (Heine), v., pf. (1903); Schmetterlinge (Liliencron), v., pf. (1904); Ansturm (Dehmel), v., pf. (1907); Auf See (Dehmel), v., pf. (1907); Jane Grey (Ammann), v., pf. (1907); 6 Gesänge (Maeterlinck), mez. or bar., pf. (1910--13, and with orch.); Lyrische Symphonie (Tagore), sop., bar., orch. (1922--3); Symphonische Gesänge, v., orch. (1929); 6 Lieder (Morgenstern, Goethe), v., pf. (1934); 12 Lieder (George, Kalidasa, Goethe), v., pf. (1937).

chamber music: Serenade in A, vn., pf. (1892); Suite in A, vn., pf. (c. 1893); str. quintet in D minor (2 vn., 2 va., vc.) (c. 1895); Trio for cl.or va., vc., pf. (1895); Str. Qts., No. 1 in A (c. 1895, f.p. 1896), No. 2 (1913--15), No. 3 (1924), No. 4 (Suite) (1936).

piano: Ländliche Tänze (1892); Fantasien über Gedichte von Richard Dehmel (1898).


Zeugheer, Jakob (J. Z. Herrmann) (b Zürich, 1803; d Liverpool, 1865). Swiss-born violinist and cond. Formed str. qt. in Munich after hearing Schuppanzigh Qt. in Vienna, 1823. toured Europe and settled in Liverpool 1830. Cond., Gentlemen's Concerts, Manchester, 1831--8, Liverpool Phil. Soc. 1843--65. Wrote 2 syms., vn. conc., str. qt., songs, etc.

Ziani, Marc Antonio (b Venice, c.1653; d Vienna, 1715). It. cond. and composer. Choirmaster at Mantua until 1686, becoming deputy court cond., Vienna 1700, court cond. 1712. Wrote over 40 operas, many oratorios, etc. Nephew of P. A. Ziani.


Zich, Otakar (b Králové Mešťec, 1879; d Oubenice, 1934). Cz. composer and scholar. Prof. at Prague Univ. Expert on Slavonic folk-song. Wrote operas and choral ballads. Author of books on aesthetics, the dance, and Cz. folk-songs.

Zichy, Géza, (Count Vazöny-Keö) (b Sztára, Hung., 1849; d Budapest, 1924). Hung. pianist, composer, opera intendant, and lawyer. Lost right arm as boy but studied with Liszt and became proficient left-hand player. President, Hung. Nat. Acad. of Mus. until 1892. Intendant, Budapest Nat. Opera 1891--4, dir. Nat. Cons. of Mus. 1895--1918. One of his first acts at Budapest Opera 1891 was to dismiss Mahler, who retaliated some years later by successfully defying royal wish for a Zichy opera to be staged in Vienna. Wrote 5 operas (incl. Rakoczy trilogy), pf. conc., pf. studies for left hand, and songs.


Ziehen (Ger.). To draw out.

Ziehharmonika (Ger.). Accordion.

Ziehn, Bernard (b Erfurt, 1845; d Chicago, 1912). Ger.-born teacher and theorist. Studied Erfurt and taught at Mühlhausen. Taught in Chicago 1868--71. Wrote several important books on harmony and counterpoint, and treatise on classical ornamentation. Ziehrer, Karl Michael (b Vienna, 1843; d Vienna, 1922). Austrian self-taught composer and cond. of dance orchestra. Formed orch. 1863 and toured Ger. and Austria as bandmaster 1870--95. Mus. dir., Austrian court balls from 1908, last holder of the post. Wrote 24 operettas, 70 marches, and over 120 waltzes.


Zigeunerlieder (Gipsy Songs). 11 songs by Brahms, his Op. 103 (1887) for vv. and pf. Texts are verses by Hugo Conrat adapted from prose versionsof Hung. folk poems by a Fräulein Witzl.


Zimbalon. See Cimbalom.

Zimbelstern (Ger.). A toy organ-stop, prevalent in N. Europe c.1500--1800. It comprised a revolving star near the top of the organ-case with a set of tuned or untuned bells attached to a wind-blown driving-wheel behind the case. It was an effect often used on feast days. There is a Zimbelstern on the org. of the chapel of St John's Coll., Cambridge.


Zimmermann, Bernd Alois (b Bliesheim, nr. Cologne, 1918; d Königsdorf, 1970). Ger. composer. Studied at Bonn, Königsdorf, and Berlin Univs. while earning living as labourer and dance-band player. Studied comp. with Jarnach, and with Fortner and Leibowitz at Darmstadt. Taught history of mus. theory, Cologne Univ., 1950--2, comp. at Cologne Hochschule from 1958. Works covered whole field of mid-20th cent. comp. techniques from serialism to elecs. Opera Die Soldaten a 'pluralistic' work, because it uses mixed-media resources and combines conventional orch. with elecs. Made much use of quotations, referring to this method as 'collage'. Prin. works:

orch: Sym. in 1 movement (1947, rev. 1953); Conc. for str. (1948); vn. conc. (1950); ob. conc. (1952); Canto di Speranza (1952, rev. 1957); Contrasts (1953); tpt. conc. (1954); Dialogues, 2 pf., orch. (1960, rev. 1965); vc. conc. (1965--6); Photoptosis (1968); Stille und Umkehr (1970).

choral: Lob der Torheit, burlesque cantata (1948); Die Soldaten, vocal sym. from opera, 6 solo vv., orch. (1959); Requiem for a young poet, speaking and singing ch., elecs., orch. (1967--9).

chamber music: Vn. sonata (1950); Tempus loquendi, 3 fl. (1963).


Zingaro, zingara (It.). Gipsy. Alla zingarese, in gipsy style; zingaresca, gipsy song.


Zipoli, Domenico (b Prato, 1688; d Santa Catalina, nr. Córdoba, Argentina, 1726). It. organist and composer. Studied Florence 1707--9, Naples 1709 to study with A. Scarlatti, but quarrelled and went to Rome in same year. Organist at Jesuits' Church 1715--17. Wrote hpd. suites, kbd. sonatas, org. fugues, etc. Went to Argentina 1717, becoming organist of Jesuits' church in Córdoba.

Zither. Folk instr., descendant of medieval psaltery, prevalent in Austrian Tyrol and Bavaria. Consists of flat wooden soundbox over which are stretched 4 or 5 melody str. and up to 37 acc. str. Melody str., nearest to player, are stopped on fretted fingerboard with fingers of left hand and plucked by plectrum on right thumb. Acc. str. are plucked by fingers of either hand. Used for 'local colour' in operetta scores. Gained great popularity in Eng. after World War II when film The Third Man had as theme mus. a zither tune written and played by Anton Karas.

Zitternd (Ger.). Trembling. Same as tremolando.

Zivoni, Yossi (b Tel Aviv, 1939). Israeli violinist. Studied Tel Aviv and Brussels Cons. Winner of several vn. competitions. World tours as soloist and chamber music player. Prof. of vn. RMCM, 1968--72.
Znamenny. Russ. liturgical chant as used from 11th to 17th cents. Name derived from znamya (sign or neume). Underwent many changes. System included over 90 different signs for single notes.

Zögernd (Ger.). Delaying, i.e. Rallentando.


Zöppa, Alla (It. zoppo, zoppa, lame, limping). Mus. application is in the sense of syncopation, or with a Scotch snap.


Zortziko (Zortzico). Basque folk dance in 5 :4 time, like the Rueda except that the 2nd and 4th beats are almost always dotted notes. Formed 3rd figure in aurresku communal dance.

Zu 2 (Ger.). (1) 2 instr. to play the same part. (2) All the instr. in question (e.g. first vns.) to divide into 2 parts.

Zug (Ger.). The action of pulling; thus org. stop knob, or pf. pedal (which pulls down some mechanism). Zugposaune, slide tb., Zugtrompete, slide tpt.


Zumpe, Johannes (fl. 1735--83). Ger. employed by Shudi, London hpd. maker, who in 1761 began manufacture of square pianos, though it is not known certainly if he invented them.

Zumsteeg, Johann Rudolf (b Sachsenflur, 1760; d Stuttgart, 1802). Ger. composer, friend of Schiller. Studied vc. and comp., becoming cond. and opera dir. at Stuttgart 1793. Wrote narrative ballads which anticipate those by Löwe, Zelter, and Schubert. Also wrote operas.
Zürich, Swiss city with long musical tradition. Main orch. is the Tonhalle, founded 1868. Its cond. have incl. Friedrich Hegar (1868--1906), Volkmar Andrae (1906--49), and Erich Schmid (1949--57) jointly with Hans Rosbaud (1950--62), Rudolf Kempe (1965--72), and Charles Dutoit (1967--71). Among smaller ensembles the Collegium Musicum was cond. by Paul Sacher from 1941. At the opera house, Parsifal had its first authorised stage perf. outside Bayreuth in 1913. Operas given f. stage p. in Zürich incl. Berg's Lulu (1937), Hindemith's Mathis der Maler (1938), and Schoenberg's Moses und Aron (1957). First European perf. of Gershwin's Porgy and Bess given there in 1945.

Zurück (Ger.). Back again. Zurückgehend, going back (i.e. to orig. tempo); zurückhaltend, holding back (i.e. rallentando).

Zweig, Stefan (b Vienna, 1881; d Petrópolis, Brazil, 1942). Austrian novelist and playwright who wrote lib. of Die schweigsame Frau for Richard Strauss and supervised libs. of Friedenstag and Daphne. Further collaboration with Strauss forbidden by Nazis because he was Jewish. Correspondence with Strauss pubd. (Frankfurt 1957, Eng. trans., Univ. of Calif., 1977).

Zweijunddreissigstel, Zweijunddreissigstelnote (Ger.). 32nd, 32nd note (the demi-semiquaver).


Zwillingsbrüder, Die (The Twin Brothers). Operetta (Singspiel) in 1 act by Schubert (D647, 1819) to lib. by G. E. Hoffmann, adapted from Fr. Prod. Vienna 1820.

Zwischenspiel (Ger.). Between-play. Any comp. having the character of an interlude or intermezzo, e.g. (1) Org.-playing between the stanzas of a hymn. (2) Episodes of a fugue. (3) Solo portions between the tutti of a conc.

Zwölftonmusik (Ger.). 12-note mus.

Zyklus (Cycle). Work for solo percussionist by Stockhausen, 1959, involving random choice and improvisation, and notated in graphics, dynamics of notes being indicated by their size.

his first edition of the *Oxford Dictionary of Music* is an enlargement and revision of the third edition of the *Concise Oxford Dictionary of Music* which appeared in 1980. I have added 500 new entries, completely rewritten another hundred, and have made some kind of minor amendment or correction to the majority. Work-lists, which were a new feature of the 1980 edition of the *Concise*, have been brought up to date in nearly all instances, and several of these have been completely rewritten, e.g. those for Chopin, Finzi, and Liszt. A change of style is that asterisks (indicating a separate entry) now occur against compositions only in the work-list, not in the preliminary essay. Dates of works are those of composition wherever possible. Where these have not been discovered, the date given is that of first performance or publication, whichever is the earlier. The American nomenclature of whole-note, quarter-note, eighth-note, measure, etc. has again been preferred to the English semibreve, crotchet, quaver, bar, etc. Place names generally are given their modern spelling, and I have differentiated between St Petersburg, Petrograd, and Leningrad, and between Christiania and Oslo, etc. Where titles of foreign works are concerned my general policy is to give the chief entry under the name by which the work is best known, with a leaning towards the original-language title. This still leaves a broad middle group of disputable decisions. I have kept to the English titles of Russian works such as *Swan Lake*, since there is no excuse for *Le Lac des cygnes*. But *The Merry Widow* preferred to *Die lustige Witwe*. For some opera titles I have given no English-title cross-reference, for example *Der Rosenkavalier*, *La Traviata*, *Così fan tutte*, *Il Trovatore*, and *Der Freischütz*. I regard *Le Nozze di Figaro* as a border-line case and list it under its original title. In the matter of transliteration of Russian names, I have (rather reluctantly) conformed to the growing usage Rakhmaninov and Skryabin, but too many record-labels and books prefer Chaliapin to Shalyapin, Diaghilev to Dyaghilev, and Tchaikovsky to Chaykovsky for any change to be anything but unnecessarily confusing.

I have followed Dr Percy Scholes's tradition by writing the whole dictionary myself in the hope this lends some continuity and consistency of style. But of course no one man is omniscient and I have been glad to avail myself of the chance to correct errors and omissions in the third edition of the *Concise Oxford Dictionary of Music*. The immense task of checking and revising has been lightened for me by the invaluable assistance of Joyce Bourne. Many kind people have sent me corrections and suggestions. I thank them all, but some must be mentioned individually. I say a special and wholehearted 'thank you' to Mr David Cummings of Wembley Park, who has also helped at the proof-stage, Professor D. K. McIntire of Indianapolis, and Mr Michael Keyton of Banff, Dallas. Their generous and unstinted help is deeply appreciated. To their names I add those of Mr Alfred H. Sommer of Wellesley, Maine; Mr George Thomas of Alphington, Victoria; Mr Alexander Brebane of Venice, Florida; Mr Paul E. Morrison of Rochester, Michigan; Mr Edward Veitch of the University of New Brunswick, Fredericton; Mr Fritz Spiegl of Liverpool; and Mr Rex Lister of Caterham. I hope that readers of this new dictionary will continue to let me or the publishers know of defects which they notice. Some of the corrective letters I have received—particularly those from Mr John L. Disch of Seattle—have been so charming and witty that...
they made the commission of the error almost worthwhile!

Any of the abbreviations used in this dictionary are either in common use or are self-explanatory. Those used most frequently are listed below.

**acad.**
academy

**Amer.**
America(n)

**amp.**
amplified

**arr.**
arranged (by, for)/arrangement (by, of)

**art. dir.**
artistic director

**ass.**
assistant

**assoc.**
associate/association

**attrib.**
attributed(to)

**b**
born

**bar.**
baritone

**bass-bar.**
bass-baritone

**BBC**
British Broadcasting Corporation

**b.c.**
basso continuo

**BBC S.O.**
BBC Symphony Orchestra

**B.C.**
Before Christ/British Columbia

**Belg.**
Belgium/Belgian

**bn.**
bassoon

**BNOC**
British National Opera Company

**Braz.**
Brazil/Brazilian

**Brit.**
Britain/British

**BWV**
Bach Werke-Verzeichnis

**c.**
circa (Latin = about)

**Calif.**
California

**Cath.**
Cathedral

**C.B.**
Companion of the Order of the Bath
db.  double bass
D.B.E.  Dame Commander of the Order of the British Empire
ded.  dedicated (to)
Del.  Delaware
dep.  department
dir.  director (of)
D.Mus.  Doctor of Music
E.  East
ECO  English Chamber Orchestra
ed.  editor/edited (by)
edn.  edition
elec.  electronic
EMT  English Music Theatre
Eng.  England/English
ENO  English National Opera
ens.  ensemble
ENSA  Entertainments National Service Association
EOG  English Opera Group
esp.  especially
est.  established (in, by)/establishment
Eur.  Europe(an)
fest.  festival
Finn.  Finnish [et[btfl.; fl. [ntflute; floruit (Latin[cp9] = [cp10]flourished)
f.p., f.ps.  first performance(s)/first performed(by, in)
Fr.  France/French
G.B.E.  Knight or Dame Grand Cross of the Order of the British Empire
G.C.V.O.  Knight or Dame Grand Cross of the Royal Victorian Order
gen.  general
NY P.O.
New York Philharmonic Orchestra

N.Z.
New Zealand

ob.
oboe

obbl.
obligato

O.B.E.
Officer of the Order of the British Empire

O.C.
Opera Company

O.M.
Order of Merit (Member of)

Opus

opt.
optional

orch.
ochestra/orchestral/orchestrated (by, for)

org.
organ/organist

Penn.
Pennsylvania

perc.
percussion

perf.
performer/performed (by)

pf.
pianoforte

Phil.
Philharmonic

picc.
piccolo

P.O.
Philharmonic Orchestra

posth.
posthumous(ly)

pres.
president

prin.
principal

prod.
produced (by, in)/producer/production

prof.
professor

prol.
prologue

pubd.
published (by, in)

RAM
Royal Academy of Music, London

R.C.
Roman Catholic

RCCO
Royal Canadian College of Organists
<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Full Form</th>
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<tbody>
<tr>
<td>RCM</td>
<td>Royal College of Music, London</td>
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<tr>
<td>RCO</td>
<td>Royal College of Organists, London</td>
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<tr>
<td>reh.</td>
<td>rehearsal</td>
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<tr>
<td>rev.</td>
<td>revised/revision (by, in, for)</td>
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<tr>
<td>RFH</td>
<td>Royal Festival Hall, London</td>
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<td>R.I.</td>
<td>Rhode Island</td>
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<td>RLPO</td>
<td>Royal Liverpool Philharmonic Orchestra</td>
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<td>RMA</td>
<td>Royal Musical Association (Britain)</td>
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<td>RMCM</td>
<td>Royal Manchester College of Music</td>
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<td>RNCM</td>
<td>Royal Northern College of Music, Manchester</td>
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<td>RPO</td>
<td>Royal Philharmonic Orchestra</td>
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<td>RSAM</td>
<td>Royal Scottish Academy of Music and Drama</td>
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<td>RSCM</td>
<td>Royal School of Church Music, London</td>
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<td>RSM</td>
<td>Royal Schools of Music (Britain)</td>
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<tr>
<td>Russ.</td>
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<td>S.</td>
<td>South</td>
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<td>S./San/St/Ste</td>
<td>Saint</td>
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<tr>
<td>SATB</td>
<td>soprano, alto (contralto), tenor, bass</td>
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<tr>
<td>sax.</td>
<td>saxophone</td>
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<tr>
<td>sec.</td>
<td>secretary</td>
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<td>sch.</td>
<td>school</td>
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<td>schol.</td>
<td>scholarship</td>
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<td>SNO</td>
<td>Scottish National Orchestra</td>
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<td>S.O.</td>
<td>Symphony Orchestra</td>
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<td>soc.</td>
<td>society</td>
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<td>sop.</td>
<td>soprano</td>
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<td>Sp.</td>
<td>Spain/Spanish</td>
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<tr>
<td>S.P.N.M.</td>
<td>Society for the Promotion of New Music</td>
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WoO

Werk ohne Opuszahl (work without opus number)

See separate entry for further information

ballet: Kraanerg, orch. and tape (1968--9); Antikhthan (1971).

theatre music: Oresteia, ch. and chamber ens. (1965--6).

orch: Metastasis (After-standstill), 61 players (1953--4); Pithopraeka, 50 players (1955--6); Achoripsis, 21 players (1956--7); ST/10, 10 players (1956--62); Atrées, 10 instr. (1958--62); Analogiques A and B, str., tape (1959); Duel, 2 orch. (1959); Symros, 18 str. (1959); ST/48, 48 instr. (1959--62); Stratége, 2 orch. and 2 cond. (1959--62); Akrata, 16 wind instr. (1964--5); Terrétoktorh, orch. deployed among audience (1966); Polytope (Many-placed), 4 small orch. (1967); Nomos gamma, orch. deployed among audience (1967--8); Synapheia, pf., orch. (1969); Eridanos, 8 brass, 10 str. (1973); Erikahtn, of., orch. (1974); Noomena (1975); Empreintes (1975); Iönchais (1977); Palimpsest, pf., ens. (1982).

tape: Diamorphoses, 2-track (1957--8); Conret PH, 2-track (1958); Analogique B, 2-track (1958--9); Orient--Occident, 2-track (1960); The Thessaloniki World Fair, 1-track (1961); Bohor, 4-track (1962); Hibiuki-hana-ma, 12-track (1969--70); Persepolis, 8-track (1971); Politope de Cluny, 8-track, lighting (1972); Politope II, tape, lighting (1974); Bohor II, 4-track (1975); Diatope, 4 or 8-track (1977).
